

English Level 9

Chapter 5 — Literacy: analysing, evaluating, creating

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Values, beliefs and attitudes explicitly represented through language features

Read these two headlines about the same school news story:

Hillview High takes decisive step to lift learning

Hillview High's phone lock-up splits school community

Same event, same day, same facts. Yet after the first headline you feel the plan is a good thing; after the second you feel it is a fight. That feeling did not arrive by accident. It was delivered by word choices — and this section is about reading those choices on purpose.

When a text tells you what it stands for, it is doing one of language's oldest jobs: showing its **values, beliefs** and **attitudes**. Sometimes a text hides them between the lines. But very often — in news, in social media, in speeches — a text states them openly, in words you can quote. That is what *explicitly* means, and it is the skill this section builds: finding the exact words, naming the language feature carrying them, and judging the work those words do on a reader or listener.

Curriculum focus

Analyse and evaluate how language features are used to explicitly represent values, beliefs and attitudes (VC2E9LY05, Literacy — Analysing, interpreting and evaluating)

Draws on

VC2E9LY05.E01 — analysing the use of language in the coverage of a contentious issue in a range of news services and social media · VC2E9LY05.E02 — explaining how authors use language features to represent ideas and convey opinions · VC2E9LY05.E03 — comparing advocacy, campaign and inspirational speeches and identifying the language features that influence the listener

Builds on (Level 8)

VC2E8LY05 — analyse and evaluate the ways language features represent perspectives on an issue, event, situation or individual

Hands to Level 10

VC2E10LY05 — values, beliefs and attitudes represented implicitly *and* explicitly

Achievement-standard hook

“They analyse how language and/or still and moving images and sound represent values, beliefs and attitudes and are used to shape audiences’ preferences.”
(Reading and Viewing)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What we mean by value, belief, attitude and explicit. The Victorian Curriculum uses these words but does not define them, so this section treats them as follows, and every question here is answerable on these definitions alone.

A **value** is what a person or group holds to be important and worth standing up for — fairness, safety, freedom, honesty. A **belief** is what a person or group holds to be true about the world — “practice improves performance”, “young people are responsible”. An **attitude** is a settled stance towards someone or something: for or against, warm or wary, proud or ashamed. The three travel together: a value rests on a belief, and both show themselves as an attitude.

A text represents a value, belief or attitude **explicitly** when it states it openly in its words, so you can point to the exact words that carry it. **Implicitly** means suggested without being stated — the reader has to infer it. This level works with the explicit; the implicit joins your toolkit in Level 10.

A **contentious issue** is a matter that people publicly disagree about, with honest cases on more than one side. The issue this section uses — whether a school should run a phone-free trial day — is contentious, and the section treats both sides with equal strength on purpose.

A note on the sources in this section. Every news service, social media post, speech and film scene quoted here was invented for practice. The *moves* you are learning are real and used everywhere; the sources are not.

Theory

1. Values, beliefs and attitudes: what a text stands for

Every text is built by someone standing somewhere. A writer chooses what to praise, what to question, whom to quote and whom to leave out — and those choices carry the writer’s values, beliefs and attitudes into the text, whether the writer planned that or not.

That is why two reports of the same event can leave you with two different feelings. It is also why analysis of a text is never just “what happened?” — it is “what does this text *stand for*, and how do the words say so?”

Figure 1 gives the three terms this section uses, with an example sentence and the question each term asks you to keep asking.

Values, beliefs and attitudes — three names for what a text stands for

Definitions used in this section, with an example sentence for each

Term	What it is	An example sentence	The question it answers
VALUE	what a person or group holds to be important and worth standing up for	“Fairness matters more to us than winning.”	What does this text treat as important?
BELIEF	what a person or group holds to be true about the world	“Students learn best when they can give one thing their full attention.”	What does this text treat as true?
ATTITUDE	a settled stance towards someone or something — for, against, warm, wary	“This plan is a rushed mistake, and families can see that.”	What stance does this text take?

The three travel together: a value (what matters) rests on a belief (what is held true) and shows itself as an attitude (the stance taken).

Table defining value, belief and attitude with an example sentence for each and the question each term answers

A useful habit: when you say a text “shows a value”, check which of the three you actually mean. “Fairness matters” is a value. “Fair decisions need every voice at the table” is a belief resting on that value. “This plan is unfair” is an attitude. Naming the right one makes your analysis sharper at once.

2. Explicit: stated in the words

The content description for this level adds one careful word: *explicitly*. An explicit representation is one you can quote word for word. The writer did not leave it for you to guess; the value, belief or attitude is sitting on the page or in the audio, in plain language.

Figure 2 shows the same value — fairness — carried two different ways.

Explicit or implicit — where is the value?

The same value — fairness — carried two different ways

EXPLICIT — stated openly in the words

"We believe every student deserves a fair hearing before any decision is made," the captain said.

The value is said outright. You can point to the exact words that carry it: "we believe ... deserves a fair hearing."

Question to ask:

Which words state the value directly?

IMPLICIT — suggested, not stated

The captain let every speaker finish, then asked the quietest member to speak first.

The value is shown through behaviour. No word says "fair" — the reader works out the value from what happens.

Question to ask:

What must I infer to reach the value?

This level focuses on EXPLICIT representation — values, beliefs and attitudes you can quote word for word. Implicit representation joins the picture in Level 10.

Two panels comparing an explicit statement of the value of fairness with an implicit one, each with the question it invites

The test for explicitness is simple: **can you put your finger on the words?** If you can copy the exact words that state the value, belief or attitude, the representation is explicit, and your quote is your evidence. If you find yourself saying "it sort of suggests", you