

English Level 9

Chapter 4 — Literacy: speaking, words, context

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Interaction skills: discussing opinions about texts and analysing how language positions an audience

You have probably had this experience. You finish a film sure of what you think — and then a friend says three sentences. About who the camera kept watching. About one word the villain kept using. About the ending you had decided was fine. And your opinion moves. Nothing about the film changed. What changed was the talk about it.

This section is about that talk, and about the texts behind it. Every text you meet was built for a purpose and an audience, and its language is working on you the whole time — nudging you towards a feeling, a judgement, a side. Sometimes you can see the push coming; often you cannot. Here you will learn to do two things that belong together: to discuss your opinions about texts with other people, backing your views with reasons and evidence, and to analyse how a text's language features position an audience to respond in particular ways — including how stereotypes are built out of ordinary words.

Curriculum focus

Use interaction skills to discuss opinions regarding texts that have different purposes and audiences, analysing how language features position an audience to respond in particular ways (VC2E9LY01, Literacy — Interacting with others)

Draws on

VC2E9LY01.E01 — discussing how stereotypes are created through language and how they position listeners to respond · VC2E9LY01.E02 — effective strategies for dialogue and discussion in a range of formal and informal contexts, including speaking clearly and coherently and for an appropriate length of time, presenting an opinion and listening to the opinions of others

Builds on (Level 8)

VC2E8LY01 — interaction skills for identified purposes and contexts, including supporting or challenging statements

Achievement-standard hook

“When interacting with others, students ... discuss opinions on texts. They use evaluative and substantiative language to express individual views.” (Speaking and Listening)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What this section means by *position*. The Victorian Curriculum says that language features “position an audience to respond in particular ways” but does not define the verb. This section therefore treats **positioning** like this: a text positions its audience when its language choices invite, nudge or pressure the audience to take up one response rather than another — a feeling, a judgement, a side. The **positioned response** is the response the text is built to produce. Positioning is not mind control: an audience can always notice the push and refuse it. Noticing is exactly the skill this section teaches, and every question here is answerable on this definition alone.

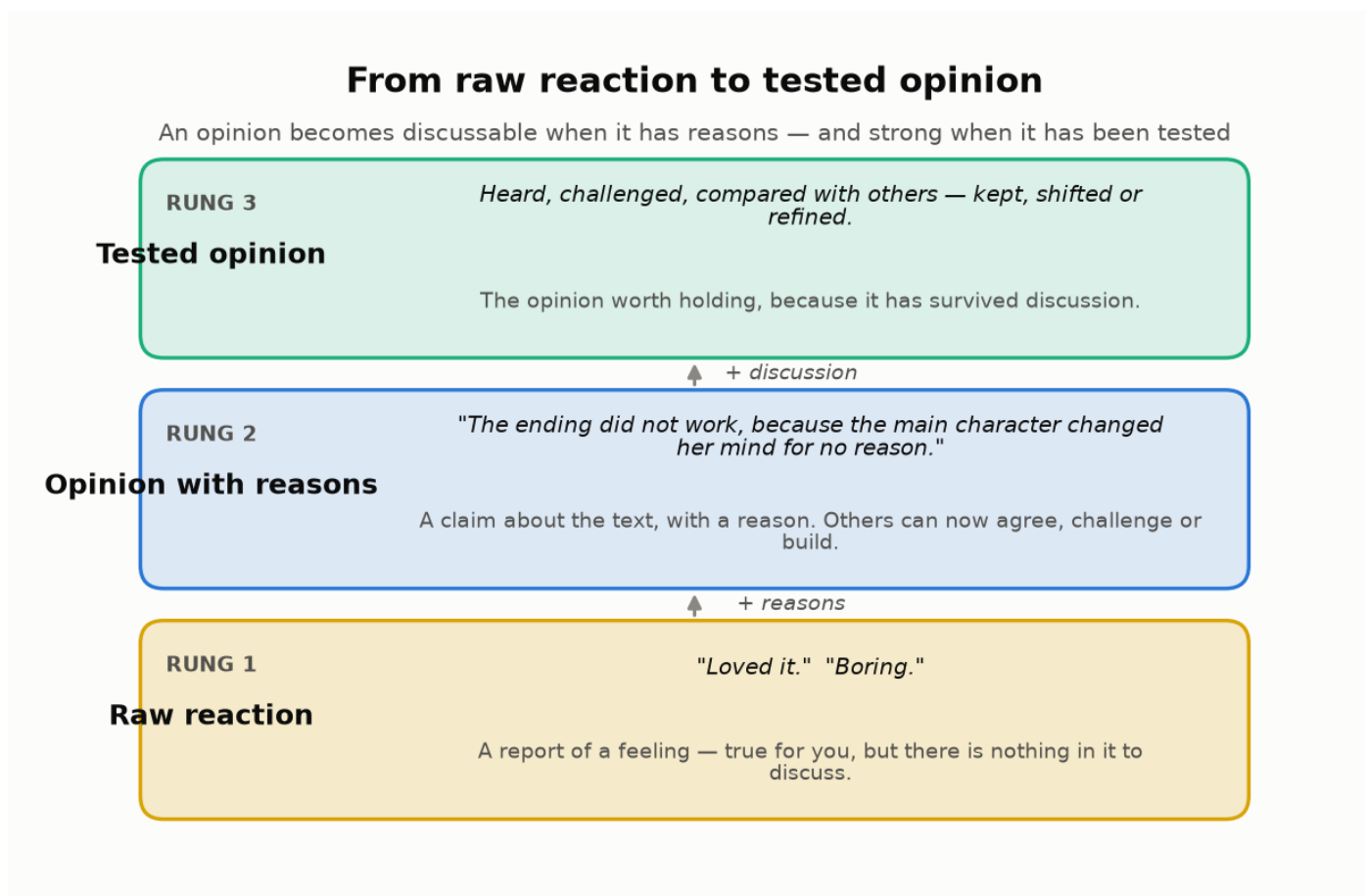
What this section means by *stereotype*. In this section, *stereotype* is used in the sense given by Walter Lippmann in *Public Opinion* (1922): a simplified, fixed picture of a group of people, carried in the head and applied to every member of the group whether they fit it or not. Lippmann called stereotypes “the pictures inside our heads”. Other definitions exist and are not interchangeable with this one.

Theory

1. An opinion about a text is worth discussing once it has reasons

By Year 9 you have opinions about texts all day long — songs, films, games, posts, the set texts in your classes. An opinion on its own, though, is a dead end. “It was boring” gives the next person nothing to agree with, nothing to challenge and nothing to build on. A discussion begins when an opinion has reasons and evidence attached to it.

Think of opinions on a ladder with three rungs (Figure 1).



Ladder diagram with three rungs: raw reaction at the bottom, opinion with reasons in the middle, and tested opinion at the top, with an example at each rung

- **Rung 1 — raw reaction.** “Loved it.” “Boring.” A report of a feeling. It is true for you, but nobody can discuss it: there is nothing in it to test.
- **Rung 2 — opinion with reasons.** “The ending did not work, because the main character changed her mind for no reason.” Now others can respond. They can point to the scenes where the change was prepared for, or they can agree and add their own examples.
- **Rung 3 — tested opinion.** An opinion that has been through discussion — heard, challenged, compared with other people’s — and come out the other side kept, shifted or refined. This is the opinion worth holding, because it has survived.

One difference between the rungs is worth naming. “It was boring” only reports a feeling; “the ending did not work” makes a claim about the text, and claims can be tested with evidence. At Level 9, discussions run on the second kind. You express your views with **evaluative language** — words that judge, such as *effective, weak, fair, forced* — and you back them with **substantiation**: reasons and evidence from the text itself. (You met evaluative word choices in Section 2D; here they become your discussion tools.)

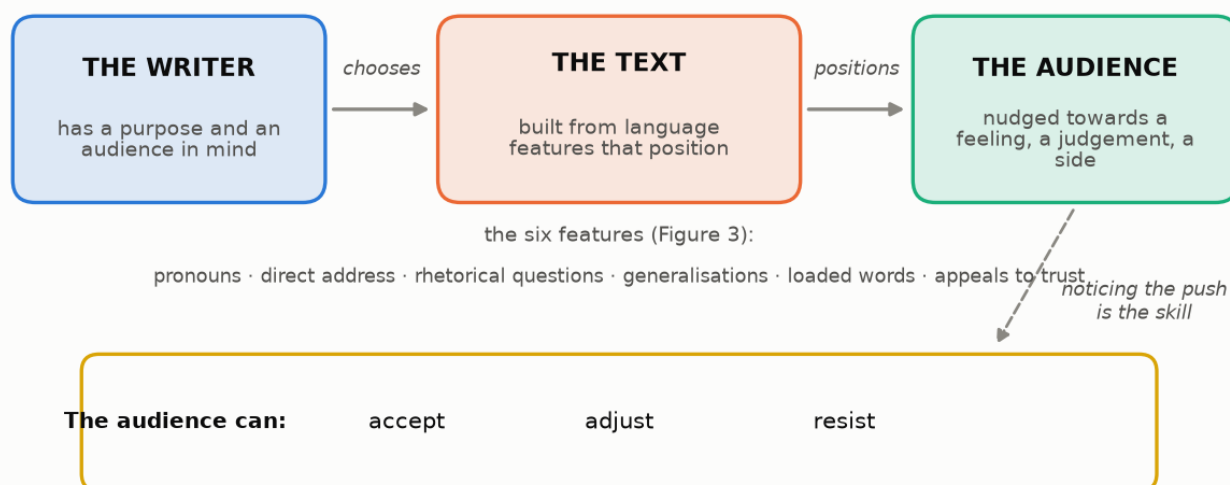
There is one more thing a discussable opinion needs: a sense of what the text was *for*. Texts come with purposes and audiences. Part of the skill is asking what a text was trying to do and who it was built for, and judging it on that. Complaining that an advertisement is not a news report misses the point; asking how well it persuades its audience is fair. The same event can be written up to inform, to persuade or to entertain, for different readers — so “was it good?” becomes “did it do its job, for its audience, with its language?” Example 1 gives you two texts about the same school decision, built for two different audiences.

2. Texts position their audience through language features

How does positioning actually happen? Rarely through orders. It happens through small choices that pile up until one response feels like the natural one. Figure 2 maps the movement.

How a text positions its audience

The push travels from the writer's choices to the audience's response — and can be noticed



Labelled diagram of the positioning model: a writer chooses language features for a purpose and audience, the text nudges the audience towards a response, and the audience can accept, adjust or resist that response

Six language features do most of the work (Figure 3). Learn these six and you can name the push in almost any persuasive text.

Six features that position an audience

Name the feature, quote the words, then name the response the audience is positioned to have

FEATURE	EXAMPLE	POSITIONED RESPONSE
1 Inclusive / exclusive language	"We all want safer streets." / "Those people never listen."	we pulls the reader in beside the writer; they pushes a group to the outside.
2 Direct address	"You know that feeling when the bell finally goes."	Puts the reader inside the sentence; assumes agreement before it is given.
3 Rhetorical question	"Who wants a school full of strangers?"	The writer's answer arrives looking like the reader's own thought.
4 Generalisation	"Every student played their part." (<i>all, every, always, never, typical</i>)	Stretches one case into a claim about all cases; closes down exceptions.
5 Loaded words	"a crisis" vs "a change" · "grab" vs "step"	Strong feelings ride on the words and steer the reader's judgement.
6 Appeal to trust	"Research shows that breaks from screens help concentration."	Positions the reader to accept rather than check — whether the evidence is strong or thin.

Table of six language features that position an audience — inclusive and exclusive pronouns, direct address, rhetorical questions, generalisations, loaded words and appeals to trust — with an example and a positioned response for each

- Inclusive and exclusive language.** *We, our, us* pull the reader in beside the writer — “we all want safer streets”. *They, them, those people* push a group to the outside and mark them as different. The first builds a team; the second builds a boundary.
- Direct address.** *You* puts the reader inside the sentence. “You know that feeling” is hard to shrug off, because it assumes you do know it.
- Rhetorical questions.** A **rhetorical question** is a question asked for effect, with no answer expected. The writer’s own answer arrives looking like the reader’s thought: “Who wants a school full of strangers?” Nobody is meant to answer; everybody is meant to agree.
- Generalisations.** A **generalisation** is a claim stretched from some cases to all cases, usually carried by words like *all, every, always, never, typical*. One bus ride becomes “what they are all like”. Generalisations are the engine of stereotypes — more in part 3.
- Loaded words.** Words with strong feelings riding on them: *chaos, crisis, grab* versus *plan, change, step*. You met this as connotation in Section 2D; here you watch it steer an audience.
- Appeals to trust.** Numbers, experts and “research shows” position the reader to accept rather than check. Naming evidence builds trust fast — whether the evidence underneath is strong or thin.

Two things follow. First, being positioned is not the same as being tricked. Almost every text takes a stance, because every text makes choices — what to put first, whom to quote, which word to use — and even a plain news report is shaped by those choices. The skill is not to find texts with no push; it is to name the push, feature by feature, so that your response stays yours. Second, analysis at this level has a shape: *this text positions its audience to feel or believe X, through feature Y*. Example 1 and Example 2 show the shape in full.

3. Stereotypes: shortcuts built out of words

Language positions audiences about issues and texts — and about people. The fastest way to position a reader towards or against a whole group is a stereotype: the fixed picture Lippmann defined at the start of this section. Stereotypes are not a special kind of text. They are built out of ordinary words, and three moves do most of the building (Figure 4).

Building a stereotype: three moves of ordinary words

Each move narrows the picture — and each one positions the listener a little further

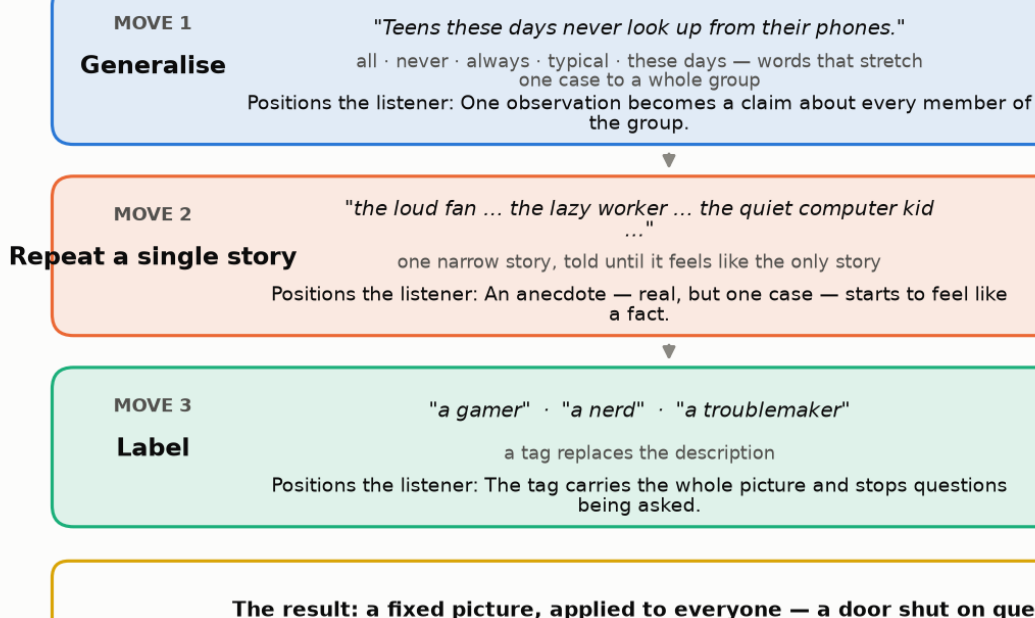


Diagram of the three language moves that build a stereotype — generalise, repeat a single story, and label — with an example of each move and how it positions a listener

1. **Generalise.** “Teens these days never look up from their phones.” One observation becomes a claim about every teenager, stretched by words like *all*, *never*, *always*, *typical*, *these days*.
2. **Repeat a single story.** Tell one narrow story about a group — the loud fan, the lazy worker, the quiet computer kid — and keep telling it until it feels like the only story. A story told once is an **anecdote** — a short personal account, real but only one case. A story told a hundred times starts to feel like a fact.
3. **Label.** Swap a description for a tag — *a gamer*, *a nerd*, *a troublemaker* — and let the tag carry the whole picture. Labels save words and stop questions: nobody asks what a “troublemaker” was actually doing.

How do stereotypes position the listener or reader? Four effects matter:

- **They feel like knowledge.** A listener who has never met the group takes the picture as information. The positioning hides inside what sounds like a fact.
- **They set expectations before anyone speaks.** The labelled person walks into the room already judged; the listener hears them through the picture first.
- **They recruit agreement.** “You know what they’re like” invites the listener to nod. To disagree is to step outside the *we* the speaker has built.
- **They close questions down.** A fixed picture has no room for the counter-example — or, worse, each exception is filed away as “one of the good ones”, so the picture never updates.

Two sides of the shortcut. Stereotypes persist because they do something real, and a fair analysis holds both sides in view before judging.

The strongest case for them: nobody can start from zero with every person they meet. Grouping is how brains save effort, and shared pictures let jokes, ads and stories move fast. On this view a stereotype is just a shortcut, and shortcuts are useful — which is why they survive.

The strongest case against them: the shortcut lands on real people who do not fit it. The fixed picture is judged before the person speaks; evidence against it is dismissed as the exception; and a whole group is kept inside one story, usually told by somebody outside it. The shortcut saves effort for the person using it and spends that effort on the people it is about.

Both claims can be true at once: the shortcut is real, and the harm is real. The honest question is therefore not “do stereotypes exist?” but “when is it fair to rely on one — and who pays when it is wrong?” One test you can always run: take the sentence “_____ are all the same” and swap in different groups. If it sounds harmless for one group and shocking for another, that difference in feeling is worth examining — it usually means the words are doing positioning work, not reporting work.

Example 2 puts this to work on a letter to the editor. You will see that not one of the letter’s sentences invites the reader to ask who the teenagers actually were — the closure is the point.

4. The moves of a good discussion

Now the other half of the skill: the interaction itself. At Level 8 you practised supporting or challenging statements in discussion (VC2E8LY01). Level 9 turns that into a full set of moves you can use on purpose, in formal and informal contexts alike.

A good discussion is not a duel; it is a shared build. Six moves do nearly all of the work (Figure 5).



Bank of six discussion moves — present, invite, build, challenge, clarify and manage the floor — each with example phrases a student could use

- **Present** — put your opinion forward with a reason: “I think the newsletter does most of the positioning, because it asks us to trust research we never see.”

- **Invite** — hand the floor to someone else: “Zoe, you looked like you disagreed.”
- **Build** — extend another person’s point: “I agree with Kai, and I’d add that the photo does the same job as the words.”
- **Challenge** — push back on the idea, never the person: “I see it differently — the text says the meeting is open to everyone, which doesn’t fit with that.”
- **Clarify** — check what is meant before responding: “When you say ‘decided already’, do you mean without asking anyone?”
- **Manage the floor** — share the space: hold it politely while you finish a thought, hand it over when you are done, and notice who has not spoken yet.

One of those words needs its own definition. The **floor** is the right to speak at a given moment. **Holding the floor** means keeping your turn while you develop a point; **taking the floor** means claiming a turn; **handing over the floor** means passing the turn to someone else. Discussions are largely the management of the floor: who holds it, for how long, and who never gets it.

The moves only work with control, and the curriculum names the control: speak **clearly and coherently** — a pace people can follow, complete sentences, one point at a time — and speak for the right length of time: long enough to give your reasons and evidence, short enough to leave room for everyone else. And listen — not waiting for your turn, but actually listening: watch the speaker, and show you heard them by referring back to their words (“Earlier you said...”) and by asking about what you did not follow. Being referred back to is one of the surest signs of being listened to.

These moves change shape with the setting (Figure 6). The moves are the same in both columns; only the dial settings change — and knowing which setting you are in is half the skill. (The formality dial is the register you met in Section 1A.)

Same moves, two settings: formal and informal discussion

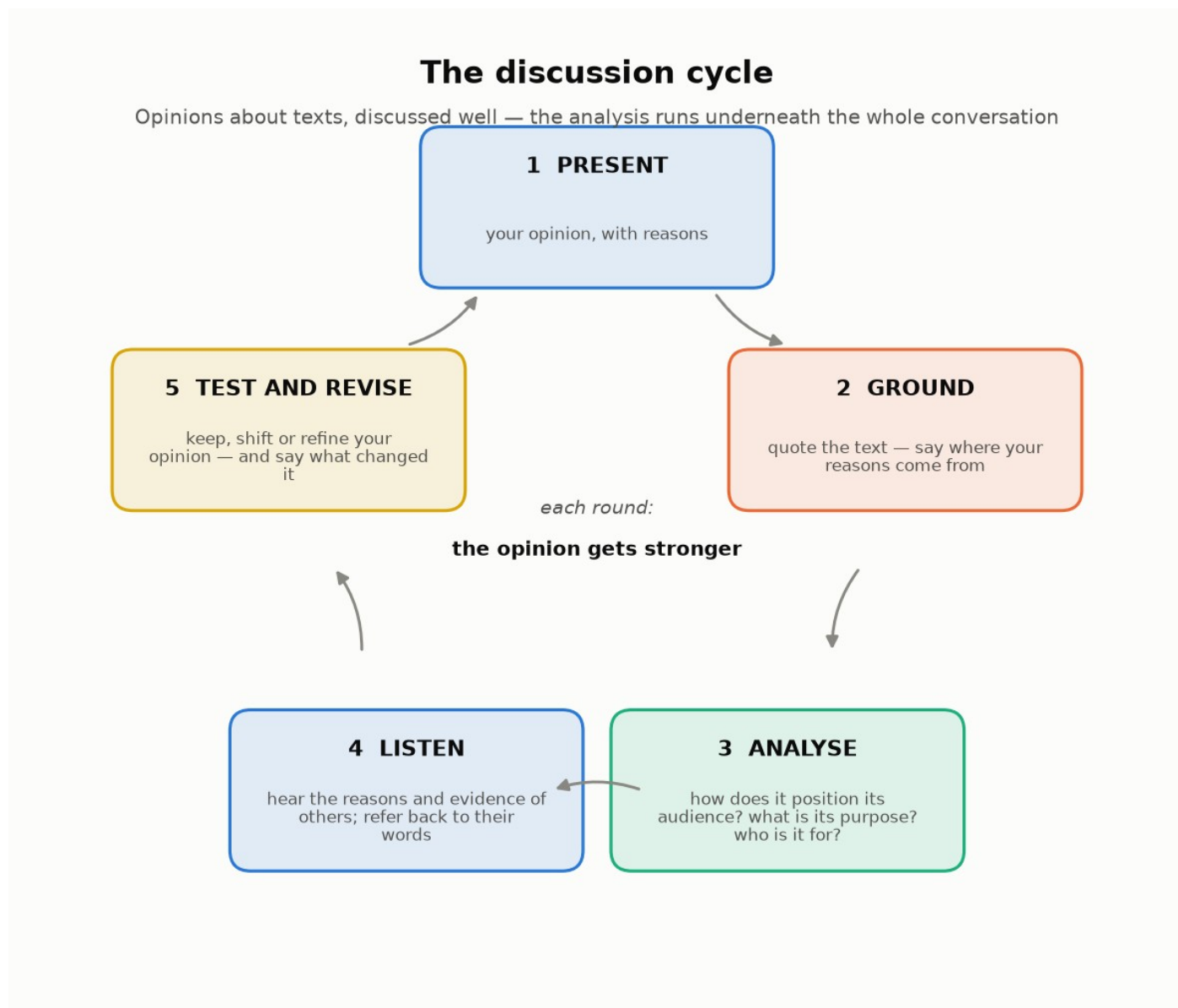
The formality dial from Section 1A — knowing which setting you are in is half the skill

	FORMAL	INFORMAL
Turns	class debate · panel · structured discussion A chair names speakers; hands go up; turns are taken, not grabbed.	lunch table · group chat · chat after the film Free-flowing; you take a gap; friends talk over each other lightly.
Register	Formal: complete sentences, titles, no slang.	Casual: shortenings, in-group words, jokes.
Evidence	Expected and quoted: lines, facts, sources named.	Memory is fine; shared shorthand carries the reasons.
Challenge	"I see it differently, because the text says..." — the idea is pushed, the person is respected.	"Nah — but remember what actually happened?" — blunter, still friendly.
Length	Timed turns; the agreed length is kept.	Short, quick turns; a long speech loses the room.
Invitations	The chair hands the floor over by name.	You notice your friend has gone quiet and ask them directly.

Comparison table of discussion strategies in formal and informal contexts, covering turns, register, evidence, challenge, length and invitations

5. The discussion cycle

Both halves of this section fit together into one cycle (Figure 7). This is VC2E9LY01 as a single skill: opinions about texts, discussed well, with the analysis of how texts work on their audiences running underneath the whole conversation.



Cycle diagram of five steps: present your opinion, ground it in the text, analyse how the text positions its audience, listen to others, then test and revise your opinion

1. **Present** your opinion with reasons.
2. **Ground** it — quote the text; say where your reasons come from.
3. **Analyse** — how does this text position its audience? What is its purpose, and who is it for?
4. **Listen** — hear the opinions, reasons and evidence of others; refer back to their words.
5. **Test and revise** — keep, shift or refine your opinion, and say what changed it.

Worked examples

Example 1 — scaffolded

Task. One school decision, two texts. Text A appeared in the school newsletter, written for parents and carers; its purpose is to inform and to win support. Text B is a student's post, written for students; its purpose is to protest and to call a meeting. Figure 8 shows them side by side. Read both, then study the analysis table, which is completed for you.

One decision, two texts, two audiences

Same facts — different purposes, different readers, different positioning

TEXT A — SCHOOL NEWSLETTER

audience: parents and carers · purpose: inform and win support

Phone-free lunchtimes start Monday

From Monday, lunchtimes will be phone-free, and we believe our students will feel the benefit within weeks. Without screens, students talk face to face, join in games, and give their minds a real rest. Research shows that a break from screens helps concentration in afternoon classes. We know change takes time, and we thank families for supporting this step towards a calmer, friendlier lunchtime.

TEXT B — STUDENT POST

audience: students · purpose: protest and call a meeting

So the phone ban starts Monday. No phones at lunch — no music, no messages, just sitting around being “calm” while staff decide what’s good for us. They say it’s for us. Has anyone asked us? If you want a say, come to the meeting Thursday. Bring a friend.

Both texts position. Analysis does not pick a side — it exposes the workings of each.

Two texts about the same school decision side by side: a newsletter item for parents and a student post for classmates, each labelled with its audience and purpose

Text A — school newsletter

Phone-free lunchtimes start Monday

From Monday, lunchtimes will be phone-free, and we believe our students will feel the benefit within weeks. Without screens, students talk face to face, join in games, and give their minds a real rest. Research shows that a break from screens helps concentration in afternoon classes. We know change takes time, and we thank families for supporting this step towards a calmer, friendlier lunchtime.

Text B — student post

So the phone ban starts Monday. No phones at lunch — no music, no messages, just sitting around being “calm” while staff decide what’s good for us. They say it’s for us. Has anyone asked us? If you want a say, come to the meeting Thursday. Bring a friend.

Quote	Feature	How it positions the audience
“we believe our students will feel the benefit”	Inclusive <i>we</i> ; certainty	Pulls parents in beside the school and positions them to trust that the plan is already working.
“give their minds a real rest”	Loaded positive words	Positions parents to see the change as care, not control.
“Research shows”	Appeal to trust	Positions the reader to accept without asking which research, or how strong it is.
“a calmer, friendlier lunchtime”	Paired positive words at the close	Hands parents a picture of the outcome before they have had time to doubt the plan.
“the phone ban” (Text B)	Loaded label	Calls the policy a <i>ban</i> — a punishment word — where the newsletter called it <i>phone-free</i>

Quote	Feature	How it positions the audience
		<i>lunchtimes</i> . Positions students to feel controlled.
“just sitting around being ‘calm’” (Text B)	Loaded words; quotation marks around the school’s word	Borrows the school’s own word and holds it up for mockery; positions students to scorn the policy.
“Has anyone asked us?” (Text B)	Rhetorical question	The answer arrives looking like the reader’s own thought: <i>no</i> . Positions students to feel shut out.
“Bring a friend.” (Text B)	Direct command; inclusive call	Moves the reader from feeling to action — the text has positioned its audience exactly where it wanted them.

The point to copy: each row names (1) the exact words, (2) the feature those words show, and (3) the response the audience is positioned to have. Notice that the two texts disagree about the same facts, and both position. Analysis does not pick a side; it exposes the workings of each.

Example 2 — scaffolded

Task. The letter below was printed in a local newspaper, signed “Concerned ratepayer”. It builds a stereotype from its first sentence to its last. Figure 9 shows the letter with the moves highlighted; the table glosses each one.

A stereotype built out of ordinary words

A letter to the editor, with notes — every sentence narrows the picture; none opens it

LETTER TO THE EDITOR — signed “Concerned ratepayer”
What happened to manners?

Last Tuesday I watched a group of teenagers take over the bus: phones on full volume, seats never offered, not one of them looking up.

This is what they are all like now — headphones in, eyes down, lost in their screens.

No wonder older residents say the young have no respect.

When I was their age, we stood up for our elders.

It is time someone told this generation to look up.

- “take over the bus” — a loaded verb frames the group as an invading force
- “what they are all like now” — a generalisation: one bus ride becomes a claim about every teenager
- “headphones in, eyes down” — the single story, repeated until it feels familiar; “no wonder” borrows a second voice so the claim feels shared
- “when I was their age, we stood up” — past-versus-present contrast positions the present as decline
- “this generation” — a label: one tag carries the whole picture and stops questions
- “It is time someone told...” — a call to action: something must be done, and the question is closed

Model text of a letter to the editor that builds a stereotype of teenagers, with notes naming the language moves: generalise, single story, label, borrowed voice and call to action

Letter: What happened to manners?

Last Tuesday I watched a group of teenagers take over the bus: phones on full volume, seats never offered, not one of them looking up. This is what they are all like now — headphones in, eyes down, lost in their screens. No wonder older residents say the young have no respect. When I was their age, we stood up for our elders. It is time someone told this generation to look up.

Quote	Move	How it positions the reader
“a group of teenagers take over the bus”	Loaded verb — <i>take over</i> , as if by force	Frames the group as an invading force before anything has happened.
“This is what they are all like now”	Generalisation	Stretches one bus ride into a claim about every teenager; <i>all</i> and <i>now</i> do the stretching.
“headphones in, eyes down, lost in their screens”	Single story, repeated	The rhythm makes the picture feel familiar, as if everyone has seen it a hundred times.
“No wonder older residents say...”	Borrowed voice	Brings in a second group so the claim feels shared; <i>no wonder</i> positions disagreement as unreasonable.
“When I was their age, we stood up”	Past-versus-present contrast	Positions the present as decline and the writer’s generation as the standard.
“this generation”	Label	Flattens every young person into one tag, and the tag carries the whole picture.
“It is time someone told them to look up”	Call to action	Positions the reader to agree that something must be done — and closes the letter, and the question.

Notice what the letter never does. It never invites the reader to ask who those teenagers were, where they were going, or what their day had been. Every sentence narrows the picture; none opens it. That closure is the positioning: a stereotype is a door shut on questions.

Example 3 — *unscaffolded*

Task. Three students discuss the two texts from Example 1. Read the transcript, then answer the questions below.

Riley: Okay — my view is that the newsletter does most of the positioning. “Research shows” — we’re meant to trust it and not ask which research.

Zoe: I agree with that line, and I’d add “calmer, friendlier”. It hands parents a picture of what they’re getting before they’ve had time to doubt anything.

Kai: See, I see it differently. The student post is the heavier push. “Has anyone asked us?” isn’t really a question — it tells you the answer is no.

Riley: That’s fair. Though doesn’t the post at least ask people to do something? The newsletter just thanks families for supporting, as if the decision was already made.

Zoe: When you say “already made” — do you mean it positions parents as if disagreeing isn’t an option?

Riley: Yes, exactly. “We thank families for supporting” is a thank-you before you’ve said yes.

Kai: Okay, that’s a strong point. So are we agreeing that both texts push, just in different directions?

Zoe: I’d put it this way: the newsletter pushes agreement, and the post pushes action.

Riley: Good way to put it. Let’s write that down before we lose it.

In five or six sentences, explain what makes this discussion work. Which moves do the students use, and where? How do they treat each other’s points?

Pointers to structure your answer (no scaffold given):

- Start by naming at least three different moves, with the lines where they happen.
- Find the moment a point is clarified — who asks, and what it unlocks.
- Finish with what the group has by the end that none of them had alone.

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

The discussion works because the students keep handing the build on. Riley presents first, with a reason; Zoe builds twice; and Kai's challenge...

Practice questions

Scaffolded

Q1. Copy the table below into your book. Each row is a rung-1 raw reaction. Rewrite each one as a rung-2 opinion: an opinion with a reason, pointing to something in the text.

Raw reaction (rung 1)	Your rung-2 opinion	Your reason or evidence
(a) "The article was unfair."		
(b) "The film was boring."		
(c) "The poster was good."		

Q2. Each sentence below uses one of the six positioning features from Figure 3: inclusive or exclusive language, direct address, rhetorical question, generalisation, loaded words, appeal to trust. Match each sentence to its feature.

- (a) "We all want what is best for our students."
- (b) "Do you really want strangers deciding what your child eats?"
- (c) "Every teenager in this town has forgotten what manners are."
- (d) "Our canteen now serves fresh, local meals, made every morning."
- (e) "Nine out of ten families surveyed backed the new timetable."
- (f) "You deserve a lunchtime that feels like a real break."

Q3. Here is a neutral sentence:

The school is holding a working bee this Saturday to repaint the hall.

- (a) Rewrite it to position families to come — welcoming, proud, inclusive.
- (b) Rewrite it to position families to grumble — weary, put-upon.
- (c) Name one positioning feature you used in each version.

Q4. Which of these descriptions rely on a stereotype? For each one that does, name the move that builds it: generalise, single story, or label.

- (a) "Gamers never leave their rooms."
- (b) "My cousin games every night, and she also coaches the junior team."
- (c) "You know how accountants are — careful, quiet, no fun."
- (d) "The new student sat alone at lunch, drawing in a notebook."

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

The folder

The debate teams were read out on Monday, and I groaned inside. I had drawn Sam Porter — quiet Sam, who spent lunch throwing a basketball against the wall and never said more than three words at a time. I already knew how it would go: I would do the research while Sam shrugged and forgot.

On Tuesday, Sam arrived with a folder. Inside were printed notes, sources circled, and a list of every point the other side might make, each one with an answer ready.

"My sister's in law school," Sam said, seeing my face. "She taught me how to build a case."

We won the round. Sam spoke last, and the room went quiet to listen.

- (a) What stereotype is the narrator applying to Sam?
- (b) Find two phrases that show the narrator treating the stereotype as settled knowledge rather than a guess.

- (c) How does the passage position the reader at the moment the folder appears? Point to the words that do it.
- (d) What breaks the stereotype in this story, and what does that suggest about how stereotypes survive?

Q6. Each habit below belongs to formal discussion (F), informal discussion (I) or both (B). Label each one.

- (a) Waiting to be named by the chair before you speak.
- (b) Quoting exact lines from the text.
- (c) Jumping in without waiting for a gap.
- (d) Keeping each turn to the agreed length.
- (e) Using inside jokes only your friends will get.
- (f) Referring back to a point someone made earlier.

Q7. Each phrase below is one of the six discussion moves from Figure 5: present, invite, build, challenge, clarify. Name the move.

- (a) “I agree with Maya’s point about the headline, and I’d add that the photo does the same job.”
- (b) “Can you say more about what you mean by ‘loaded’?”
- (c) “In my view, the speech works because it never insults the other side.”
- (d) “Deng, you’ve been quiet — what did you think of the ending?”
- (e) “I see it differently. The text says the meeting is open to everyone, which doesn’t fit with your claim.”

Q8. (*Speaking and listening.*) Work with a partner. Choose a text you both know — a film, a song, or a book you have both read. Take three minutes each. The speaker presents an opinion with two reasons; the listener must refer one of those points back (“So you’re saying that...”) and then build or challenge politely. Swap roles. Protocol: no interrupting; complete sentences; watch your length — a reason with evidence, not a speech. Finish by choosing the single strongest reason you heard, ready to share it with the class.

Unscaffolded

Q9. Look again at Text A, the newsletter item in Example 1. Write a paragraph of six to eight sentences answering:

How does Text A position parents to support the new policy?

Structure your paragraph with a claim, at least two quotes from the text, and an explanation of the positioned response each quote builds. A colour-coded model paragraph is shown in Figure 10 and printed in full in the solutions.

Model analytical paragraph: how Text A positions parents

Each block does one job — claim, quote, positioned response, link

 Claim

 Quote

 Positioned response

 Link back

CLAIM

Text A positions parents to support the new policy by making the school sound caring, certain and already backed by evidence.

QUOTE

The inclusive “we believe our students will feel the benefit” ...

POSITIONED RESPONSE

... pulls parents in beside the school, positioning them as partners in a plan that is already working.

QUOTE

“Research shows” ...

POSITIONED RESPONSE

... positions parents to trust the policy without asking which research, or how strong it is.

QUOTE

... and “a calmer, friendlier lunchtime” ...

POSITIONED RESPONSE

... hands parents a picture of the outcome before any doubt has had time to form.

LINK BACK

Taken together, these choices position parents to feel that opposing the policy would mean opposing their child's wellbeing.

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

Q10. Read these two texts about the same event.

Text C — school newsletter

Market day raises record total

What a day! Thanks to the hard work of students, staff and families, our market day raised a record \$4,200 for new library books. The food stalls were busy from the first bell, the student bands played all morning, and every class played a part. We thank our wonderful community for turning a Saturday into something special.

Text D — student review, posted online

Market day, honest review: you queue twenty minutes for a sausage roll that costs more than the canteen's, the “bands” get cut off mid-song for the raffle, and the money goes to “library books” nobody asked for. Fun if you're eight. The best bit was the dunk-the-teacher stall, and even that line was an hour long. Take your own snacks.

- Identify one positioning feature in each text and the response it positions its audience to have.
- Who is the audience of each text? Give one piece of language evidence for each answer.
- Which text is more effective for its audience? Give the strongest case for each text, then state your own judgement with reasons.

Q11. Consider this claim:

“A stereotype is just a shortcut. It only becomes a problem when it is cruel.”

Write a reasoned response. You must:

- give the strongest version of the case *for* the claim — 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 — with reasons and with an example or two from this section.

Use Lippmann’s definition of *stereotype* from the start of this section, and try the substitution test on at least one of your examples. 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. Rewrite the letter from Example 2 so that it keeps the writer’s complaint — manners on the bus — but refuses the stereotype. Your letter must:

- replace at least one generalisation with a particular (who was actually on the bus, as far as the writer saw);
- keep at least one piece of the writer’s evidence (the phones, the seats);
- use no labels for the group — no *this generation*, no *they are all*.

Aim for 80 to 120 words. The letter should still try to position its reader — towards concern, say, rather than contempt — so choose your loaded words on purpose.

Q13. (*Speaking and listening.*) In groups of four, discuss:

Which text in Example 1 is more effective for its audience — the newsletter or the student post?

Protocol: one student chairs and keeps time; each speaker takes one minute, timed, then the floor is open. Every member must use at least one build and at least one challenge or clarify. Listeners track the moves using Figure 5. After eight minutes the group agrees on one answer with reasons, and the chair reports it to the class in five or six sentences. Self-check your own discussion against Figure 11 before you finish.

Checkpoint — before you leave this section

Tick each one you can do; anything unticked, revisit



Define positioning

say what it means for a text to position an audience, and name the positioned response it builds



Name the features

give four of the six language features that position an audience — each with an example



Spot the stereotype

explain the three moves that build one: generalise, repeat a single story, label



Reach rung 2

present an opinion about a text with reasons and evidence, not just a feeling



Build and challenge

extend another person’s point, and push back on the idea — never the person



Manage the floor

hold it politely, hand it over, and notice who has not spoken



Listen for real

refer back to what someone said, and ask to clarify before responding

Checklist of seven things a student can do after studying this section, from defining positioning to managing the floor in a discussion

Q14. Over one day, observe a real discussion you are part of, or one you can really listen to — a family dinner, a team talk, a class debate, or a discussion program on TV or radio. Record three moments: who held the floor, who built, who challenged, who clarified — and one moment when someone’s opinion shifted, and what shifted it. Do not use anyone’s name, and describe the pattern rather than the people. Write 150 to 200 words.

Answers

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

Q1. Answers will vary. A strong answer turns the feeling into a claim about the text and gives a reason. Samples: (a) “The article was unfair because it quoted only one side — the coach got no say.” (b) “The film was boring because the middle hour repeated the same chase without adding anything.” (c) “The poster was good because three words and one image told me the date, the place and the mood.”

Q2. (a) inclusive language (*we, our*); (b) rhetorical question (also direct address — either accepted if justified); (c) generalisation (*every*); (d) loaded positive words (*fresh, local*) — inclusive language also accepted if justified; (e) appeal to trust (survey numbers); (f) direct address (*you*).

Q3. Samples: (a) “Come along to our working bee this Saturday — every brush helps make the hall ours to be proud of.” (b) “Yet another Saturday ‘volunteer’ working bee — the school expects families to repaint the hall, again.” (c) Version (a) uses inclusive language (*our, come along*); version (b) uses loaded words (*yet another, expects, again*) and quotation marks around *volunteer*.

Q4. (a) Stereotype — generalise (*never* stretches one habit to every gamer). (b) Not a stereotype — one real person with evidence against the picture. (c) Stereotype — label plus generalise (“you know how accountants are” recruits the listener’s agreement). (d) Not a stereotype — one observed person, no claim about a group.

Q5. (a) That quiet, sporty students are not interested in serious work — that Sam will shrug, forget and leave the research to someone else. (b) Any two of: “I already knew how it would go”; “I would do the research while Sam shrugged and forgot”; “quiet Sam ... never said more than three words at a time” used as proof of character. (c) The reader is positioned to be surprised, and the detail does it: “arrived with a folder”, “printed notes, sources circled”, “each one with an answer ready” — the list of careful things contradicts the picture the narrator built, so the reader’s sympathy flips with the narrator’s. (d) Evidence breaks it — Sam’s folder is evidence the narrator cannot file away as an exception. The story suggests stereotypes survive by never being tested: they hold while the narrator “already knows” and stops looking.

Q6. (a) F; (b) B — strong in formal discussion, possible in informal; (c) I (in a formal discussion it costs you the floor and the goodwill); (d) B; (e) I; (f) B.

Q7. (a) build; (b) clarify; (c) present; (d) invite; (e) challenge.

Q8. Teacher observation. Look for: opinions with two named reasons; the listener referring a point back before responding; challenges aimed at ideas, not people; turns kept to time.

Q9. See the model paragraph in the fully-worked solutions (and Figure 10). A sound paragraph makes a claim about how parents are positioned, quotes at least two moments from Text A, and names the positioned response each one builds.

Q10. (a) Samples: Text C — inclusive language (“our market day”, “we thank our wonderful community”) positions families to feel proud and included; the exclamation “What a day!” positions them to celebrate. Text D — loaded words (“queue twenty minutes”, “nobody asked for”) position students to feel short-changed; quotation marks around “bands” and “library books” borrow the school’s claims to mock them; direct address (“Take your own snacks”) positions the reader as a fellow survivor. (b) Text C: parents and families — “thanks to ... families”, “our wonderful community”. Text D: students — “costs more than the canteen’s”, “fun if you’re eight”. (c) See the fully-worked solutions for a model comparison. A strong answer gives each text its best case before judging.

Q11. Marked on reasoning, not conclusion. A strong response: defines stereotype (Lippmann’s fixed picture applied to every member); gives the defender’s case in real strength (nobody can start from zero with everyone; grouping saves effort; shared pictures let jokes and stories move fast); gives the critic’s case in real strength (the shortcut lands on real people; the picture is judged before the person speaks; counter-evidence is filed away as the exception); then takes a position with reasons — for example, the cruelty test misses the point, because a “kind” stereotype still fixes a picture nobody was asked about, or (the other way) a line must be drawn somewhere and cruelty is the right line. Responses that attack only one side, or reach a conclusion without reasons, score low whichever side they pick.

Q12. See the fully-worked solutions for a model letter. Reward: the complaint kept; at least one generalisation replaced with a particular; evidence kept; no group labels; loaded words chosen for concern rather than contempt.

Q13. Teacher observation. Look for: timed turns kept; every member using a build and a challenge or clarify; listeners referring back to what they heard; the group's final answer giving reasons, not just a vote.

Q14. Answers will vary. Reward three named moments using the language of the section (floor, build, challenge, clarify) and one genuine account of an opinion shifting — with what shifted it: evidence, a better reason, a clarifying question. Ethical note: any response that names or mocks a real person should be returned for rewriting.

Fully-worked solutions

Q5(d) — a model development. What breaks the stereotype is evidence the narrator cannot argue with. Until Tuesday the narrator “already knew how it would go” — the stereotype did the thinking. Then Sam's folder arrives: printed notes, sources circled, an answer ready for every point the other side might make. The details matter, because a stereotype can shrug off one vague counter-example (“even a broken clock...”), but it cannot shrug off a folder. That is how stereotypes survive: not by being right, but by never being tested. They hold for as long as the person carrying the picture stops looking at the person in front of them.

Q9 — model analytical paragraph (this is the paragraph colour-coded in Figure 10).

Text A positions parents to support the new policy by making the school sound caring, certain and already backed by evidence. The inclusive “we believe our students will feel the benefit” pulls parents in beside the school, positioning them as partners in a plan that is already working. The phrase “a real rest” positions the change as care rather than control — no parent wants to oppose their child's rest. “Research shows” is the strongest push of all: it positions parents to trust the policy without asking which research, or how strong it is. Finally, “a calmer, friendlier lunchtime” hands parents a picture of the outcome before any doubt has had time to form. Taken together, these choices position parents to feel that opposing the policy would mean opposing their child's wellbeing.

The claim is carried by four pieces of quoted evidence, and each quote is followed by a sentence naming the positioned response — the feeling or action the words are built to produce. The final sentence links the evidence back to the question.

Q10(c) — model comparison.

Each text is effective because it knows its audience, but in different ways. Text C is more effective if the job is gratitude and pride: its inclusive “we” and “our wonderful community” hand every family a part in the record total, and a parent who feels thanked is likely to come next year. Its weakness is that it smooths over everything rough — no queues, no costs — so a reader who stood in that line may feel the text is not talking to them at all. Text D is more effective if the job is honest review: the loaded details — twenty-minute queues, sausage rolls “costing more than the canteen's” — match what students actually experienced, and the closing “take your own snacks” positions every student as a fellow survivor, which is worth more to that audience than any praise. Its weakness is that mockery closes doors: a staff member who reads it hears scorn, not the useful feedback hiding inside. On balance, Text D is the more effective text for its audience, because students value being told the truth about their own day more than being thanked for it — but the strongest answer is that the two texts are not competing: they are doing different jobs, for different readers, on the same Saturday.

Q11 — model structure.

For: The defender's case starts with a fact about brains: nobody can start from zero with every person they meet, so everyone runs on shortcuts. On this view a stereotype is only a prediction, and a prediction only becomes a problem when it is cruel — when it is used to put someone down. Jokes and stories run on shared pictures, and most of the pictures people share are mild. Asking people to drop every generalisation is asking them to stop predicting, which nobody can do.

Against: The critic's case starts with Lippmann's definition: a stereotype is a fixed picture applied to every member of a group whether they fit it or not. The cruelty test misses the point, because the harm is not only in meanness. A "kind" stereotype still fixes a picture nobody was asked about — the quiet computer kid expected to fix everyone's laptop — and it still judges the person before they speak. Worse, counter-evidence is filed away as the exception, so the picture never updates. Run the substitution test: "_____ are all the same" sounds different with different groups filled in, which shows the sentence is doing positioning work, not reporting work.

Position (sample): The shortcut is real — everyone predicts — but the claim draws the line in the wrong place. The problem is not cruelty but application: a prediction kept lightly, and dropped the moment it meets a person, is a guess; a prediction fixed into a label and applied to everyone is a stereotype. The first costs nothing; the second spends other people's effort. So the claim is half right: shortcuts are unavoidable — but they become a problem earlier than cruelty, the moment they stop updating.

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.

Q12 — model rewrite (one possible version).

Letter: Manners on the Tuesday bus

Last Tuesday I watched some teenagers on the bus play phones at full volume and keep their seats while older passengers stood. It was rude, and I want to name it plainly. But I also watched the same bus the week before, when two students gave up their seats without being asked, and nobody wrote a letter about that. Manners are worth defending, so let us defend them honestly: call out the rudeness we see, thank the courtesy we see, and stop asking a whole generation to answer for one noisy afternoon.

The complaint is kept (the phones, the seats). The generalisation ("what they are all like") is replaced with particulars ("some teenagers", plus the counter-example from the week before). No group label appears. The loaded words now aim at concern, not contempt: *rude, plainly, honestly, defend*. The letter still positions its reader — towards fair-mindedness — and the positioning is visible: "let us" includes the reader in the standard the writer is asking for.

Q13 — what a strong group discussion contains.

- Timed turns kept, with the chair naming speakers and handing over the floor.
- Every member using at least one build ("I agree with ... and I'd add ...") and at least one challenge or clarify, aimed at the idea rather than the person.
- Listeners referring back to what they heard ("Earlier you said..."), not just waiting to speak.
- Positioning analysis inside the talk — someone quoting a feature of a text, not just an opinion.
- A final answer with reasons: for example, "the newsletter is more effective for parents because it thanks them into the plan, but the post is more effective for students because it names what they actually experience" — or the reverse, reasoned equally well.

Q14 — what a strong observation log contains.

- Three moments named in the language of the section: who held the floor, who built, who challenged, who clarified.
 - One genuine opinion shift, with the cause named — evidence, a better reason, a clarifying question, or hearing the other side’s experience.
 - Patterns, not people: no names, no mockery. The log studies how discussion works, like a scientist studying weather — inside it, but watching.
-

Section 4A · English 9 · Curriculum reference: VC2E9LY01 (“use interaction skills to discuss opinions regarding texts that have different purposes and audiences, analysing how language features position an audience to respond in particular ways”), drawing on VC2E9LY01.E01 and VC2E9LY01.E02. All texts, letters, posts, transcripts and passages in this section were written for this book.

Delivering structured spoken texts: formality, voice, multimodal and digital elements

You have heard the same announcement given twice. One person reads it from a page in one flat sound, and the words slide straight past you. The other person says almost the same words — and you sit up. You remember the date. You feel something about it. Same news. Different delivery.

The difference is not luck and it is not talent you are born with. The second speaker made choices: how to open, how formal to be, when to slow down, what to show on the screen. Every one of those choices can be named, practised and judged — and that is what this section teaches. You will learn to deliver **structured spoken texts**: talks with a shape an audience can follow, at the right level of formality for the people listening, with features of voice chosen for their effects, and with images or slides doing real work beside your words. The section runs on one model text — a news item for a current-affairs program — which you will take apart, copy move by move, and then replace with one of your own.

Curriculum focus

Deliver structured spoken texts for particular purposes, demonstrating different levels of formality in consideration of audience, using features of voice and multimodal or digital elements (VC2E9LY02, Literacy — Interacting with others)

Draws on

VC2E9LY02 .E01 — using graphics and text animations to accompany spoken text; for example, presenting a news item suitable for a current affairs program that uses images with spoken text to influence a viewer's response · VC2E9LY02 .E02 — selecting features of voice such as tone, volume, pitch and pace for their specific effects, to create tone or to persuade an audience

Builds on (Level 8)

VC2E8LY02 — delivering structured spoken texts for particular purposes and audiences, formal and informal

Achievement-standard hook

“When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements. They demonstrate different levels of formality in their language choice and use appropriate features of voice.” (Speaking and Listening)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What this section means by *formality* and *register*. The Victorian Curriculum asks for “different levels of formality” but does not define formality, and it is a stipulated term: different fields draw the scale differently, so the frame must be stated. This section therefore treats **formality** like this: the distance a text keeps from everyday talk. High formality means full, careful wording, no slang, and distance between speaker and audience; low formality means the words of the playground or the kitchen. The setting is chosen by purpose and audience, not by habit. A related term, **register**, is used in the sense given by Halliday, McIntosh and Strevens in *The Linguistic Sciences and Language Teaching* (1964): a variety of language selected according to the situation it is used in — what is being talked about, to whom, and in what setting. Other definitions exist and are not interchangeable with these. Every question in this section is answerable on these definitions alone.

What this section means by *features of voice*. The curriculum names them — tone, volume, pitch and pace — but leaves the effects open. In this section: **tone** is the attitude your voice carries towards what you are saying (serious, warm, dry, concerned); **volume** is how loud or soft you are; **pitch** is how high or low your voice sounds; **pace** is how fast or slow you speak. Note that *voice* here means the spoken delivery — the sound you make in front of an audience — not the writer's style on the page, which is the sense the term carries in Section 3E.

What this section means by *multimodal and digital elements*, and by *influence*. A **mode** is a channel of meaning: spoken words, images, sound, movement. A text is **multimodal** when it combines two or more of

these; **digital elements** are the parts carried by a screen or software — slides, graphics, text animations, video clips. And where the curriculum speaks of images that “influence a viewer’s response”, this section treats **influence** the way Section 4A treats positioning: choices that steer what the audience notices, feels and does next. Influence is not mind control — a viewer can always notice the steering and refuse it. Noticing is part of the skill here too.

Theory

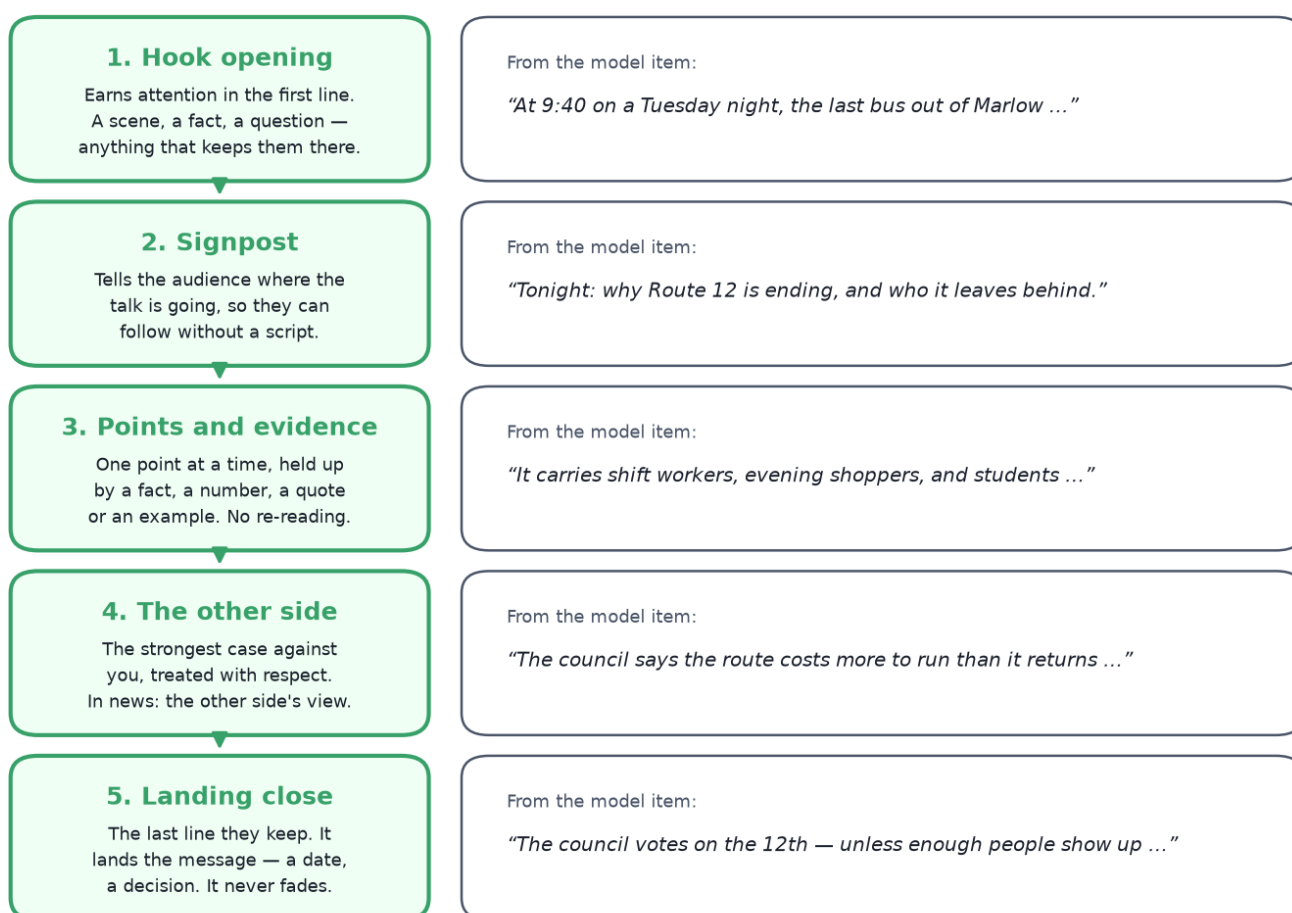
1. Structure carries a spoken text, because an audience gets it once

A reader can go back. A listener cannot. By the time your audience wonders what your first point was, you are three points further on — and a spoken text that loses its audience for ten seconds may never get them back. That is why structure matters more in speaking than in almost any other kind of text: it is the thing that lets people follow you once, in real time, with no re-read button.

A structured spoken text has five parts, in order (Figure 1).

The shape of a structured spoken text

Five parts, in order. The model news item in this section follows them.



Structure is what lets an audience follow you once — spoken texts have no re-read button.

Diagram of the five parts of a structured spoken text in order — hook opening, signpost, points and evidence, the other side, and landing close — each with an example line from the model news item

1. **Hook opening.** The first line earns attention or loses it. A scene, a striking fact, a question — anything that makes the audience stay. **Hook** is defined here as an opening that creates a reason to keep listening.
2. **Signpost.** One sentence telling the audience where the talk is going. A **signpost** is a line that says, in effect, *here is what we are doing tonight* — so listeners can place every point as it arrives.
3. **Points and evidence.** One point at a time, each held up by something solid: a fact, a number, a quote, an example. Points without evidence are just opinions read aloud.

4. **The other side.** The strongest case against your story, treated with respect. In a news item this is the other party's position, given its full say — not a weak version knocked down quickly.
5. **Landing close.** The last line the audience keeps. It **lands** the message — a date, a decision, a call — instead of fading out with “so yeah, that’s about it”.

You met versions of these in writing — hooks, topic sentences, closings. In a spoken text they do more work, because they are the only map your audience gets.

2. Formality is a dial, and the audience sets it

At Level 8 you delivered spoken texts that were formal *or* informal — two boxes, one choice (VC2E8LY02). Level 9 gives you closer control. Formality is a dial, not a switch — and a dial, unlike a switch, can be set anywhere along a scale, not just at two positions: there are many settings between a chat with a friend and a broadcast to a city, and the right setting is chosen by two things — your **purpose** and your **audience**.

Figure 2 shows one piece of news delivered three ways. The facts never change; the register does.

Formality is a dial, not a switch

The same news, delivered three ways. Nothing about the facts changes — the register does.

Casual to a friend	<i>"Did you hear? They're axing the night bus. Half the team can't get home — it's a mess."</i>	Short words and slang ("axing"). Talks straight to "you". Feelings are out in the open.
Mid-formal school newsletter	<i>"We wish to let families know that the late-evening bus service (Route 12) will end after this term. Students should plan another way home."</i>	Full, careful phrasing ("we wish to let families know"). Names the group it serves. No slang.
Very formal current-affairs broadcast	<i>"From the first of next month, Marlow's last evening service will no longer run. Tonight, we ask who that leaves behind."</i>	Measured word order. No "you" and no slang. The audience is addressed as viewers, through the program.

What moves along the dial: word choice, sentence shape, how the audience is addressed, and how much feeling is allowed to show. The dial setting is chosen by purpose and audience.

Table of one news message at three levels of formality — casual to a friend, mid-formal in a school newsletter, very formal in a current-affairs broadcast — with notes on what changes at each level

What moves along the dial:

- **word choice** — slang and short words at the casual end, careful phrasing at the formal end;
- **sentence shape** — fragments and interruptions when casual; full, ordered sentences when formal;
- **how the audience is addressed** — *you*, face to face, at one end; viewers addressed through a program at the other;
- **how much feeling is allowed to show** — out in the open with a friend; kept inside the words in a broadcast.

None of the three settings in Figure 2 is better than the others. The casual version would be wrong in a broadcast, and the broadcast version would be wrong at the bus stop with your friend. That is the whole point: **the audience sets the dial**. A speaker who sounds the same in every setting is not being consistent — they are ignoring who is listening.

3. The model text: a news item built to be delivered

Everything in this section comes together in one model text (Figure 3): a news item in the shape of a current-affairs segment — the kind of program that reports and questions real events in public life. It was written for this book: the town, the bus route, the people and the campaign are invented, so that you can study the text like a maker studies a machine — every part visible.

Model text: “The Last Bus Out of Marlow”

A news item written for this book, in the shape of a current-affairs segment.

Spoken words in black. Voice directions in blue. Slide directions in teal.

[VOICE]

[SLIDE]

[VOICE: serious, measured; slow pace on the time]

[SLIDE: photo — an empty bus stop at night, lights on, nobody there]

At 9:40 on a Tuesday night, the last bus out of Marlow used to leave half empty.

[SLIDE: map of Route 12, last stop circled]

From the first of next month, it won't run at all.
Tonight: why Route 12 is ending, and who it leaves behind.

[VOICE: steady, informative — this is the facts section]

Route 12 connects Marlow to the city. It carries shift workers, evening shoppers, and students coming home from training.

[SLIDE: photo of Priya at the bus stop, named and captioned]

[VOICE: warmer, slightly faster — a person, not a number]

Year 9 student Priya Kaur rides the bus three nights a week. “Some of us can't get home any other way,” she says. “If it goes, I have to quit the team.”

[VOICE: fair, unhurried — the other side gets full respect]

The council says the route costs more to run than it returns, with an average of eleven passengers per service. A council spokesperson said the money could work harder on daytime routes.

[SLIDE: bar chart — average passengers per service: 11]

[VOICE: pick up the pace; lean into the numbers]

Priya's group has counted the other way: 1,200 signatures in two weeks, and a packed meeting at the hall.

[SLIDE: “Council vote: the 12th, town hall, 7 pm” — held]

[VOICE: slower; land every word of the last line]

The council votes on the 12th. The bus might be gone by then — unless enough people show up to say it matters.

Every cue is a choice with a reason. Your task is to see the reason — then make choices like these yourself.

Model news script titled The Last Bus Out of Marlow, with spoken lines in black, voice directions in blue and slide directions in teal

Two kinds of directions are written into the script, and both matter as much as the words.

- **[VOICE] cues** tell the speaker *how* to say the next line — which dials to turn and why. A **cue** is a written direction to the performer; a voice cue names a choice about tone, volume, pitch or pace.
- **[SLIDE] cues** tell the screen what to show while those words are spoken.

Read the script once for the story, then once as a maker. Notice that every cue gives a reason, not just an instruction: “a person, not a number” tells you *why* the voice gets warmer there. When you write your own script, that is the standard — every cue earns its place.

Now check the model against the five parts of Theory 1:

- **Hook:** the empty bus stop and the time — “At 9:40 on a Tuesday night...”
- **Signpost:** “Tonight: why Route 12 is ending, and who it leaves behind” — said right after the stakes line, so the audience always knows where the item is going.
- **Points and evidence:** what the route carries; the passenger numbers; the signatures and the meeting.
- **The other side:** the council’s case — cost per service, money working harder on daytime routes — given full, unhurried respect.
- **Landing close:** the date of the vote, held on screen, and a last line that lands on *matters*.

4. Voice has four dials, and each one does different work

The words are the same every time you deliver them. The voice is what tells the audience how to take them. The curriculum names four features of voice (VC2E9LY02.E02), and each is a dial you can turn on purpose (Figure 4).

Voice: the four dials every speaker can turn		
Each feature is a choice, and each choice has effects. Named after VC2E9LY02.E02.		
	What it is	What it can do
Tone	The sound in your voice that carries your attitude — serious, warm, dry, concerned, playful.	A warm tone invites the audience in. A serious tone tells them this matters. The same words can read as joking or as a warning, by tone alone.
Volume	How loud or soft you are.	Louder can show strength or urgency. Softer can draw the audience closer — they lean in to hear you. Going quiet before a key line makes it land.
Pitch	How high or low your voice sounds.	A drop in pitch can make a point sound settled and serious. A rise can turn a statement into a question, or signal that you are not finished.
Pace	How fast or slow you speak.	Faster builds excitement or hurry. Slower gives the audience time to feel a point. A pause before or after a key word is pace working at its strongest.

Turning one dial changes how the whole line lands. Skilled speakers turn them on purpose.

Table of the four features of voice — tone, volume, pitch and pace — with what each one is and the effects each one can create

One dial turned changes how a whole line lands. Figure 5 takes a single line from the model item and delivers it two ways.

One line, two deliveries

The words do not change. The voice choices do — and so does the audience's response.

The line: “From the first of next month, it won't run at all.”

Delivery A — just tell them

Tone: even, matter-of-fact
Volume: medium, steady
Pace: even speed, no pause
Pitch: level through the line

How it lands:

as a fact on a timetable.
The audience stays calm.

Delivery B — make them feel it

Tone: serious, heavy
Volume: softer, drawing the audience in
Pace: slow, with a pause before “at all”
Pitch: drops on “won't”

How it lands:

as a loss — something being taken.
The audience feels something is at stake.

Neither delivery is wrong. They are different jobs.

A report about a bus timetable change might use Delivery A.

A campaign asking people to act might use Delivery B.

The skill is choosing the delivery that matches your purpose — and being able to say why.

Comparison of two deliveries of the same spoken line — Delivery A even and matter-of-fact, Delivery B serious and slow — showing the dial settings for each and how each delivery lands

Neither delivery is wrong. They are different jobs for different purposes: a report about a timetable change might use Delivery A; a segment asking people to come to a meeting might use Delivery B. The skill is choosing the delivery that matches your purpose — and being able to say why in the language of the dials.

This is also why scripts get marked up. A [VOICE] cue is a plan for exactly this: “slower; land every word of the last line” sets pace and volume ahead of time, so the moment works when it matters, not if you happen to feel it on the day.

5. Every image beside your words needs a job

The elaboration behind this section puts images beside spoken text — graphics and text animations that **accompany** what is said (that is, run alongside it, at the same time). But an image is not decoration. While you speak, every picture on the screen is doing one of four jobs (Figure 6).

What an image does while you speak

A slide or a photo is not decoration. It has a job — usually one of these four.

1. Reinforce	The picture shows what the words say.	<i>An empty bus stop at night while the presenter describes the last service.</i>
2. Emphasise	The picture makes one fact stand out.	<i>The number 11 in huge type while the voice gives the average passenger count.</i>
3. Contrast	The picture pushes against the words, so the audience has to think.	<i>A spokesperson says the money could work harder on daytime routes — over a photo of the packed petition meeting.</i>
4. Anchor	Words on screen hold what the audience must keep: a date, a place.	<i>“Council vote: the 12th” stays up while the presenter gives the closing lines.</i>

Rule of thumb: if an image has no job, it is competing with your voice. Cut it.

Table of the four jobs an image can do beside spoken text — reinforce, emphasise, contrast and anchor — with what each job is and an example from the model item

- 1. Reinforce** — the picture shows what the words say. The audience sees the bus stop while you describe the last service.
- 2. Emphasise** — the picture makes one fact stand out. The number 11 in huge type while the voice gives the passenger count.
- 3. Contrast** — the picture pushes against the words, so the audience has to think. The council’s “the money could work harder on daytime routes” said over a photo of the packed petition meeting.
- 4. Anchor** — words on screen hold what the audience must keep: a date, a place, a time. The vote details stay up while you give the closing lines.

Three rules follow. First, one job per image — an image trying to do two jobs does half of each. Second, keep slide wording short enough to be read from the back of the room; the audience cannot read a paragraph and listen to you at the same time. Third, you stay facing the audience, not the screen — the slides support you; you are not supporting the slides.

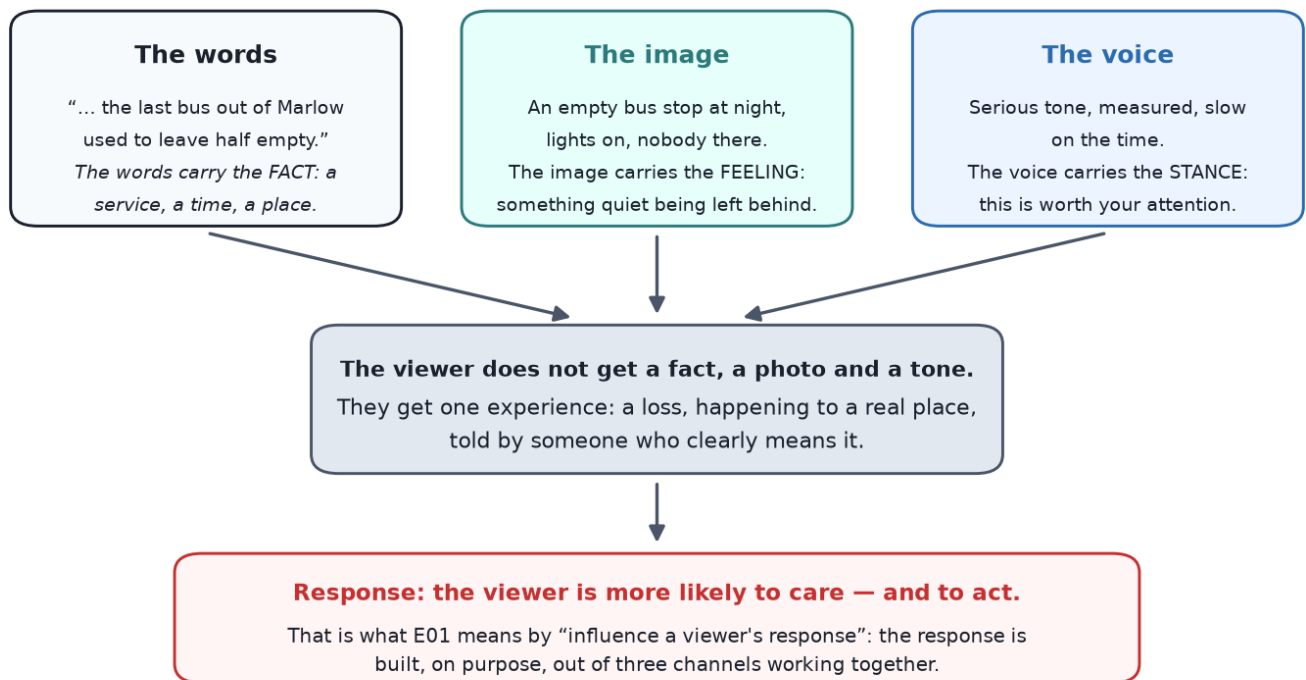
A note on movement: **text animations** — words that build, appear or move — and moving graphics do the same four jobs, with one extra power and one extra risk. Movement pulls the eye, so a well-timed animation can emphasise better than a still slide; but movement for its own sake steals attention from your voice. Animation is earned when it does one of the four jobs better than a still image would.

6. Words, image and voice build one response — and that power has rules

Here is the heart of the matter, and the example the curriculum itself gives: a news item “that uses images with spoken text to influence a viewer’s response” (VC2E9LY02 . E01). How does that influence actually work? Figure 7 takes the model item’s opening moment apart into its three channels.

How a news item steers a viewer's response

One moment from the model item, taken apart: the opening line about the last bus.



Words carry the fact. The image carries the feeling. The voice tells you how to hold both.

Diagram of how the words, image and voice of the model item's opening moment steer a viewer's response, with the three channels converging into one experience and then into a response

The viewer does not receive a fact, a photo and a tone as three separate things. They receive one experience — a loss, happening to a real place, told by someone who clearly means it. Words carry the fact, the image carries the feeling, and the voice carries the stance — the presenter's position towards the story — and the three together build the response. That is the construction you are learning to make.

With construction comes the question every builder gets asked: what are you allowed to build?

Two sides of the influence question. Should a news item try to make viewers *feel* anything at all? Both answers have strong cases, and you should know each one before you take a side.

The strongest case against feeling in news: the job of news is to report what happened, and the facts should be enough. The moment a presenter aims at feelings, choices start getting made for effect — which photo, which quote first, where the music swells — and reporting slides into pushing. Viewers can judge things for themselves if the facts are set out in front of them. Trust is a news program's only real possession, and pieces built to make people feel spend that trust quickly.

The strongest case for feeling in news: every news item shapes feeling whether it means to or not. Which story runs first, which photo is chosen, whose voice is heard — these are choices, and a flat delivery is a choice too, just one that hides itself. Some stories are about people being hurt or losing something; reporting them with no feeling at all misrepresents them. And a viewer who feels nothing does nothing — while current-affairs programs exist so that the public cares enough to act. The honest presenter does not avoid steering; they steer in the open, and let the audience see the choices being made.

Both cases can be true at once: aiming at feelings is real power, and real power needs rules. This section's test has three parts. The facts stay accurate. The other side gets its full say. And every choice — image, cue, order — could be defended out loud to the audience itself. Worked Example 3 and Questions 10–11 ask you to apply the test, and you are marked on your reasoning, not on which side you land on.

7. Delivery day: check, deliver, be judged on your choices

Everything above collapses into one run-through before you stand up (Figure 8). It is not a script to read from — it is a checklist to work down on the day.

Before you deliver: the four-column check

Run down the columns on the day. A tick in every box means you are ready.

Structure	Formality	Voice	Slides
☐ Is my first line a hook that makes the audience stay?	☐ Does my register fit this audience and purpose?	☐ Have I chosen my pace, and the moments to slow down?	☐ Does every image have one of the four jobs?
☐ Is each point signposted, held up by evidence?	☐ Is my greeting right for the occasion?	☐ Does my tone fit each part: facts, quotes, close?	☐ Is the slide wording short and readable from the back?
☐ Does my last line land the message, not fade out?	☐ Are my words right for the setting — not too casual?	☐ Can I be heard clearly, and do I vary, not drone?	☐ Am I facing the audience, not the screen?

The checklist is not a script to read from — it is a run-through to do before you stand up.

Checklist in four columns — structure, formality, voice and slides — with three tick-box questions in each column to run through before delivering

And when your delivery is judged, it is judged against the achievement standard — not against being loud, or funny, or free of nerves. Figure 9 turns the standard's own sentences into the rubric your performance is measured on.

How the news-item performance is judged

Each row comes from the Level 9 achievement-standard sentence for Speaking and Listening.

From the standard	What it looks like in your delivery
"... deliver structured spoken texts ..."	Your item has a hook, signposted points with evidence, the other side, and a close that lands. A listener could retell your item in order.
"... selecting text types appropriate for purpose and audience ..."	It sounds like a current-affairs item, not a chat and not an essay read aloud. The greeting, the wording and the register all fit who is watching.
"... including multimodal or digital elements."	Your slides or images each have a job — reinforce, emphasise, contrast or anchor — and you use them without turning your back on the audience.
"They demonstrate different levels of formality in their language choice ..."	You can move along the formality dial: the same fact said the casual way, the newsletter way, and the broadcast way — and you chose the right one here.
"... and use appropriate features of voice."	Tone, volume, pitch and pace are turned on purpose: the facts sound like facts, the quote sounds like a person, and the close slows down to land.

Judged on what you chose and why — not on being loud, funny, or nervous-free.

Rubric in five rows, each quoting part of the Level 9 achievement-standard sentence for Speaking and Listening and describing what it looks like in a student's delivery

Read the right-hand column of that rubric carefully: every row is about a *choice you can explain*, not about being a certain kind of person. Nerves are not marked. Turning up, knowing your dials, and choosing on purpose is what is marked.

This is also where the section hands forward. At Level 10 (VC2E10LY02) you will keep this control of formality and voice and start to *experiment* with it — trying formality settings on purpose, in deliberate consideration of audience, to see what they do. Level 9 is where the control gets built.

Worked examples

Example 1 — scaffolded

Task. Trace the structure of the model item. The five parts from Figure 1 are all in “The Last Bus Out of Marlow”, but not one of them is labelled in the script. Copy the table below and study the completed rows.

Part	Where it is in the model	Why it works
Hook	The opening beat: an empty bus stop on screen, and “At 9:40 on a Tuesday night, the last bus out of Marlow used to leave half empty.”	A scene, not an announcement. The time and the emptiness make the audience picture the place before they are told anything about policy.
Signpost	The second beat: the stakes line “From the first of next month, it won’t run at all”, then “Tonight:	The audience learns the stakes and the plan in one beat, so every later point has somewhere to hang from.

Part	Where it is in the model	Why it works
	why Route 12 is ending, and who it leaves behind.”	
Points and evidence	What the route carries (shift workers, shoppers, students); Priya’s quote; the council’s passenger number; the 1,200 signatures and the packed meeting.	Each point arrives held up by something: a group of people, a named voice, a countable number. Nothing floats.
The other side	The council’s case: the route costs more than it returns; eleven passengers on average; the money could work harder on daytime routes.	It is given slow, fair, unhurried treatment — the full case, not a weak version. That makes the item news rather than a campaign ad.
Landing close	The vote date held on screen, then: “The bus might be gone by then — unless enough people show up to say it matters.”	The date is anchored where it cannot be missed, and the last word lands on what the audience can do. Nothing fades.

The point to copy: structure is not headings read aloud. It is an order of beats that a listener can retell afterwards — hook, stakes, points, the other side, close. Test any script by asking: could a listener retell this in order, once they have heard it once?

Example 2 — scaffolded

Task. Read the voice cues. Each [VOICE] cue in the model script names dial settings and gives a reason for them. The table below is completed for three cues; study how each row works.

The cue	Dials being set	Why it works there
“[VOICE: serious, measured; slow pace on the time]” (the hook)	Tone: serious. Pace: slow — on the time especially.	The hook is a scene of something gone quiet. A serious tone tells the audience this is not light news, and slowing on “9:40” makes them picture the empty stop at that exact moment.
“[VOICE: warmer, slightly faster — a person, not a number]” (Priya’s beat)	Tone: warmer. Pace: slightly faster.	The item moves from numbers to one student. Warmth says <i>this is a person</i> ; the quicker pace carries her energy and her frustration. The cue’s reason tells you exactly why.
“[VOICE: slower; land every word of the last line]” (the close)	Pace: slower. Volume implied: enough to land each word.	The close carries the date and the call. Slowing down gives each word weight, so the audience leaves holding the line — the landing the structure promised.

The point to copy: a good voice cue names (1) the dials and (2) the reason — what the moment needs the audience to feel or keep. When you write cues, give both. “Louder” is not a reason; “louder, because this is the moment the audience must not miss” is.

Example 3 — unscaffolded

Task. One line, two deliveries. Take this line from the model item:

From the first of next month, it won’t run at all.

Plan two deliveries of it, using the language of the four dials:

- **Delivery A — just tell them.** Your purpose is to inform calmly: a timetable notice, no more.
- **Delivery B — make them feel it.** Your purpose is to move the audience: this is the moment the campaign segment has been building to.

For each delivery, set all four dials (tone, volume, pace, pitch), and write one sentence on how the delivery lands — what the audience takes from it. Figure 5 shows two completed deliveries of this line; do not copy them. Find your own settings, and be ready to justify each one.

Pointers to structure your answer (no scaffold given):

- Start each delivery with its purpose in one clause — the dials must follow from it.
- Touch every dial; if a dial stays neutral, say so and say why (“pitch stays level because...”).
- Finish with the landing: name the feeling or fact the audience keeps.

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

Delivery A treats the line as pure information, so every dial stays level: tone even and matter-of-fact, volume medium, pace steady with no pause, pitch flat through the sentence. It lands as...

Practice questions

Scaffolded

Q1. (*Reading and viewing.*) The model item uses five [SLIDE] cues:

1. a photo of an empty bus stop at night, lights on, nobody there;
2. a map of Route 12 with the last stop circled;
3. a photo of Priya at the bus stop, named and captioned;
4. a bar chart showing an average of eleven passengers per service;
5. the words “Council vote: the 12th, town hall, 7 pm”, held on screen.

Match each cue to one of the four image jobs from Figure 6 — reinforce, emphasise, contrast, anchor — and give one reason for each match. (Note: one of the four jobs is not used in the model item at all. Say which one, and suggest a beat where it could have been used.)

Q2. (*Writing.*) Each situation below needs a formality setting. For each one, choose casual, mid-formal or very formal, and give the audience and purpose that decided your choice.

- (a) Telling your teammate about the sports carnival time change.
- (b) Writing the newsletter item that tells families about the same change.
- (c) The principal announcing the change at a full-school assembly.

Q3. (*Writing.*) Here is one piece of news:

From next term, the canteen will stop selling drinks in single-use plastic bottles.

Write it three ways, once at each setting of the formality dial:

- (a) casual — telling a friend;
- (b) mid-formal — the school newsletter to families;
- (c) very formal — an announcement at assembly.

Keep the facts identical in all three. Under each version, circle one word choice that shows where the dial is set.

Q4. (*Writing.*) The mini-script below is flat — the words are fine, but there are no voice directions. Add three [VOICE] cues, one before each line, naming dials and reasons as the model script does.

The sports carnival is on this Friday. The events start at nine. The canteen will be selling food as usual.

Q5. (*Speaking and listening.*) Dial drill. With a partner, take one short sentence each — for example, “The library will close early on Thursday” — and deliver it four times, turning one dial at a time: once warm in tone, once quiet in volume, once low in pitch, once slow in pace. Your partner listens and names the dial they heard, then says what the setting did to the line. Swap roles. Keep the words identical every time.

Q6. (*Speaking and listening.*) Deliver both versions from Worked Example 3 — Delivery A and Delivery B — to a partner or a small group. Your listeners must identify which delivery is which and give one reason from the dials for each (“your pace dropped before ‘at all’”). Before you finish, run your deliveries down the four-column checklist from Figure 8, and note which boxes you would tick and which you would not.

Un scaffolded

Q7. (*Writing, then speaking and listening.*) Write your own opening for a sixty-second news item, in the shape of the model. Choose one:

- (a) the school library is running a repair café where students fix broken things;
- (b) a student sleep survey has produced a surprising result;
- (c) a local sports club is losing its home ground.

Your script must contain: a hook; a signpost; one point held up by evidence; one quote from a named person; at least three [VOICE] cues; and at least two [SLIDE] cues. Every cue must give its reason, the way the model does — “warmer, because...” — not just the setting. Then rehearse it to the point where you can deliver it without reading.

Q8. (*Writing.*) Take something you have written for school this year — an announcement, an invitation, a paragraph of any kind. Rewrite it for the opposite end of the formality dial from where it sits: if it is formal, make it casual; if it is casual, make it very formal. Then write three sentences reflecting on what had to change: which words moved, what happened to the sentences, and how the audience is addressed differently.

Q9. (*Speaking and listening.*) Deliver your script from Q7, or the model item, as a ninety-second segment with slides — real images, or the slide cues described aloud if no screen is available. Your audience uses the four-column checklist from Figure 8 while you speak, then gives feedback in two parts: one strength named in the language of the section (“your pace slowed on the last line and it landed”), and one suggestion framed as a question (“what would a drop in pitch do on the quote?”). You answer by saying what you would keep and what you would change, and why. Protocol: feedback is about choices, never about the person; the presenter speaks last.

Q10. (*Writing.*) Consider this claim:

“A news item should never try to make viewers feel anything. Its only job is to report the facts.”

Write a reasoned response. You must:

- give the strongest version of the case *for* the claim — 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, with reasons — and test your position with the three-part rule from Theory 6 (facts accurate; the other side given its full say; every choice defensible out loud).

Use the definitions of *influence* from the start of this section, and at least one example from the model item. You are marked on the quality of your reasoning — defined terms, both sides at full strength, honest limits — not on which side you reach. Whichever side you favour, spend equal effort on the other one.

Q11. (*Speaking and listening.*) The substitution test. The model item opens on a photo of an *empty* bus stop at night. Substitute it: the opening photo is now a *packed* bus at the same stop, taken in the day. In pairs or threes, discuss:

- (a) What changes in the viewer's experience? (The words are unchanged — only the image moves.)
- (b) Is the substitution fair? Both photos could be real moments from the same route. What would make one choice honest and the other misleading — and can the audience tell the difference?
- (c) Report your group's position in four or five sentences, including one condition: "An image choice is fair when..."

The question is not which photo you like more. It is whether the same facts with different pictures become a different story — and what a fair presenter owes the viewer when choosing.

Answers

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

Q1. (1) Empty bus stop — reinforce: the picture shows exactly what the words describe, the quiet last service. (2) Map with last stop circled — anchor: it holds the place in the audience’s mind while the stakes are stated. (Emphasise is also accepted if justified.) (3) Priya’s photo, named and captioned — reinforce: the audience sees the person the quote belongs to. (4) Bar chart, 11 passengers — emphasise: one number made visual so it stands out. (5) Vote details held on screen — anchor: the date and place the audience must keep. The job not used is **contrast**; it could sit at the council’s beat — the spokesperson’s line about money working harder on daytime routes played over the photo of the packed petition meeting.

Q2. (a) Casual — audience is one friend, purpose is a quick heads-up. (b) Mid-formal — audience is families reading the newsletter, purpose is to inform clearly and politely. (c) Very formal — audience is the whole school gathered formally, purpose is an official announcement. Accept any setting with a consistent audience-and-purpose justification.

Q3. Samples. (a) Casual: “Heads up — the canteen’s ditching the plastic bottles next term.” (Word choice showing the setting: *ditching*, contraction, direct address.) (b) Mid-formal: “We wish to let families know that from the start of next term, the canteen will no longer sell drinks in single-use plastic bottles. Please send a refillable bottle.” (Word choice: *we wish to let families know* — careful phrasing naming the group served.) (c) Very formal: “From the first day of next term, the sale of single-use plastic bottles at the canteen will end. We thank families for their support in this change.” (Word choice: *the sale ... will end* — full, ordered phrasing, no slang.)

Q4. Sample: “[VOICE: bright, quick — this is good news] The sports carnival is on this Friday. [VOICE: slow down; the time is the thing to catch] The events start at nine. [VOICE: warm, easy — send them off smiling] The canteen will be selling food as usual.” Any cue that names a dial and a reason is acceptable; “louder” with no reason is not.

Q5. Teacher observation. Look for: identical words across all four deliveries; one dial turned at a time; listeners naming the dial from what they heard, not guessing; feedback about what the setting did to the line.

Q6. Teacher observation. Look for: Delivery A landing as information (even tone, level pitch, no pause) and Delivery B landing as loss (heavier tone, softer volume, the pause before “at all”); listeners giving reasons in dial language.

Fully-worked solutions

Q7 — a model opening (topic (b), the sleep survey).

[VOICE: serious, slow on the number — make it land] [SLIDE: the number “4 hours 10 minutes” in huge type over a dark classroom] Four hours and ten minutes. That is the average sleep our Year 9s reported on a school night.

[VOICE: pick up; now tell them what we did] [SLIDE: map of the survey — 214 students, every Year 9 class] Tonight: what the survey found, and why the people who ran it say we are doing it wrong.

[VOICE: steady, informative — the facts section] Two hundred and fourteen students answered. Three quarters of them said they were still on a screen at eleven.

[SLIDE: photo of Jayden at the survey desk, named and captioned] [VOICE: warmer — a person, not a percentage] Year 9 student Jayden Mali ran the numbers with the science club. “We thought the survey would be broken,” he says. “It wasn’t. We are just tired.”

[VOICE: slower; land the close] The results go to the student council on the 20th. Jayden’s team has one ask: start the first lesson quiet, once a week — and let the data do the talking.

The hook is a number delivered slowly, not an announcement. The signpost arrives second. The point is held up by countable evidence (214 students, three quarters), and the quote belongs to a named person with his photo beside it. Every cue carries a reason. A student item that hits all of these marks is meeting the task whatever topic it chose.

Q8 — what a strong reflection names. The *words* move first: contractions and slang enter as the dial moves down, and leave as it moves up (“we wish to let families know” versus “heads up”). The *sentences* change shape: shorter,

fragment-friendly sentences at the casual end; full, ordered sentences at the formal end. And the *audience* is addressed differently — *you*, face to face, when casual; a group named politely (“families”, “students”) when formal. A reflection that names all three changes, with examples from its own rewrite, has done the task.

Q9 — what a strong delivery and feedback round contains.

- The presenter delivers the full segment, facing the audience, slides doing one of the four jobs each — not reading from the script.
- Listeners track the four columns of Figure 8 while listening, not afterwards from memory.
- Feedback arrives in the language of the section: one strength named with a dial or a structure part (“your signpost came early, so we could follow”), one suggestion as a question (“what would a pause before the date do?”).
- The presenter answers last, saying what they would keep and what they would change — and why — rather than agreeing with everything or defending everything.

Q10 — model structure.

For: The defender’s case starts from the job description: news reports what happened. Once a presenter aims at feelings, choices get made for effect — which photo, which quote first — and the audience can no longer be sure it is being told rather than sold. Trust is a news program’s only real possession, and it is spent every time a segment pushes harder than the facts ask. On this view the model item’s empty bus stop is already too much: report the route closure, give both sides, and let viewers feel what they feel.

Against: The critic’s case starts from a fact about news: every item shapes feeling whether it means to or not. Story order, photo choice, whose voice is heard — these are choices, and a flat delivery is one too, just one that hides itself. Some stories are about people losing something; reporting them with zero feeling misreports them. And a viewer who feels nothing does nothing — which defeats the point of a current-affairs program. On this view the model item is honest about its steering: it gives the council’s case in full, unhurried, and its feelings ride on facts that are all checkable.

Position (sample): The claim draws the line in the wrong place. Feeling cannot be banned from news, because selection is already feeling; the real rule is the three-part test — facts accurate, the other side given its full say, every choice defensible out loud to the viewer. The model item passes: the council’s numbers are stated without a sneer, and the empty bus stop shows something that is true of the route at 9:40 at night. The claim is half right — feelings should never replace facts — but wrong to ask for zero feeling, which is not a real setting of the dial.

Note that the model takes a position — yours may differ, and a well-reasoned opposite position scores equally. What is marked: defined terms (*influence* used as this section defines it), both sides at full strength, a position with conditions, and honest limits.

Q11 — what a strong discussion reaches. The packed-bus photo does not change a single fact — the route still closes — but it changes the experience: the audience now sees what is *used*, not what will be *lost*, and the story feels different even though every word is true. That is the substitution finding: same facts, different pictures, different story. A fair condition usually reached: an image choice is fair when it shows a real moment that belongs to the story being told, and unfair when it is chosen to create an impression the facts do not support — and the audience can rarely tell the difference, which is exactly why the duty sits with the presenter, not the viewer. Groups that add a test (“could the presenter defend the photo choice out loud, to the audience?”) have applied Theory 6 correctly.

Section 4B · English 9 · Curriculum reference: VC2E9LY02 (“deliver structured spoken texts for particular purposes, demonstrating different levels of formality in consideration of audience, using features of voice and multimodal or digital elements”), drawing on VC2E9LY02.E01 and VC2E9LY02.E02, building on VC2E8LY02. All texts, scripts, cues, the news program, the town and the people in this section were written for this book; the Halliday, McIntosh and Strevens reference defines register only.**

Spelling accurately and consistently — and non-standard spelling for characterisation, humour and accent

Two versions of the same text message. “*We are going to be late. I do not know where the bus is.*” And: “*We’re gonna be late. Dunno where the bus is.*” Same facts, same sender, same hurry. But the second message has a person in it — you can hear them. The first message was spelled for the eye; the second was spelled for the ear, and for the character.

That gap is this whole section. Spelling has two jobs. Most of the time its job is to be accurate and consistent, so the reader never stumbles and never doubts you. Some of the time its job is the opposite: to bend on purpose, so a character sounds like a character, a joke lands, or an accent arrives on the page. To do either job well you need the same thing — real knowledge of how English spelling works. This section builds both halves: spelling accurately and consistently in your own writing, and reading non-standard spelling like an analyst when a writer uses it on purpose.

Curriculum focus

Use learnt knowledge to spell accurately and consistently, and understand that non-standard spelling is used in texts for particular effects, such as characterisation and humour, and to represent accents and distinctive speech (VC2E9LY03, Literacy — Word knowledge)

Draws on

VC2E9LY03.E01 — exploring the spelling of neologisms and their effect in media texts such as online posts, for example ‘selfie’ and ‘Paralympics’ ·
VC2E9LY03.E02 — analysing how spelling is used to represent the distinctive speech of a character by noting where authors have dropped letters from words to emulate the sound of spoken words

Builds on (Level 8)

VC2E8LY03 — spell technical and academic words consistently and accurately

Achievement-standard hook

“*When reading and viewing, students engage with a range of different types of texts for meaning...*” (Reading and Viewing) and “*They explore standard and non-standard spelling for creative effect.*” (Writing)

Modes in this section

Reading and viewing · Writing · Speaking and listening

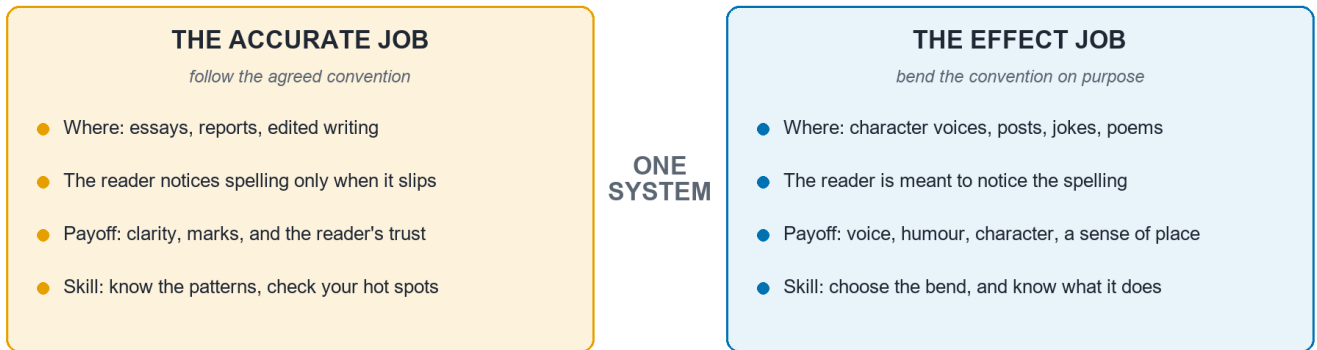
What this section means by *standard* and *non-standard* spelling. Spelling is not a law of nature. It is a **convention** — an agreed habit, settled by dictionaries, editors and schools, and it shifts over time: *selfie* began as a brand-new informal coinage and now sits in dictionaries with a settled spelling. So standard spelling is a *stipulated* kind of rule, the kind that an authority sets down and that two authorities can set down differently (Australian edited writing usually keeps *-ise* endings, American edited writing prefers *-ize*, and neither is “wrong” inside its own frame). In this section: **standard spelling** means the settled form expected in edited Australian writing. **Non-standard spelling** means any departure from it. One consequence follows, and it is the hinge of the section: in your essay a non-standard spelling is usually an error to fix; in a character’s dialogue, a poem or an online post, it may be the whole point. Every question in this section is answerable on these definitions alone.

Theory

1. Spelling does two jobs

Figure 1 maps the section. The accurate job is the one your essays are marked on: follow the agreed convention so the reader’s attention stays on your ideas, not on your letters. The effect job is the one novelists, poets and posters do: bend the convention on purpose, and the reader is *meant* to notice. The same person needs both skills — and the same knowledge powers both. You cannot bend a rule on purpose unless you know it perfectly.

One spelling system, two different jobs



Following the rules and bending them on purpose are both skills. This section teaches both.

Diagram of the two jobs of spelling: the accurate job of following the agreed convention in edited writing, and the effect job of bending the convention on purpose in character voices, posts and jokes

A practical reading tip falls straight out of this map. When a spelling surprises you, ask which job it is doing before you judge it. In a news report, *goin'* is a slip. In a character's dialogue, *goin'* is a stage direction.

2. Spelling accurately: patterns you can learn

Accuracy at this level is not about memorising every word one at a time. Most English spelling follows patterns, and knowing a pattern lets you spell words you have never written before. Figure 2 collects the patterns that catch people out most often at Year 9, with the rule of thumb for each.

Patterns that catch people out

PATTERN	THE RULE	EXAMPLES
Doubling before -ing / -ed	Short vowel, one final letter: double it	sit → sitting · run → runner · but open → opening
Silent e at the end	Drop it before a vowel ending; keep it before a consonant	make → making · note → noted · but safe → safely
ie and ei	ie in most words; ei after c	believe, piece · receive, ceiling
-able and -ible	-able usually joins a whole word; -ible often does not	washable, acceptable · visible, terrible
Silent letters	Say the word family aloud to find the hidden letter	sign → signature · know → knowledge · hymn → hymnal

Rules of thumb, not laws — English spelling has exceptions for almost everything.

Table of five spelling patterns with rules of thumb and examples: doubling before endings, the silent e, ie and ei, -able and -ible, and silent letters

Two habits make these patterns work for you:

- **Use word families.** A silent letter is never silent in the whole family. *Sign* hides its *g* — until you say *signature*. *Know* hides its *k* — until you say *knowledge*. When a word is hard to spell, find a relative where the letter speaks up.
- **Use word parts.** Most long words are built from parts: a **prefix** added at the front (*un-*, *re-*), a **root** carrying the core meaning, and a **suffix** added at the end (*-tion*, *-able*). Spelling *unbelievable* is just spelling *un* + *believe* + *able* — and *believe* keeps its *ie* even inside the bigger word. This is the same knowledge Level 8 used for technical and academic words, and it is still your best tool here.

3. Homophones: the errors a spell-check will not find

The most dangerous spelling errors are the ones where **both** words are real. *Their* and *there* are each spelled correctly; only the meaning is wrong, and software checks spelling, not meaning. These same-sounding, differently-spelled words are called **homophones**, and they are the errors that survive every automatic check and reach the reader. Figure 3 lists the pairs that cause most trouble at this level, with a *tell* — a small way to always know which is which.

Homophones: the errors a spell-check will not find

THE PAIR	THE TELL	IN A SENTENCE
there / their / they're	there = place · their owns · they're = they are	They're waiting where their bags are.
its / it's	it's = it is · its owns (no apostrophe)	It's clear the dog has lost its collar.
affect / effect	affect is usually the verb · effect the noun	Rain affects the pitch. The effect: a cancelled game.
than / then	than compares · then tells time	She ran faster than before, then walked home.
accept / except	accept means take or agree · except means not counting	Everyone except Sam accepted the plan.
lose / loose	lose has one o · loose has two (extra o = extra room)	Don't lose the loose sheet of paper.

Both words are spelled correctly — that is exactly why software lets them through.

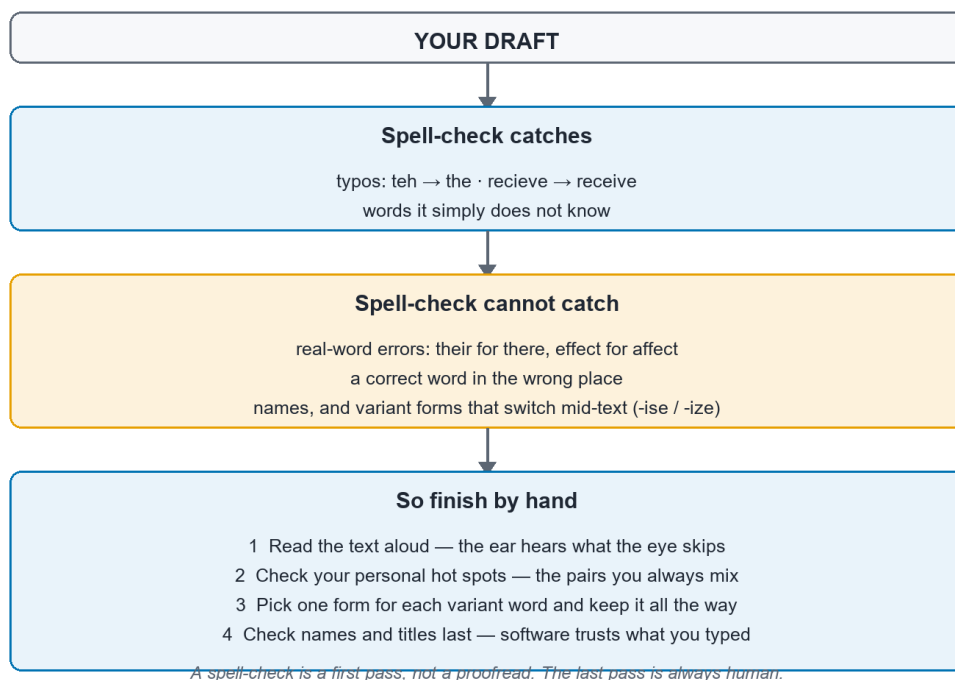
Table of homophone traps with a tell for each: there/their/they're, its/it's, affect/effect, than/then, accept/except, lose/loose

Build your own hot-spot list from this table — the two or three pairs you mix up most often. Knowing *which* words you mix up is half of never mixing them up.

4. Proofreading: the human pass

Because homophones and consistency slips pass through software, the last pass over any piece of writing is always human. Figure 4 shows the division of labour: what a spell-check genuinely catches, what it genuinely cannot, and the four by-hand steps that finish the job.

Proofreading: what software does, and what only you can do



Flowchart of proofreading: spell-check catches typos and unknown words but misses real-word errors and switched variants, so the writer finishes by hand — read aloud, check hot spots, keep one form per variant, check names last

Reading aloud is the strongest of the four steps, and it is the same skill from the other side of this section: your ear is expert at how words are *supposed* to go, so it trips over the spots your eye glides past.

5. Consistency is half of accuracy

Some words have two acceptable spellings: *organise* and *organize*, *acknowledgement* and *acknowledgment*. Neither is an error — but switching between them mid-text is, because it reads as carelessness and it breaks the reader's trust. The rule is short: **pick one form per word and keep it for the whole text**. The same rule covers names and titles. If the character is *Sofia* on page one, she is not *Sophia* on page three; a reader who notices the switch stops reading the story and starts checking the spelling. Consistency is the cheapest kind of control: it costs nothing and it buys the reader's confidence.

6. Neologisms: spelling new words

A **neologism** is a newly coined word, or an old word given a brand-new meaning. Language makes them all the time — new things and new habits need names — and media texts and online posts are where you meet them first. The curriculum's own examples are *selfie* and *Paralympics*, and Figure 5 shows how each one is built, alongside three more.

Neologisms: new words, and the work their spelling does

THE WORD	HOW IT IS BUILT	WHAT THE SPELLING DOES
selfie	self + -ie, the friendly ending of <i>arvo</i> and <i>sunnies</i>	The casual -ie ending made it playful; the spelling has settled
doomscrolling	doom + scrolling — two old words joined	You can see the parts, so the meaning is easy to catch
hangry	a blend of hungry and angry	Two words crash together — the spelling acts out the feeling
ghosting	an old word given a new job	Familiar spelling hides a new meaning — context tells the sense
Paralympics	Para- (parallel) + Olympics	Para- says parallel: the games run alongside the Olympics

A neologism is a new word, or an old word with a brand-new meaning. Its spelling is part of the message.

Table of five neologisms with how each is built and what its spelling does: selfie, doomscrolling, hangry, ghosting and Paralympics

Notice what the spellings are doing. A new word's spelling is part of its message:

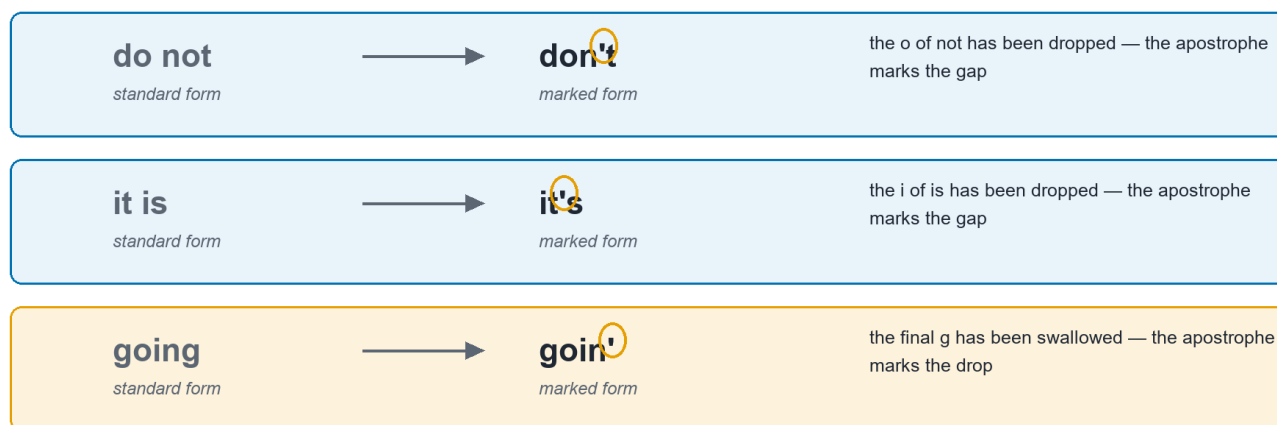
- **You can see the parts** (*doom* + *scrolling*), so the meaning arrives almost free.
- **The ending sets the tone:** the friendly *-ie* of *selfie* is the same ending Australian English puts in *arvo* and *sunnies*, so the new habit sounds casual and local from its first day.
- **The parts can carry the idea:** *Paralympics* keeps its *Para-* for *parallel* — the spelling itself says these games run alongside the Olympics.

New words also date and place a text. A post full of settled neologisms tells you *when* it was written and *who* it was written for — in-group language, exactly like the community words from Section 1A. And once a neologism settles into dictionaries, its spelling stops being a choice: *selfie*, not *selfy*. Until it settles, writers compete over the spelling; after it settles, the dictionary wins.

7. Dropped letters: spelling the sound of speech

Now the effect job. When writers want a character to *sound* like a person, the most common tool is the dropped letter: spelling a word the way it sounds in fast, casual or accented speech, with an apostrophe standing where a letter used to be. Figure 6 shows the mechanism — the apostrophe is not decoration; it marks the exact gap.

The apostrophe: a marker standing where a letter used to be



Same mark, same job in all three: it keeps the reader from reading the letters that are not there.

Labelled diagram of three cases — *do not becoming don't, it is becoming it's, and going becoming goin'* — each with the apostrophe circled as the marker standing where a letter was dropped

Figure 7 lists the drops you will meet most often in dialogue, and what each one imitates.

Dropped letters: what each drop imitates

MARKED FORM	STANDARD FORM	WHAT THE DROP IMITATES
goin' · nothin'	going · nothing	fast, casual speech — the final sound swallowed
'em	them	a swallowed start — the word barely begins
c'mon	come on	two words squeezed into one beat — hurry or impatience
gonna	going to	the sounds run together at speed
dunno	don't know	a whole phrase shrunk to one word — casual or unbothered
kinda · sorta	kind of · sort of	soft, trailing-off speech — unsure or relaxed

Each dropped letter is a tiny stage direction: it tells the reader how the line should sound.

Table of common dropped-letter forms — *goin', 'em, c'mon, gonna, dunno, kinda* — with their standard forms and the sound each drop imitates

Read the third column as the point. A dropped letter is a tiny stage direction: it tells the reader how fast, how casually, how warmly the line is meant to sound. That is VC2E9LY03.E02 in one sentence — authors drop letters **to emulate the sound of spoken words**, and the analyst's move is to notice the drop, restore the standard form in your head, and ask what the gap between the two adds.

8. The same lines, two ways

Figure 8 shows the same short exchange spelled two ways so you can feel the difference directly.

The same lines, spelled two ways

Spelled the standard way	Spelled the way Jess talks
"Come on, we are going to be late," Jess said. "If we miss the bus, we will be walking, and I am not walking in this heat."	C'mon , we're gonna be late, Jess said. We miss that bus and we're walkin' — and I'm not walkin' in this heat.
Clear. Correct. And it could be anyone talking.	Same information — but now the reader hears her.

- **C'mon** two words squeezed into one beat — Jess is rushing
- **gonna** 'going to' said fast — relaxed, spoken, not written
- **walkin'** the dropped final g — casual and out of breath

In real writing, marked spelling is used sparingly — a few well-placed drops do more than a page of them.

Two panels of the same lines about missing a bus, one spelled the standard way and one spelled with marked speech — C'mon, gonna, walkin' — each marked word carrying a note on what it adds

The standard version is clear and could belong to anyone. The marked version has a voice: rushed, informal, out of breath. Three things are worth noticing as a reader:

1. **Every mark is a choice.** *C'mon* and *come on* were both available; the writer picked the squeezed one to squeeze the moment.
2. **The marks are sparse.** Three marked words in two sentences do the work. A page covered in apostrophes stops sounding like a person and starts sounding like a costume.
3. **The marks say who is talking.** Spelling like this builds informality and character at once — which is exactly why it belongs in dialogue and would be wrong in the essay about the same scene.

9. Four jobs for non-standard spelling — and when it goes wrong

Non-standard spelling in a text is usually doing one of four jobs. Figure 9 names them, with the question an analyst asks for each.

Four jobs for non-standard spelling

CHARACTERISATION

spelling becomes a person

"dunno, whatever" — the clipped reply builds an unbothered teenager

Ask: What does this spelling tell me about the speaker?

ACCENT

letters stand in for sounds

"g'day" — one letter dropped, a whole place arrives

Ask: Am I laughing with the speaker — or at them?

HUMOUR

a wrong spelling lands a joke

a bakery sign reading "FRESH BRED DAILY"

Ask: Who is the joke about — and is it kind?

INFORMALITY & TIME

clipped and new words say when and who

"selfie", "arvo" — settled now, but still casual company

Ask: What does this word say about the moment and its speaker?

One spelling choice can do two jobs at once — name the main one, and mention the second if it is doing real work.

Diagram of the four jobs of non-standard spelling — characterisation, accent, humour, and informality and time — each with an example and the question to ask of it

The four jobs overlap — a dropped g can do the characterisation job *and* mark an accent in the same breath — so name the main job and mention the second if it is doing real work.

Two of the jobs carry a risk, and a careful writer (and a careful analyst) names it:

- **Accent can include or it can mock.** Writing a character's accent with dropped letters can be warm and exact — the reader hears a real voice from a real place. But respelling can also turn a person into a joke, and here is the test: *am I laughing with this speaker, or at them?* One more check sharpens it. If, across a whole book or a whole feed, the respelled accents always belong to the same *kind* of speaker — the ones being laughed at — then the spelling pattern is doing more than recording sound; it is ranking people. Naming that is not cancelling the technique. It is analysing it well.
- **Some respellings record an attitude, not a sound.** When a writer spells *was* as *wuz*, the sound changes very little — the respelling is not imitating speech so much as signalling that this speaker is "the uneducated kind". The term for this is **eye dialect**: spelling that changes how a word looks, not how it sounds. Eye dialect is the form of the technique most likely to mock, and it is the form to spot and question first.

Humour has its own kindness test: a joke spelling like *FRESH BRED DAILY* is fine when the joke is on the sign-writer's hurry, and ugly when the joke is that some group "can't spell". Same device, different target — and the target is the analysis.

10. One scaffold for analysing non-standard spelling

Whenever a question asks what a non-standard spelling is doing, the same five moves work:

1. **Locate** — find the spelling that surprises you.
2. **Restore** — say the standard form it departs from.
3. **Name the change** — dropped letter, clipped word, squeezed pair, brand-new coinage, or a deliberate "error".
4. **Name the job** — characterisation, accent, humour, or informality and time (Figure 9).
5. **Judge** — does it help the text, is it sparse enough, and if it touches a person, is it laughing with or at?

The first four moves analyse; the fifth evaluates. A paragraph that stops at step 4 has described the device; step 5 is where the marks live.

Worked examples

Example 1 — scaffolded

Task. Read the online post below, written for a school forum. Then study the analysis table, which is completed for you. Match each quote to the change it names and the job the change does.

ok so day three of the canteen queue and i'm officially hangry by 11am. the line moved SO slow today that three people gave up and just went hungry?? defo not the vibe. add a second register and half the problem's gone, no?? signing off before i lose the plot. — T.

Question: Identify three non-standard spellings or word forms in the post and explain the effect of each.

Quote	The change	The job it does
“hangry”	A neologism — hungry and angry blended into one word	Informality and time: names a brand-new feeling in one casual word, and marks the writer as current and in-group.
“defo”	A clipped word — <i>definitely</i> cut to two syllables	Characterisation: the clip sounds spoken and unbothered; a formal writer would never shorten it.
“no??”	A tag question squeezed into one word with doubled punctuation	Informality and humour: the doubled question marks sound like a raised eyebrow — the writer is not really asking.

The point to copy: each row restores the standard form in its head (*definitely, isn't it so*), names the exact change, and then names the job — not “it makes it funnier”, but *which* job and *how*.

Example 2 — scaffolded

Task. The paragraph below was typed in a hurry and never proofread. Six errors are hiding in it. Study the correction table, then notice *why* each error survives a spell-check.

The results are in, and their going to effect everyones weekend. The coach excepted the team's apology, but its clear the loss still stings. Definately a game to forget.

Error	Fix	Why a spell-check missed it
their	they're	Homophone: <i>their</i> is a real word, just the wrong one — they're = they are.
effect	affect	Homophone pair: here it is the verb, so <i>affect</i> .
everyones	everyone's	Missing apostrophe: the weekend belongs to everyone, so <i>everyone's</i> .
excepted	accepted	Homophone pair: the coach <i>accepted</i> (took) the apology.
its	it's	Homophone pair: <i>it is</i> clear, so <i>it's</i> .
Definately	Definitely	A pattern word: <i>finite</i> lives inside <i>definitely</i> — say the family aloud.

Notice the split: five of the six are real-word errors — the software sees a correctly spelled word and moves on. Only *Definately* is a word the dictionary rejects. That split is exactly Figure 4.

Example 3 — unscaffolded

Task. Look again at Figure 8: the same two lines about the bus, spelled the standard way and spelled the way Jess talks.

In five or six sentences, explain what the marked spellings add to the lines, and what they would cost if they appeared in an essay instead of dialogue.

Pointers to structure your answer (no scaffold given):

- Start with what stays the same (the information) and what changes (the sound).
- Pick one marked word and say precisely what it imitates.
- Finish with formality — the register dial from Section 2D: why does this spelling suit dialogue and damage an essay?

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

Both versions carry the same news, but only one of them has a voice. In the marked version, “C’mon”...

Example 4 — unscaffolded

Task. Write three or four lines of dialogue for ONE speaker — a grandparent, a rival, a younger sibling, anyone with a distinct voice. Use at least two different jobs for non-standard spelling (for example, a dropped letter for speed *and* a clipped word for character), and no more than four marked words in total. Then write a two-sentence writer’s note naming each job you used.

Pointers:

- Decide the speaker’s speed and mood first; the spelling should follow from that.
- Read the lines aloud as you write them. If you cannot hear the mark, it is not working.
- In the note, use the language of the section: the job, the change, the effect.

A model opening, to show the shape — write your own speaker:

“Dunno why you’re worried,” said my brother, not looking up. “It’s gonna be fine. Probly.”

Practice questions

Scaffolded

Q1. Sort these six examples into the four jobs of Figure 9. Two of them genuinely do two jobs at once — for those, name the main job and the second.

- (a) A character in a novel saying “g’day” on page one.
- (b) A bakery sign reading “FRESH BRED DAILY”.
- (c) A teenage character answering “dunno, whatever”.
- (d) The word *selfie* in a news article about phones.
- (e) A character saying “wanna come in?” at a front door.
- (f) An overconfident captain posting “we are definately winning” after a loss.

Q2. Choose the correct word in each sentence, and state the tell you used.

- (a) The dog wagged (its / it’s) tail.
- (b) (Their / They’re) going to rain before lunch, apparently.
- (c) Loud music can (effect / affect) your concentration.
- (d) Everyone (accept / except) the goalkeeper trained on Tuesday.
- (e) She ran faster (than / then) she had ever run before.
- (f) Don’t (lose / loose) the sheet — it’s the only copy.

Q3. The paragraph below breaks the consistency rule in three places. Find all three, and rewrite the paragraph with one form kept throughout.

The committee promised to organise a prize night to recognize the club's best players, and Coach Ramirez will present the trophies. The organizers promised to organize the seating so every family sits together, and Coach Rameriz will speak last.

Q4. Rewrite these two sentences as marked speech, using at least three dropped-letter or squeezed forms from Figure 7: "I do not know where they are. We are going to miss the whole thing." Then answer: (a) what do the marks add? (b) what would a whole paragraph of them cost the reader?

Q5. Coin a neologism of your own for a feeling or habit that does not yet have a one-word name. Build it from existing parts (a join, a blend, or an old word with a new job), spell it, use it in a one-line post, and write two sentences explaining what its spelling signals.

Un scaffolded

Q6. Write a dialogue of six to eight lines between two speakers with clearly different voices — for example, a grandparent and a grandchild, or two rivals. Use non-standard spelling for at least two different jobs, with no more than five marked words in total. After the dialogue, write a three-sentence writer's note: the jobs you used, the exact words carrying them, and one mark you decided *not* to make, and why.

Q7. Read the passage below, overheard at a market stall.

"Two dollars a punnet, love. Yeah, last of the season — the frost got 'em early this year. You want a kilo? I'll do you a kilo for five, how's that. No, no plastic — bring your own bag next time, eh?"

Write an analytical paragraph of six to eight sentences answering: *How does the spelling and word form in this passage build the character of the speaker?* Use the five moves from the scaffold. Quote at least three features.

Q8. Create a short sign or post of your own (two to four lines) that gets its humour from one deliberate spelling choice. Then write three sentences explaining the mechanism — which word, what change, where the laugh lands — and apply the kindness test: who is the joke about, and is it kind?

Q9. Take the last piece of writing you completed for English. Proofread it using the four by-hand steps from Figure 4. List three things you found and fixed (a homophone, a consistency switch, a pattern word, a name). If you truly find nothing, write your personal hot-spot list instead — the two or three pairs you will check in every future piece.

Q10. (*Speaking and listening.*) Work with a partner. Read your Question 6 dialogue aloud twice: once exactly as written, and once with every marked word silently restored to its standard form in your head. Your partner listens and tells you which reading sounded warmer, faster or more casual, and names the word that gave it away. Swap roles. Protocol: listen without interrupting; point to exact words, not "the bit where you talked fast".

Q11. (*Speaking and listening.*) In groups of three or four, discuss this proposition: "*Writers should stop respelling characters' accents — it mocks more than it records.*" Before anyone states a view, one student presents the proposition in its strongest form and another presents the opposing view in its strongest form — including the warm, exact, laughing-with uses of the technique. Only then discuss, and end by stating your own view with one example as evidence. The group judges each view on the strength of its examples, not its conclusion.

Checkpoint

This section connects to the Level 9 achievement standard (Reading and Viewing: “When reading and viewing, students engage with a range of different types of texts for meaning...”; Writing: “They explore standard and non-standard spelling for creative effect.”). You are on track when you can:

- spell your hot-spot words accurately, and explain the pattern or tell behind each one;
 - keep one spelling form per word, and one spelling per name, across a whole text;
 - locate a non-standard spelling in a text, restore its standard form, and name the job it does;
 - use non-standard spelling on purpose in your own writing — sparsely, and with a reason you can state;
 - judge an accent or humour spelling with the two tests: does it help the text, and is it laughing with or at?
-

Answers

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

Q1. (a) Accent (main), with informality second — one dropped letter places the speaker at once. (b) Humour — the wrong vowel makes *bread* into a joke about breeding dogs; the laugh is on the sign's hurry. (c) Characterisation — the clipped reply builds an unbothered teenager; informality is the second job. (d) Informality and time — a settled neologism that still sounds casual and dates the article. (e) Accent or characterisation (either as main is fine): *wanna* sounds like a friendly voice at a door; informality is the second job. (f) Humour and characterisation — the confident misspelling after a loss is funny *and* builds the captain's overconfidence; the "error" is the character.

Q2. (a) its — owning, no apostrophe. (b) They're — they are going to rain. (c) affect — the verb. (d) except — not counting the goalkeeper. (e) than — comparing. (f) lose — one *o*; the loose sheet has room to spare.

Q3. The three places: *recognize* and *organizers / organize* both switch away from the -ise family set by *organise*, and *Rameriz* switches the coach's name (a name keeps one spelling). Sample rewrite with -ise kept: "The committee promised to organise a prize night to recognise the club's best players, and Coach Ramirez will present the trophies. The organisers promised to organise the seating so every family sits together, and Coach Ramirez will speak last."

Q4. Sample marked version: "Dunno where they are. We're gonna miss the whole thing." (a) The marks add speed, worry and a casual, spoken feel — the speaker sounds out of breath rather than reported. (b) A whole paragraph of marks slows the reader to a crawl and turns the voice into a costume; the trick stops working past a few well-placed drops.

Q5. Answers will vary. Reward a genuinely new coinage built from visible parts, a settled single spelling, and two sentences that say what the spelling signals (tone, parts, time). A model is in the fully-worked solutions.

Q6. Answers will vary. Reward two distinct voices, two different jobs, at most five marked words, and a note that names jobs, words and one refused mark. A model is in the fully-worked solutions.

Q7. See the model paragraph in the fully-worked solutions. A sound answer restores the standard forms (*them, isn't it*), names at least three features ('em, the tag "how's that", "eh", the squeezed questions) and ties each to characterisation — warmth, long practice, local rhythm — rather than listing them.

Q8. Answers will vary. Reward one deliberate choice, a mechanism explained in the language of the section, and a kindness test actually applied. A model is in the fully-worked solutions.

Q9. Teacher observation / self-report. Look for: the by-hand steps actually used (reading aloud counts), finds named precisely, or an honest hot-spot list.

Q10. Teacher observation. Look for: both readings actually performed; guesses tied to exact words; a discussion that reaches the idea that the spelling changed the *sound* the reader heard, even from the same reader.

Q11. Teacher observation. Look for: both sides steelmanned before anyone chose one; the opposing view given real examples (warm, exact accent writing); final views backed by an example rather than a feeling.

Fully-worked solutions

Q5 — model neologism.

New word: *batterly* — the tired that arrives around 3 pm, from *battery* + the *-ly* of *quarterly*, for the daily low-charge feeling. Post: "going batterly, send snacks." What the spelling signals: keeping *batter* visible lets the reader see the joke about a phone battery, and the *-ly* ending makes it sound like an ordinary, settled word — as if it had always existed.

The coinage works because the parts are visible (Rule: you can see the parts, so the meaning arrives almost free) and the ending borrows the calm of everyday words.

Q6 — model dialogue and note.

“How’s the cake going, Nanna?”

“Oh, she’s comin’ along. Bit slow. Oven’s playin’ up again.”

“Want me to look at it? I fixed Mum’s in five minutes.”

“I’m sure you did, love. I’ve been bakin’ since before you were born, but — there. You can check the timer if you like.”

Writer’s note: *comin’* and *bakin’* do the accent-and-warmth job — Nanna’s voice is unhurried and local. “playin’ up” does the characterisation job — the oven is a naughty child, which tells you how she deals with trouble. I refused to mark “there” in “but — there” as *there’ll* or *’ere*, because one more mark would have tipped her from warm into costume.

Q7 — model analytical paragraph.

The stallholder’s spelling and word forms build a speaker who is warm, practised and local. “em” for *them* is the first dropped letter, and it imitates speech delivered at speed — this is a person who has said these lines a thousand times. The squeezed tags, “how’s that” and the closing “eh?”, do the characterisation work next: they turn statements into small offers of friendship, checking the listener is still with her. Even the missing verbs — “Last of the season”, “No, no plastic” — imitate a voice that clips everything it does not need, which reads as efficiency and warmth together, not rudeness. Restored to standard forms (“the frost got them early”, “isn’t that so”), the same facts survive but the person disappears; the spelling is the person. The marks are also sparse — three in four sentences — which is exactly why they work: a few well-placed drops, not a page of them.

The paragraph runs the five moves throughout: each quote is restored to its standard form, the change is named (dropped letter, squeezed tag, clipped clause), the job is named (characterisation with accent close behind), and the close evaluates — sparse marks, working marks.

Q8 — model sign and explanation.

LOST CAT — ANSWERS TO “DAVE”. VERY SHY. DO NOT CHASE. HE WILL WALK OF HIS OWN ACCORD.

Mechanism: the joke is not a dropped letter but a formal over-spelling — “of his own accord” for a cat that will simply walk off — and the humour job comes from register mismatch, big official words aimed at a cat. The kindness test passes: the joke is on the owner’s fond formality, not on any person’s speech; we laugh with the writer about the cat.

Section 4C · English 9 · Curriculum reference: VC2E9LY03 (“use learnt knowledge to spell accurately and consistently, and understand that non-standard spelling is used in texts for particular effects, such as characterisation and humour, and to represent accents and distinctive speech”), drawing on VC2E9LY03.E01 and VC2E9LY03.E02. All posts, dialogues, signs, notices and passages in this section were written for this book.

How representations of people, places, events and concepts reflect contexts

The same person can walk through four texts in one week — a newspaper profile, a fan’s excited post, a school newsletter, a speech at an awards night — and come out looking like four different people. The facts may not change. The person does, somehow. That is not an accident and it is not a trick: every text builds a version of what it is about, and it builds that version to suit the situation it was made in. Who made it, why, for whom, through which channel, at what moment — these things shape what ends up on the page or the screen.

This section is about that shaping. You will look at how public figures are represented in different contexts, how one event travels through different media, and how whole groups of people have been represented differently across time. Then you will do the analysing yourself — in writing, and on your feet.

Curriculum focus

Analyse how representations of people, places, events and concepts reflect contexts (VC2E9LY04, Literacy — Texts in context)

Draws on

VC2E9LY04.E01 — examining the representation of public figures in media and recognising how these vary in different contexts; VC2E9LY04.E02 — identifying and analysing how news is conveyed in texts; for example, analysing representations of an event at a particular time reported in the media; VC2E9LY04.E03 — comparing texts from different time periods and analysing the language features used to represent individuals or groups

Builds on (Level 8)

VC2E8LY04 — representations of people, places and events reflect the context of the text

Achievement-standard hook

“When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements. They demonstrate different levels of formality in their language choice and use appropriate features of voice.” (Speaking and Listening)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What this book means by *representation* and *context*. The Victorian Curriculum uses both terms but does not define either. In this section, a **representation** is the version of a person, place, event or idea that a text builds and offers to its audience — built out of what the text selects, what it leaves out, the words it reaches for, and the angle it takes. It is a constructed version, not the thing itself, and other definitions of the word exist and are not interchangeable with this one. A **context** is the situation a text sits inside: the circumstances of its making — who made it, why, for whom, through which channel, at what moment — and also the circumstances of the people who meet it — who reads or views it, when, where, and what they already know. Every question in this section can be answered on these two definitions alone.

Theory

1. Every text builds a version of its subject

A text is never the thing it is about. A news article about a storm is not the storm. A profile of a champion is not the champion. Between the real thing and the text you read, a set of choices is always made — and those choices are what the word **representation** points at. Three kinds of choice do most of the building:

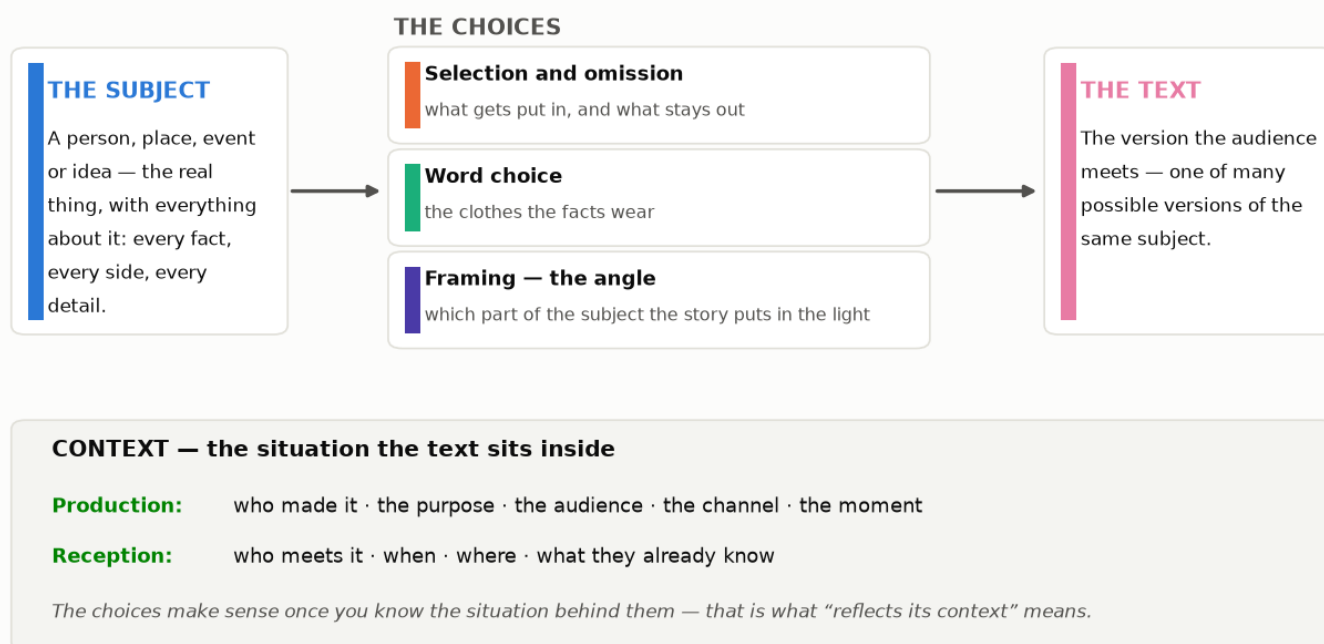
- **Selection and omission.** A **selection** is what the text chooses to put in; an **omission** is what it leaves out. No text can hold everything, so every text chooses. The choice is never innocent: what gets included tells the audience what the maker thinks matters.
- **Word choice.** The same fact wears different clothes in different words. A rider who *held her line* is steady; a rider who *refused to give ground* is fighting; a rider who *got lucky* is not in control of the win at all.

- **Framing.** The **frame** (also called the **angle**) is the slant a text takes — which part of the subject it puts in the light and which it leaves in shadow. A win can be framed as a sporting result, as a human-interest story about hard work, or as a sign of things to come. The frame decides what the story is *about*, before a single fact is reported.

Even a photograph makes these choices: what is inside the shot was selected, everything outside it was omitted, and where the camera stood is the frame.

A representation is constructed — it is not a mirror

Between the real thing and the text you meet, choices are made.



Original diagram, drawn for this section.

Labelled diagram showing that a text builds a version of its subject through selection and omission, word choice and framing, with the text’s context surrounding the whole process

2. Context is what the choices answer to

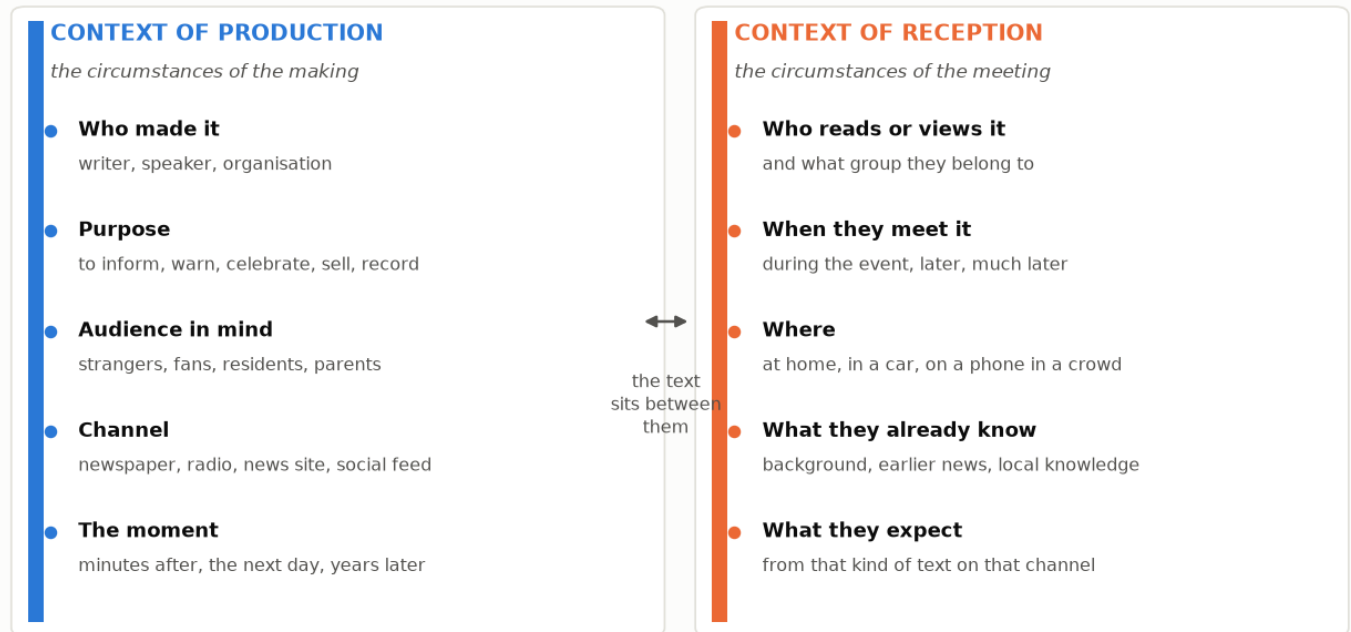
Why does one text select *these* facts and another text select *those*? Usually, the answer is the **context** — the situation the text was made inside. It helps to split context into two halves:

- **The context of production** — the circumstances of the making: who made the text, what their purpose was, which audience they had in mind, which **channel** (the medium or platform the text travels through — a newspaper, a radio broadcast, a news site, a social feed) they used, and the moment it was made at.
- **The context of reception** — the circumstances of the meeting: who reads or views the text, when and where they meet it, what they already know, and what they expect from that kind of text.

When this section says a representation **reflects** its context, it means exactly this: the choices in the text make sense once you know the situation behind them. A radio broadcast during a storm sounds urgent because people need safety information *now*. Monday’s newspaper sounds calmer because its job is to record and explain, not to warn. Same event; different contexts; different representations.

The two halves of a text's context

Every text sits inside two sets of circumstances: its making, and its meeting.



A storm broadcast heard in a car on Saturday sounds different from the same text read on Monday morning.

Two-column diagram splitting a text's context into the context of production (maker, purpose, audience, channel, moment) and the context of reception (who meets the text, when, where, and what they already know)

3. One person, many versions — public figures in different contexts

Public figures — athletes, musicians, politicians, scientists in the news — live inside many contexts at once, so they get many representations. To see this, meet one public figure twice.

Maya Torres is 17 and from Bendigo. On Saturday night she won her first national track cycling title in Adelaide. By Monday, two texts about her existed: a newspaper profile, and a post on a fan page in an online cycling community. Read both now.

Torres takes national title with a stunning final lap

Alex Kent, Sports Reporter

Bendigo cyclist Maya Torres, 17, won her first national track title on Saturday night, closing out the final 200 metres in Adelaide with a burst of speed that left the field behind her.

Torres, who trains before school and works weekend shifts at the family café, said the win had not yet sunk in. "I kept thinking about the last corner," she said. "I just told myself to hold my line."

Her coach, Pat Moreira, credited four years of patient work. "Maya is not the loudest rider in the room," Moreira said. "She is the most prepared."

Torres returns to school on Monday. The world junior trials are in March.

Read as a representation: what is selected, what is omitted, and which words carry the judgement.

Model text A: a newspaper profile with masthead, headline and byline, reporting the win with quotes from the rider and her coach



@trackside_trace

Saturday, 9:47 pm

okay I am STILL shaking. Maya Torres just won nationals and that last lap was the best thing I have ever seen on a track. the way she came around that final corner?? I was on my feet screaming at a screen.

17 years old. SEVENTEEN. works at a café, trains before school, and just rode past the whole field like it was standing still.

if you have not watched the replay yet, do yourself a favour. we are watching greatness grow up in real time. remember where you were tonight.

214 likes 38 replies 12 shares

Same win, same night — a different channel, a different audience, a different Maya.

Model text B: an excited post from a fan page in an online cycling community, written minutes after the race

Both texts are honest about what happened. Both could be called true. But they have built two different Mayas:

- **Naming.** The newspaper uses her full name, her age and her home town — a public figure introduced to strangers. The fan post says “Maya Torres” once and then never needs to: the audience already knows her.
- **Tone.** The **tone** of a text is the attitude its language carries towards its subject. Text A’s tone is measured and respectful; Text B’s tone is excited and personal.
- **What is selected.** Text A selects facts a general reader needs — who she is, what she did, what she and her coach said. Text B selects the feeling of the moment — “I am STILL shaking” — because its audience was watching the same race and wants to share the high.
- **Who carries the praise.** In Text A, praise is handed to a named source: the coach says she is “the most prepared”. In Text B, the writer praises her directly and loudly, because a fan page exists to celebrate.

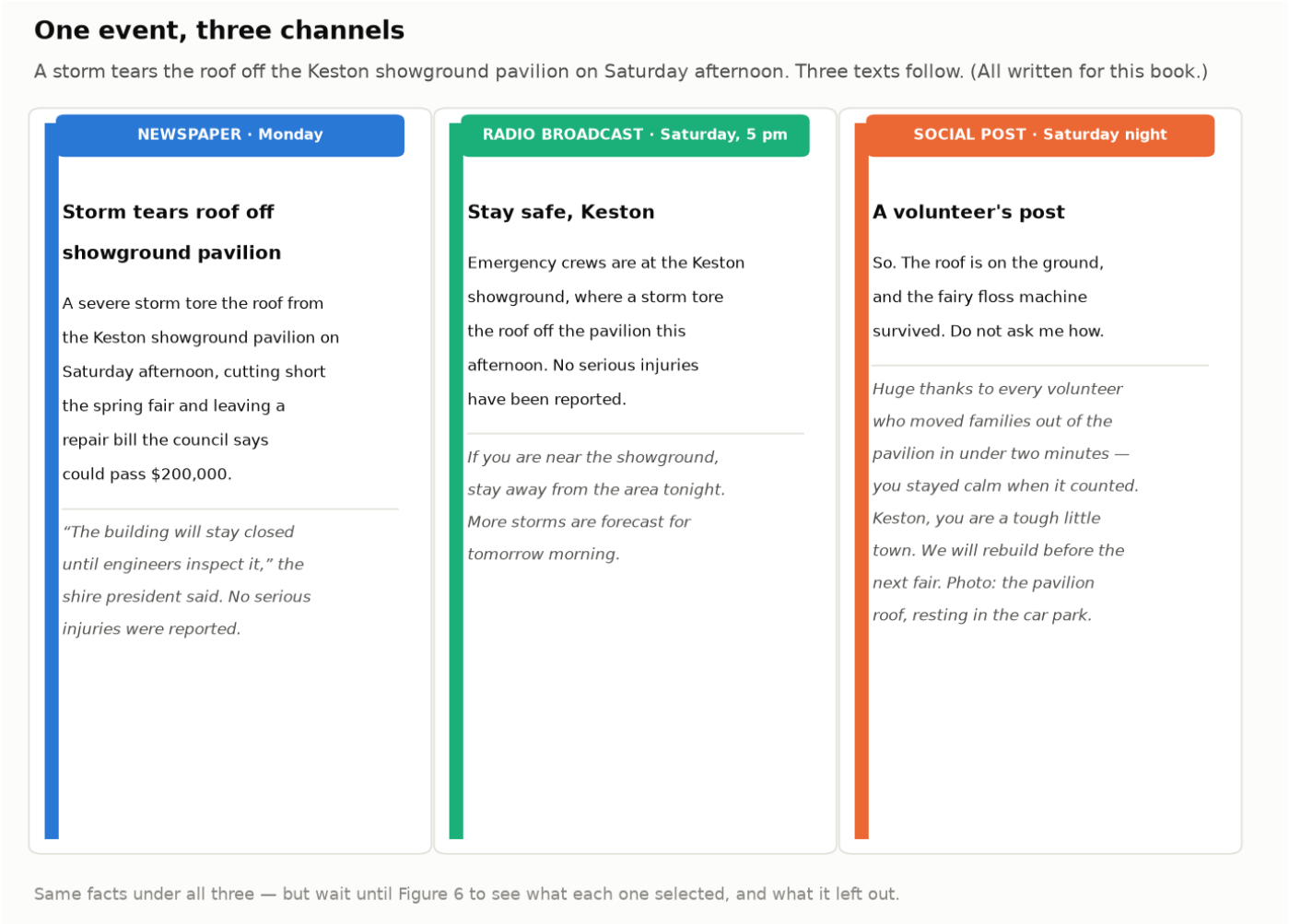
Neither version is fake. They are different because their contexts are different: a paper written the next morning for a general reader, and a fan writing minutes after the race to people who already care.

4. One event, many channels — how news travels

News is the clearest place to watch representation happen, because news is always in a hurry and always making choices under pressure. A few terms first:

- The **headline** is the title of a news text — a few words doing the framing before the story even starts.
- The **lead** is the opening sentence or two, carrying the most important facts (who, what, when, where).
- A **broadcast** is a text made to be heard or seen — radio or television — rather than read. Broadcasts write for the ear: shorter sentences, direct address, the key point first.

One event, three channels. On Saturday afternoon a storm tore the roof off the pavilion at the Keston showground during the spring fair. By Monday, three texts about it existed: a newspaper article, a radio broadcast from Saturday evening, and a social post by a volunteer. Figure 5 shows all three.



Three versions of the same storm event: a newspaper article, a radio broadcast script and a volunteer’s social post, each with its channel, time and opening lines

The facts overlap, but look at what each text selected and what it omitted — Figure 6 lays it out as a table. The newspaper carries the cost estimate and the official quote; the broadcast carries the safety advice and tomorrow’s forecast; the social post carries thanks, feeling and a photo. None of these choices is careless. Each text selected for its own context: what its channel does, who its audience is, and what moment it was made at.

What each text selected — and what it left out

The three storm texts from Figure 5, detail by detail.

Detail	Newspaper	Radio	Social post
When the storm struck	included	included	left out
Nobody badly hurt	included	included	left out
Repair cost estimate	included	left out	left out
Official quote	included	left out	left out
Building closed until inspected	included	left out	left out
Safety advice: stay away	left out	included	left out
Weather forecast for tomorrow	left out	included	left out
Thanks to volunteers	left out	left out	included
Personal feelings	left out	left out	included
A photo described	left out	left out	included

Each column follows its channel's job: the newspaper records, the radio warns, the social post shares. Nothing was left out by accident.

Table showing ten details of the storm event and whether each one was included or left out in the newspaper article, the radio broadcast and the social post

5. One group, different eras — representations across time

Contexts change across time, and representations change with them. Comparing texts from different time periods is one of the sharpest ways to see this, because the same group of people can be built out of very different language from one era to the next.

The two texts below were written for this book. Text 1 is written in the style of a magazine article from the 1950s; Text 2 is written in the style of a 2026 online news article. Both are about the same subject: young people.

One group, different eras

Two texts about young people. Both were written for this book — Text 1 in the style of the 1950s, Text 2 in the style of 2026.

TEXT 1 · magazine style, 1950s

“The Younger Set”

Teenagers today are a puzzle to their elders. They gather in milk bars around loud radios and louder laughter; they speak in slang their parents cannot follow, and they seem to want everything at once and nothing for very long.

There is, of course, no real cause for alarm. Most of the younger set are good-hearted enough; they simply need steadier habits and better guidance. If today's teens were given proper duties and less idle time, there is every reason to think they would settle into respectable adults. Until then, a little patience — and a steady hand — will not go amiss.

Notice: young people are talked about — they never speak.

TEXT 2 · online news style, 2026

“The students rebuilding the creek trail”

A group of Keston High students has spent the past six weekends rebuilding the creek trail behind the main street — measuring, hauling timber and planting 300 native seedlings.

Year 9 student Amara Diallo organised the roster after last winter's floods closed the path. “The council said it would take a year,” Diallo said. “We decided not to wait.”

Their teacher, Mr Okonkwo, says the students ran the project themselves, and local shops donated the materials. The trail reopens this Saturday, and the group is already planning stage two: seating built from recycled timber.

Notice: young people are named, quoted, and shown deciding.

Same subject — young people. Different eras, different language features, different versions.

Two texts about young people side by side: one written in the style of a 1950s magazine article and one written in the style of a 2026 online news article

The difference is not the topic — it is the language features doing the representing:

Language features doing the representing

The two texts from Figure 7, feature by feature.

Feature	Text 1 — 1950s style	Text 2 — 2026 style
What young people are called	“the younger set”, “today's teens” — one unnamed mass, judged from outside	“students”, “the group” — a real team, and one member named
Who gets to speak	an adult writer speaks about them; no young voice anywhere	young people quoted in their own words; adults add support
What they are shown doing	gathering, laughing, wanting things	measuring, hauling, organising, deciding
Tone towards them	patient but judging — a problem to manage	plain and respectful — workers and planners

Seventy years apart, the same group is built out of different labels, different voices and different verbs.

Comparison table of the language features in the two texts: what young people are called, who gets to speak, what they are shown doing, and the tone towards them

Seventy years apart, the same group is represented first as a problem to be managed and then as workers and planners. The young people in Text 1 never speak; in Text 2 they are quoted by name, making their own decisions. That shift is the point of comparing across time: the representation changed because the times — the values, the expectations, the idea of who gets a voice — changed.

6. Places and concepts are represented too

The content description for this section names four subjects: people, places, events and concepts. Everything you have learned so far applies to all four.

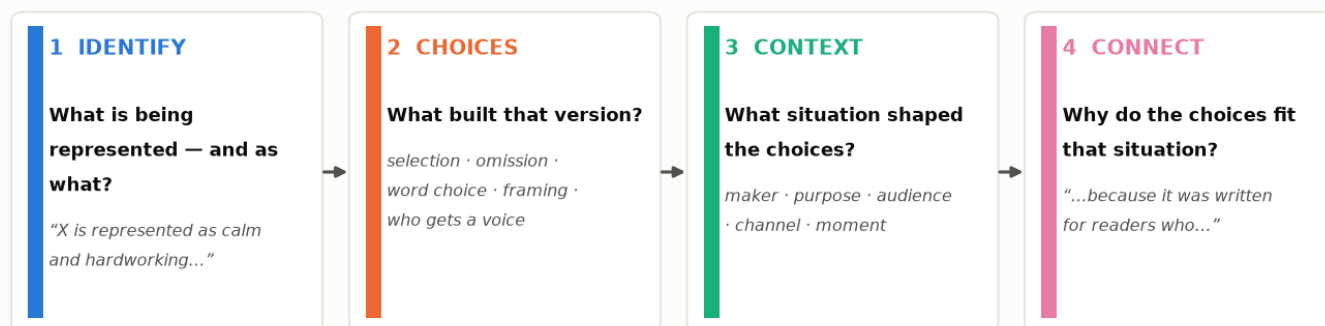
- **Places.** A coastal town can be represented in a travel brochure as golden light and quiet jetties, and in a news report as a main street losing its shops. Same town; different selections; different purposes — one text invites visitors, the other records a problem. (You will compare these two texts in Q11.)
- **Concepts.** Ideas like *winning*, *success* or *fairness* are represented too. A sports column can represent winning as the only thing worth having; a junior coach can represent it as the least important part of the game. The concept is the same; the contexts — and therefore the versions — are not. (You will compare these two texts in Q12.)

7. A method for analysis

Here is the whole skill in four steps. Use it on any representation — a person, a place, an event or a concept.

A four-step method for analysing a representation

Works on a person, a place, an event or a concept.



THE CONNECT STEP IN ONE SENTENCE

"The text represents X as ... by This reflects its context, because it was made ..."

The connect step is where the mark is earned: not just what differs between texts, but why.

Original method, drawn for this section.

Four-step analysis method: identify the representation, examine the choices that built it, name the context behind them, then connect the choices to the context, with a sentence frame for writing the answer

The connect step is the one that earns the mark. Anyone can list differences between two texts; this section asks you to say *why* the differences are there — to show the representation **reflecting** its context.

Worked examples

Example 1 — scaffolded

Task. Look again at Text A, the newspaper profile in Figure 3. The analysis table below is completed for you. Read it line by line, matching each quote to the choice and its effect.

Quote from Text A	Choice	What it builds
"Bendigo cyclist Maya Torres, 17"	Selection: the facts a stranger needs	Introduces her to a general reader — place, sport and age establish who

Quote from Text A	Choice	What it builds
“who trains before school and works weekend shifts at the family café”	Selection: ordinary-life detail	she is in six words. Represents her as hardworking and grounded, not just talented. Readers recognise a life like theirs.
“a burst of speed that left the field behind her”	Word choice: vivid but controlled	The win sounds exciting, not wild. The language admires her without shouting.
“She is the most prepared.”	Framing: praise given to the coach	The paper keeps its own tone measured and lets a named source carry the judgement — a newspaper habit that keeps the report credible.
“Torres returns to school on Monday.”	Selection: the ordinary after the extraordinary	Closes on humility: the champion is still a student. The representation stays modest to the end.

The point to copy: every line names (1) the exact words, (2) the kind of choice — selection, omission, word choice or framing — and (3) what that choice builds. The final step, done in the model paragraph for Q9, is to connect those choices to the text’s context.

Example 2 — scaffolded

Task. The same win, two texts. The table below compares Text A (newspaper profile) with Text B (fan post) across four features. Read each row and notice how the feature follows the context.

Feature	Text A — newspaper profile	Text B — fan post	Why the contexts differ
Naming	“Maya Torres”, her age, her town	Her name once, then “she”; the audience already knows her	A paper writes for strangers; a fan page writes for members.
Tone	Measured, respectful	Excited, personal — capitals, exclamations	A paper reports the next morning; a fan writes while still buzzing.
Selected	Facts, quotes, what happens next	The feeling of watching, a call to watch the replay	The paper’s purpose is to inform; the fan page’s is to celebrate together.
Omitted	The writer’s own feelings	Cost figures, officials, what happens next	A general reader needs the story; fans need the shared moment.

Notice that nothing in either text is wrong. Each text selected and framed for its own context — channel, audience, purpose and moment. That is what “the representation reflects its context” looks like in practice.

Example 3 — unscaffolded

Task. Look again at the two texts across time in Figure 7 — “The Younger Set” (1950s style) and “The students rebuilding the creek trail” (2026 style). In six to eight sentences, compare how the two texts represent young people, and connect at least two differences to the contexts of the texts.

Pointers to structure your answer (no scaffold given):

- Start with one sentence saying what both texts are about and what differs.
- Pick two features from Figure 8 — labels, voice, what the young people are shown doing, tone.
- For each, quote a few words from each text and say what they build.

- Finish by connecting at least one difference to its context — the era, the kind of text, the audience, or the purpose.

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

The two texts take the same subject — young people — and build almost opposite versions of them. Text 1 speaks *about* teenagers from the outside, while Text 2...

Practice questions

Scaffolded

Q1. Sort the six items below into two groups: things that belong to the **context of production** and things that belong to the **context of reception**. Copy the table into your book.

Item	Context of production or reception?
Who made the text	
The year the reader is living in	
The channel the text travels through	
What the audience already knows	
The purpose the text was made for	
Where the reader meets the text	

Q2. Match each text (a)–(d) to its most likely purpose (i)–(iv), and give one reason for each match.

- (a) A radio broadcast made while a storm is still active
- (b) Monday’s newspaper article about the storm
- (c) A volunteer’s social post on the night of the storm
- (d) A travel brochure about a coastal town
- (i) to share an experience and thank people
- (ii) to warn and advise listeners right now
- (iii) to invite visitors
- (iv) to record what happened and explain it

Q3. Look at Text A (Figure 3). Copy the table below and complete the last three rows. The first two are done for you.

Quote	Fact or evaluation?	What it builds
“Bendigo cyclist Maya Torres, 17”	Fact	Who she is, for a reader meeting her for the first time.
“the most prepared” (her coach)	Evaluation	Her win as the result of work, not luck — carried by a named source.
“a burst of speed”		
“who trains before school and works weekend shifts”		
“Torres returns to school on Monday”		

Q4. Look at Text B (Figure 4). Find three choices that mark it as an excited fan writing to other fans. Copy and complete the table.

Choice (quote the words)	What kind of choice?	What it says about the context
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Q5. Look at the three storm texts in Figure 5.

- Name one detail all three texts include.
- Name one detail that appears in only one of the three, and say which text carries it.
- Match each text to its main purpose: *to record and explain*, *to warn and advise*, *to share an experience*.

Q6. Copy the selection table below and complete the empty cells: for each detail, write **included** or **left out** in each text’s column. (Figure 6 has the completed version — do yours first, then check.)

Detail	Newspaper	Radio	Social post
When the storm struck	included		
Nobody badly hurt		included	
Repair cost estimate			left out
Official quote			
Building closed until inspected		left out	
Safety advice: stay away	left out		
Weather forecast for tomorrow			left out
Thanks to volunteers			
Personal feelings	left out	left out	
A photo described	left out		

Q7. Look at the two texts across time in Figure 7.

- List the words each text uses to refer to young people.
- Sort each label as positive, negative or neutral, and give your reason.
- In which text do young people speak in their own words? What is the effect of that choice?

Q8. (*Speaking and listening.*) Work with a partner. Take turns answering this question about the two Maya Torres texts: *which text gives a truer picture of her — and what does “true” even mean here?* Use the discussion habits from Section 4A: speak clearly, listen without interrupting, build on your partner’s point before adding your own (“I take your point about... and I’d add...”). Finish by agreeing on one sentence you could both say to the class.

Unscaffolded

Q9. Write a paragraph of six to eight sentences answering:

How does the newspaper profile (Text A) represent Maya Torres — and how does that representation reflect the text’s context?

Structure your paragraph with a claim, at least two quotes, an explanation of what each quote builds, and a final sentence connecting the choices to the text’s context (who made it, for whom, through which channel, at what moment). A model paragraph is in the fully-worked solutions.

Q10. Choose one real event from your school this term — a fundraiser, an excursion, a performance, a sports day. Write two representations of it:

- (a) a short item (60–80 words) for the school newsletter, which parents will read;
- (b) a short message (30–50 words) to a friend about the same event.

Then write three sentences explaining the choices you made differently in each version, naming the context that drove each one (audience, purpose, channel or formality).

Q11. Read these two texts about the same place.

Text 1 — travel brochure Gannet Bay: a quiet coastal town where the light turns gold at five o’clock. Walk the jetty, watch the fishing boats come in, and stay for the sunset.

Text 2 — local news report Gannet Bay’s main street has lost six shops in two years. The bakery closed in March; the hardware store is next. Residents say the town needs a plan before the next closure.

Write six to eight sentences comparing how the two texts represent Gannet Bay. Identify one selection, one omission and one word choice in each text, and connect the two representations to the two purposes.

Q12. Read these two texts about the same concept.

Text 1 — sports column Second place is just the first person forgotten. Champions are built by people who refuse to accept anything less than the win.

Text 2 — a coach to a junior team I am not watching the scoreboard today. I am watching how you talk to each other when you are behind. That is the part you can control.

Both texts represent the concept of *winning*. Write five to seven sentences comparing the two representations, and connect each one to its context — who is speaking, to whom, and for what purpose.

Q13. (*Speaking and listening.*) Prepare and deliver a structured spoken presentation of two to three minutes answering:

“Pick a person, place or event that has been represented in two different contexts. What are the two versions — and why does each context produce its version?”

You may use texts from this section, or two texts of your own with your teacher’s approval — one option is to use the two versions you wrote for Q10. Plan your talk with the structure in Figure 10, choose your level of formality for a class audience, and use the voice features from Section 4B on purpose: pace, pause and emphasis at the moments that matter. The listening class notes one connection between a representation and its context made by each speaker.

Plan for your spoken presentation

Two to three minutes, comparing two representations of one subject.

1 OPEN

15-20 s

Name the subject, and the two texts with their contexts.

2 VERSION ONE

30-40 s

What it selects, what it leaves out, the words it uses.

3 VERSION TWO

30-40 s

The same three questions for the second text.

4 COMPARE

30 s

One thing that stays the same; two things that change.

5 CONTEXT LINK

30 s

Why each context produced its version.

6 CLOSE

10 s

One sentence answering the question.

DELIVERY NOTES

Formality

formal or casual — know where you sit on the dial, and why

Pace

slow down across the comparison — the heart of the talk

Pause

one beat after each key claim

Emphasis

put weight on the words that carry the contrast: “calm”, “shaking”, “record”, “celebrate”

Voice features

the Section 4B toolkit, used on purpose — not decoration

The listening class notes one connection between a representation and its context made by each speaker.

A six-part plan for a spoken presentation comparing two representations, with a time guide for each part and notes on formality and voice features

Q14. Consider this claim:

“A news report just tells you what happened. There is no representation in it — only facts.”

Write a reasoned response. You must:

- give the strongest version of the case *for* the claim — what its defenders would actually say about facts, accuracy and honest reporting;
- give the strongest version of the case *against* it — what its critics would actually say about selection, omission and framing, drawing on the storm texts in Figure 5;
- then state your own position — with reasons and, if you can, the conditions under which each side is right.

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.

Checkpoint

This section connects to the Level 9 achievement standard (Speaking and Listening): *“When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements. They demonstrate different levels of formality in their language choice and use appropriate features of voice.”* You are on track when you can:

- explain how a text’s choices — selection, omission, word choice and framing — build a representation of a person, place, event or concept;
 - connect a representation to its context, naming who made the text, for whom, through which channel, at what moment — and why those circumstances shaped those choices;
 - deliver a structured spoken text comparing two representations, with a level of formality chosen for your audience and voice features used on purpose.
-

Answers

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

Q1. Context of production: who made the text; the channel the text travels through; the purpose the text was made for. Context of reception: the year the reader is living in; what the audience already knows; where the reader meets the text.

Q2. (a)–(ii): a live broadcast warns and advises while the event is still happening — its audience needs safety information now. (b)–(iv): Monday’s paper records and explains once the event is over — its audience wants the full story. (c)–(i): the volunteer’s post shares the experience of being there and thanks the people involved. (d)–(iii): a brochure selects only what makes a place sound worth visiting.

Q3. “a burst of speed” — evaluation; builds the win as exciting but controlled, admiring without shouting. “who trains before school and works weekend shifts” — fact; builds her as hardworking and grounded, a person readers can recognise. “Torres returns to school on Monday” — fact; builds the story’s closing note of humility: the champion is still a student.

Q4. Samples: “I am STILL shaking” — selection of personal feeling; marks a writer who was watching live, writing to people who share the feeling. Capitals in “SEVENTEEN” — word choice and presentation; excitement that suits a fan celebrating minutes after the race. “do yourself a favour” — direct address; marks an audience of fellow fans who are being invited in, not informed. Also accept: lowercase openings (casual channel), “we are watching greatness grow up” (shared “we” — the writer and the fan community as one group).

Q5. (a) Any one of: the storm struck on Saturday (afternoon); the roof came off the pavilion; nobody was badly hurt (the social post carries this as “moved families out... you stayed calm”). (b) Any one of: the repair cost estimate — newspaper only; safety advice and tomorrow’s forecast — radio only; thanks to volunteers and a described photo — social post only. (c) Newspaper: to record and explain. Radio: to warn and advise. Social post: to share an experience.

Q6. When the storm struck: N included, R included, S left out. Nobody badly hurt: N included, R included, S left out. Repair cost estimate: N included, R left out, S left out. Official quote: N included, R left out, S left out. Building closed until inspected: N included, R left out, S left out. Safety advice: N left out, R included, S left out. Weather forecast: N left out, R included, S left out. Thanks to volunteers: N left out, R left out, S included. Personal feelings: N left out, R left out, S included. A photo described: N left out, R left out, S included.

Q7. (a) Text 1: “teenagers”, “the younger set”, “today’s teens”. Text 2: “students”, “a group of Keston High students”, “the group”, plus named individuals (Amara Diallo). (b) Sample: Text 1’s labels are faintly negative or patronising — they group young people into one unnamed mass being judged from outside; Text 2’s labels are respectful — they name a real group doing real work, and one member by name. (c) Text 2. The effect: young people in Text 2 are shown thinking and deciding for themselves (“We decided not to wait”), while in Text 1 they are only talked about — which makes Text 1’s version of them something adults built, not something young people showed.

Q8. Teacher observation. Look for: turn-taking without interruption; partners building on each other’s points; and a final sentence that has moved past “which one is true” — for example, both texts can be truthful while building different versions, because each selected for its own context.

Q9. See the model paragraph in the fully-worked solutions. A sound paragraph makes a claim about the version of Maya the paper builds, quotes at least two moments, says what each quote builds, and connects the choices to the text’s context in the final sentence.

Q10. Answers will vary. Reward two versions that genuinely differ in selection and formality, and three sentences that name a context (audience, purpose, channel or formality) for each difference — not “I made it more formal” alone, but *why that audience and purpose wanted the formality*.

Q11. See the model paragraph in the fully-worked solutions. A sound paragraph names the two versions of the town (inviting and golden vs struggling and losing shops), identifies at least one selection, one omission and one word choice in each text, and connects each representation to its purpose — one text sells the town to visitors, the other reports a problem to residents.

Q12. See the model structure in the fully-worked solutions. A sound response names the two versions of winning (the only thing that counts vs the least important part of the game), and connects each to its speaker's context — a columnist selling a strong point of view to readers vs a coach developing young players.

Q13. Teacher observation. Look for: a clear opening that names the subject and the two contexts; each version analysed through selection, omission and word choice, not just described; at least one stated connection between a representation and its context; formality held at a level chosen for a class audience; voice features used on purpose (a pause after a key claim, pace slowed for the comparison). Listening students should each record one context connection.

Q14. Marked on reasoning, not conclusion. A strong response defines its terms (fact, representation, selection, omission); gives the defender's case in real strength (facts can be checked; good reporting aims at accuracy; if everything is "just a construction", nothing can be called true); gives the critic's case in real strength (every report must select, omit and frame; two honest reports of the same storm differ — Figure 5 proves it; the selection reflects the channel, audience and moment); then takes a position with conditions. Responses that attack only one side, or reach a conclusion without reasons, score low regardless of which side they pick.

Fully-worked solutions

Q3 — reasoning. The test is: does the quote state something that could be checked, or does it carry a judgement? "A burst of speed" is close to fact (she did accelerate) but "burst" already admires the move, so it sits on the evaluation side. "Trains before school and works weekend shifts" can be checked — fact — but it was selected because it builds character. "Returns to school on Monday" is checkable — fact — and its job is the closing note it leaves. Selection and fact are not opposites: facts are the material, selection is the choice of which facts to use.

Q9 — model analytical paragraph.

The newspaper profile represents Maya Torres as a calm, hardworking achiever, and that version reflects the text's context at every step. The paper selects the facts a general reader needs to meet her — "Bendigo cyclist Maya Torres, 17" — and then selects ordinary-life detail, "who trains before school and works weekend shifts at the family café", which builds her as grounded rather than gifted by luck alone. It keeps its own praise in check, handing the judgement to a named source — "She is the most prepared" — because a newspaper's credibility rests on reported evaluation, not the writer's cheering. Even the ending, "Torres returns to school on Monday", keeps the tone modest. All of these choices fit a text written the next morning, in measured language, for readers who want the story told straight — proof that the representation is reflecting the situation it was made in.

The claim (calm, hardworking achiever) is supported by three quotes, each followed by what it builds, and the final sentence connects the pattern of choices to the context: channel (newspaper), audience (general readers), moment (the next morning), purpose (inform).

Q10 — model pair (one possible version).

Newsletter version: On Friday, Year 9 ran the school's spring fundraiser, raising \$3,200 for new library books. Stalls were organised by student groups, families attended in strong numbers, and every dollar came from games, food and donations made on the day. The year level thanks all families who came along and helped.

Message to a friend: today was actually so good?? the fundraiser made SO much money and the hot chip line was out of control. we did all the work and then got told off for being too loud about it lol

The choices: The newsletter version states the total and thanks families, because its audience is parents, its purpose is to report and appreciate, and its channel is formal. The message selects the feeling and the funny moment instead, because its audience is one friend, its purpose is to share the day as it felt, and its channel allows casual spelling and laughter. Same event — two representations, each reflecting who it was written for.

Q11 — model paragraph.

The two texts build opposite versions of the same town. The travel brochure represents Gannet Bay as a place of calm and beauty, selecting only what invites a visitor — “the light turns gold”, “walk the jetty” — and omitting everything that would not sell: there is no mention of shops, money or decline. The news report represents the town as a place in trouble, selecting hard figures — “lost six shops in two years” — and naming what closes next. Even the word choices work differently: “quiet” in the brochure is a selling point; the same quiet, implied by empty shops in the report, is a warning. The two versions exist because the two purposes differ: one text wants readers to come, the other wants residents to act. The town did not change between the texts — the context did.

Q12 — model structure.

The column represents winning as the only outcome that counts — “the first person forgotten” — and frames every athlete through that single measure; its context is a writer with a strong point of view, made to provoke and to sell itself to readers who enjoy a hard line. The coach represents winning as close to beside the point: attention goes to “how you talk to each other when you are behind”, which is something players can actually control. That version reflects a different context entirely — an adult whose purpose is to develop young players, speaking to them directly, face to face. Same concept, two frames: one built for readers who want a slogan, one built for children who need a standard they can reach.

Q13 — what a strong presentation contains.

- An opening that names the subject and both contexts within the first twenty seconds.
- Each version analysed, not just described: what it selects, what it omits, and one piece of word choice — with the words quoted or repeated aloud.
- At least one stated connection of the form “this version exists because the text was made for / by / at...”.
- A level of formality held consistently — a class audience usually sits formal-casual, and the speaker should know where they are aiming and why.
- Voice features used on purpose: pace slowed across the comparison, a pause after the key claim, emphasis landing on the words that carry the contrast (see Section 4B).

Q14 — model structure.

For the claim: A news report can be checked. Names, times, places, quotes — these are facts, and good reporters gather them carefully, check their sources, and correct their errors. There is a real difference between a report built on evidence and a story invented to please; if we call both of those “just representations”, we lose the ability to say any text is accurate. The defender’s case is that honest reporting aims to tell you what happened, and often does.

Against the claim: But no report can hold everything, so every report selects — and selection is already representation. Look at the storm in Figure 5: three honest texts, one event, and not one of them carries the same set of facts. The newspaper framed the storm as a cost and a closure; the radio framed it as a warning; the volunteer framed it as a community effort. Each frame reflects its channel, audience and moment. The facts were true in all three — and all three still built different versions of the day.

Position (sample): Both sides hold part of the truth, and the split is between *invention* and *selection*. Selection is unavoidable — no text fits the whole world — but selection is not invention: a report can be shaped and still be true. So the right question is never “was this text shaped?” — they all are — but “what was selected, what was left out, and does the selection fit the facts?”

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.

Section 4D · English 9 · Curriculum reference: VC2E9LY04 (“analyse how representations of people, places, events and concepts reflect contexts”), drawing on VC2E9LY04.E01, VC2E9LY04.E02 and VC2E9LY04.E03. All texts in this section — including the two model texts about young people, of which the first is written in the style of a 1950s magazine article — were written for this book.

C4 — Chapter 4 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 C4 · Chapter 4 check-in · Chapter 4 booklet, after Section 4D

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

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

Codes assessed: VC2E9LY01 · VC2E9LY02 · VC2E9LY03 · VC2E9LY04

Name: _____ Date: _____

Total marks

16

Section structure

Section A — Positioning an audience (4 marks) ·
Section B — Planning and delivering a news item (4 marks) · Section C — Spelling and its jobs (4 marks) ·
Section D — Representations and contexts (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. The spoken halves of VC2E9LY01 and VC2E9LY02 — discussion and delivery — are not marked on this paper; they are recorded on the school's unscored observation checklists.

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 — Positioning an audience (4 marks)

Questions 1–4 assess VC2E9LY01. Read the opinion piece, then answer Questions 1–4.

Opinion piece — from the school paper (*original text written for this book*)

Give us back the quiet corner · A. Kaur, Year 9

You know the patch of shade at the far end of the yard, where the old bench sits under the maple. Some people want to grab that corner for a second ball court. Who wants a yard with nowhere to sit? We all know someone who eats lunch alone, reads a book, or just needs five quiet minutes. Losing the last calm patch of the yard would be a mistake, and we will feel that loss every lunchtime of the year.

Question 1 (1 mark) — multiple choice

To say that this piece **positions** its audience means that —

- A. its language choices invite, nudge or pressure the reader to take up one response rather than another.
- B. it guarantees that every reader ends up agreeing with the writer.
- C. it hides its purpose from the reader until the final line.
- D. it reports an event without taking any side at all.

Question 2 (1 mark) — mark the words

In the piece, mark (underline) **three** places where the language does positioning work: one word with strong feelings riding on it, one question asked for effect, and one set of words that pulls the reader in beside the writer.

Question 3 (1 mark) — multiple choice

The piece opens with “You know the patch of shade at the far end of the yard.” Which feature of positioning puts the reader inside the sentence this way?

- A. Direct address
- B. Inclusive language
- C. Rhetorical question
- D. Appeal to trust

Question 4 (1 mark) — matching

Match each line from the piece with the positioning feature it uses. Online, drag each line to its feature. On paper, write the number of the feature beside each line.

Line	Feature
(i) “You know the patch of shade at the far end of the yard”	1. Inclusive language — pulls the reader in beside the writer.
(ii) “grab that corner”	2. Direct address — puts the reader inside the sentence.
(iii) “We all know someone who eats lunch alone”	3. Loaded words — words with strong feelings riding on them.

Section B — Planning and delivering a news item (4 marks)

Questions 5–8 assess VC2E9LY02. A student is planning a short news item for the school broadcast about the library’s shorter hours. The five beats of the plan are scrambled below.

Question 5 (1 mark) — drag the words (ordering)

Drag the five beats into the order of a structured spoken text. On paper, write the letters in order on the line below.

- A. Here is the school’s case, and it deserves a hearing: fewer students stay late in winter, and heating and staffing cost money. But cost is only half the story.
- B. Last Tuesday at four, forty students stood outside a locked library door.
- C. So here is the date to hold: the decision is on the agenda for the school council meeting on the 14th, in the hall, at six. Come and say what the library does for you.
- D. Since the study hall closed, the library is the only quiet study space open after class. Our librarian, Ms Lowry, counts about ninety students through the door on a late day.
- E. Tonight: why the library is closing at four, and who that locks out.

Order: _____ , _____ , _____ , _____ , _____

Question 6 (1 mark) — multiple choice

The news item will run on the school's weekly video update, watched mostly by students and their families. Which formality setting suits that audience best?

- A. Mid-formal — serious enough for news, close enough for a school audience; the audience sets the dial.
- B. Casual — the speaker knows most of the viewers, so the item should sound like the playground.
- C. Very formal — every news item must sound like a national broadcast, whoever is listening.
- D. Whichever setting comes naturally to the presenter, because formality is a habit, not a choice.

Question 7 (1 mark) — multiple choice

In the last beat of the plan, the presenter says the date slowly, landing every word. Which feature of voice is the presenter controlling?

- A. Pace
- B. Pitch
- C. Volume
- D. Tone

Question 8 (1 mark) — multiple choice

While the presenter gives the last beat, one slide stays on screen: “School council meeting — the 14th, hall, 6 pm.” Which job of an image beside spoken text is that slide doing?

- A. Anchor — words on screen hold what the audience must keep.
 - B. Reinforce — the picture shows what the words say.
 - C. Emphasise — the picture makes one number stand out.
 - D. Contrast — the picture pushes against the words.
-

Section C — Spelling and its jobs (4 marks)

Questions 9 and 10 assess VC2E9LY03. Read the passage, then answer Questions 9 and 10. One word in the passage is misspelled.

Passage (original text written for this book)

The school fair filled the yard last Saturday. The volunteers gave there time freely, and every stall was run by a class. By midday, the smell of fresh bread drifted from the canteen window. The fair raised enough to buy two new chess sets for the library.

Question 9 (1 mark) — mark the words

Without being told where it is, find and mark (underline) the **one** misspelled word in the passage.

Question 10 (1 mark) — fill in the blank

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

Word box: *there · their · they're*

The volunteers gave _____ time freely.

Questions 11 and 12 assess VC2E9LY03. Read the micro-dialogue, then answer Questions 11 and 12.

Micro-dialogue — from an original short story (original text written for this book)

“C’mom!” my sister called from the car. “You’re gonna be late on your first day.”

Question 11 (1 mark) — multiple choice

The writer spells *come on* as “C’mom” and *going to* as “gonna”. What is the main job of this non-standard spelling?

- A. To show how the sister sounds — hurried, informal speech — so the dropped letters work as tiny stage directions.
- B. Because the writer does not know the standard spellings.
- C. To show that the sister is less clever than the narrator.
- D. To slow the reader down before a sad moment.

Question 12 (1 mark) — multiple choice

Another student quotes that line of dialogue inside an essay about the story. What becomes of “C’mom” and “gonna” in the essay?

- A. They become errors to fix: in an essay, a non-standard spelling is usually a mistake to correct, even when it is the whole point in the dialogue.
 - B. They keep doing the same job, because they worked in the dialogue.
 - C. They turn into new words, because essays welcome new coinages.
 - D. They stay as they are, as long as the essay is about spoken words.
-

Section D — Representations and contexts (4 marks)

Questions 13–16 assess VC2E9LY04. Read both texts, then answer Questions 13–16. Both texts are about the same event.

Text 1 — newspaper profile, Monday (original text written for this book)

Jamie Halloran, 15, of Greenfern, won the state junior chess title in the city on Saturday night. Jamie trains before school most mornings and plays for the club at the community centre. “Jamie is the most prepared player I have coached,” said Mr Barrett, who has run the club for ten years. On Sunday morning, Jamie’s first stop was the bakery — trophy in the backpack, two loaves under one arm.

Text 2 — school social feed, Saturday night (original text written for this book)

JAMIE DID IT!! State junior champ — we are SO proud. Trophy on the library counter at lunch tomorrow. Come and say congrats!

Question 13 (1 mark) — multiple choice

Text 1 and Text 2 cover the same win. Which statement is most correct?

- A. They build different representations of the win, because they were made in different contexts for different readers.
- B. Text 2 is less accurate, because feeling has got into it.
- C. They build the same representation, because the facts are the same.
- D. Text 1 is the only real account, because it appeared in a newspaper.

Question 14 (1 mark) — matching

Match each choice the texts make with the context that best explains it. Online, drag each choice to its context. On paper, write the number of the context beside each choice.

Choice	Context
(i) Text 1 opens with Jamie’s full name, age and town.	1. A school feed is read by a community that already knows Jamie and shares the excitement.
(ii) Text 1 hands the praise to a named coach in quote marks.	2. A newspaper profile is read by strangers, who need to be told who the story is about.
(iii) Text 2 opens with capital letters and “we”.	3. A newspaper hands praise to a named source, so the report can be trusted.

Question 15 (1 mark) — multiple choice

A student writes: “Text 1 carries more facts than Text 2.” To finish the four-step method — identify, examine, name, connect — what must the student add?

- A. A reason connecting that difference to the texts’ contexts — who each text is made for, and why that calls for more or fewer facts.
- B. A longer list of differences between the two texts.
- C. A judgement about which text is better written.
- D. A summary of the chess matches themselves.

Question 16 (1 mark) — multiple choice

Text 1 selects two ordinary details: Jamie trains before school, and on Sunday morning the trophy rides in a backpack to the bakery. What do these selections mainly build?

- A. A picture of Jamie as hard-working and ordinary — a person, not just a winner.
- B. Evidence that chess takes less time than other sports.
- C. A warning that Jamie has too much to do.
- D. Proof that the coach wrote the article.

END OF C4 — CHAPTER 4 CHECK-IN

C4 — Chapter 4 check-in · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. The spoken halves of VC2E9LY01 and VC2E9LY02 are not scored on this instrument; they are recorded on the school's unscored observation checklists (qualitative teacher records).

Instrument C4 · English Level 9 (Year 9) · Chapter 4 (Sections 4A–4D) Codes assessed: VC2E9LY01 · VC2E9LY02 · VC2E9LY03 · VC2E9LY04

Objective key (all 16 items)

Q	Section / family	Key	CD
1	A · MC	A — language choices invite, nudge or pressure the reader to take up one response rather than another	VC2E9LY01
2	A · MW	Mark exactly three spans: grab · Who wants a yard with nowhere to sit? · We all know someone	VC2E9LY01
3	A · MC	A — direct address	VC2E9LY01
4	A · MA	(i) → 2 (direct address); (ii) → 3 (loaded words); (iii) → 1 (inclusive language)	VC2E9LY01
5	B · DT	Full sequence: B, E, D, A, C — hook → signpost → points and evidence → the other side → landing close	VC2E9LY02
6	B · MC	A — mid-formal; the audience sets the dial	VC2E9LY02
7	B · MC	A — pace	VC2E9LY02
8	B · MC	A — anchor: words on screen hold what the audience must keep	VC2E9LY02
9	C · MW	Mark exactly one word: there (should be <i>their</i>)	VC2E9LY03
10	C · CB	their (from the closed word box)	VC2E9LY03
11	C · MC	A — the dropped letters show how the sister sounds: tiny stage directions	VC2E9LY03
12	C · MC	A — in an essay they become errors to fix (the hinge rule)	VC2E9LY03
13	D · MC	A — different contexts, different representations; neither version is fake	VC2E9LY04
14	D · MA	(i) → 2 (strangers need the facts); (ii) → 3 (praise to a	VC2E9LY04

Q	Section / family	Key	CD
		named source keeps the report trustworthy); (iii) → 1 (the school feed speaks to a community that shares the excitement)	
15	D · MC	A — connect the choice to the context: the connect step earns the mark	VC2E9LY04
16	D · MC	A — hard-working and ordinary: a person, not just a winner	VC2E9LY04

Why the keys are right — brief notes

Q1. 4A's stipulated definition: a text positions its audience when its language choices invite, nudge or pressure the audience to take up one response rather than another. Positioning is not mind control (B denies the taught limit — an audience can always notice the push and refuse it); nothing is hidden (C); and the piece plainly takes a side (D is the opposite).

Q2. Three positioning spans, one per described job: **grab** is the loaded word (strong feelings riding on it — a word from 4A's own loaded pair, *chaos, crisis, grab* versus *plan, change, step*); **Who wants a yard with nowhere to sit?** is the rhetorical question (asked for effect, no answer expected); **We all know someone** is the inclusive pull (*we, our, us* pull the reader in beside the writer). "Some people want", "the old bench" and "every lunchtime of the year" carry no positioning load of their own.

Q3. *You* puts the reader inside the sentence — 4A's definition of direct address. Inclusive language works through *we* rather than *you* (B); no question is asked (C); and no expert or number is appealed to (D).

Q4. The line beginning *You know* addresses the reader directly (2). *Grab that corner* loads feeling onto the proposal (3). *We all know someone* pulls the reader in beside the writer (1).

Q5. 4B's five-part structure in order: **hook** (B — the locked door, a reason to keep listening) → **signpost** (E — *Tonight: why... and who...* tells the audience where the item is going) → **points and evidence** (D — the study hall's closure, Ms Lowry's ninety) → **the other side** (A — the school's case, treated with respect, not knocked down quickly) → **landing close** (C — a date, a place, a call — not a fade-out). E's *Tonight* previews what D then delivers; A opens with *Here is the school's case*, which only makes sense once the students' case has gone first; and C's *So here is the date to hold* can only land at the end.

Q6. Formality is a dial, not a switch, and **the audience sets the dial**: a school news item for students and families sits **mid-formal** — serious enough for news, close enough for its audience (A). Casual mistakes familiarity for purpose (B); very formal mistakes one setting — the current-affairs broadcast — for every setting, and none of the three settings is better than the others in itself (C); and the dial is chosen by purpose and audience, **not by habit** (D).

Q7. Pace = how fast or slow you speak (4B's four voice dials). Saying the date slowly, landing every word, is pace control. Pitch is high/low, volume is loud/soft, tone is the attitude carried — none of which the described direction changes on its own.

Q8. 4B's four jobs of an image beside spoken text. The slide holds words the audience must keep — a date, a place, a time — which is exactly the **anchor** job. It does not picture anything (reinforce), blow up one number (emphasise), or push against the words (contrast).

Q9. The one error: *gave there time* — both words are real, which is why it is the dangerous kind of error (4C: software checks spelling, not meaning). Every other word in the passage is correctly spelled.

Q10. *Their* — the possessive. *There* is the place word; *they're* is *they are*, which makes no sense before *time*.

Q11. A dropped letter is a tiny stage direction: authors drop letters to emulate the sound of spoken words (4C). *C'mon* and *gonna* show an informal, hurried speaker — characterisation and accent (A). B denies the deliberate choice (every mark is a choice); C is the mocking reading the section explicitly rejects — *am I laughing with this speaker, or at them?*; and D invents an effect the marks do not have.

Q12. The hinge of 4C, verbatim in spirit: in your essay a non-standard spelling is usually an error to fix; in a character's dialogue it may be the whole point. The same words change status when they move from dialogue to essay (A). They do not keep the job (B), they are not new coinages (C), and the topic of the essay does not licence them (D).

Q13. 4D's principle: neither version is fake — they are different because their contexts are different. Text 1 is made by a newspaper for strangers on Monday; Text 2 is made for the school community on Saturday night (A). B confuses feeling with inaccuracy; C denies that selection, word choice and framing build a representation; D confuses the channel with truth.

Q14. Selection reflects context (4D). Full name, age and town serve strangers who need to be told who the story is about (2). Praise handed to a named coach is a newspaper habit that keeps the report trustworthy (3). Capital letters and *we* speak to a community that already knows Jamie and shares the excitement (1).

Q15. 4D's four-step method: identify → examine → name → **connect**, and the connect step is the one that earns the mark. The student has examined and named; what remains is connecting the difference to the contexts (A). More differences stay at the examine step (B); a quality judgement is not a step of the method (C); and match facts add nothing about representation (D).

Q16. Selection builds the representation (4D's first kind of choice): trains before school = hard-working; trophy in the backpack, two loaves under one arm = the ordinary after the extraordinary. Together they build a person, not just a winner (A). Nothing in the details speaks about chess's time cost (B), being too busy (C), or authorship (D).

Coverage map (per-item CD codes)

CD	Items in C4
VC2E9LY01	Q1, Q2, Q3, Q4
VC2E9LY02	Q5, Q6, Q7, Q8
VC2E9LY03	Q9, Q10, Q11, Q12
VC2E9LY04	Q13, Q14, Q15, Q16

All four CDs named in TOC §7.7 for C4 are evidenced at four marks each (DJB-4: full 4-per-CD coverage). Total: 16 marks. The spoken halves of VC2E9LY01 and VC2E9LY02 are evidenced on the §7.6 observation checklists (O2, O3), outside this instrument's 16 marks.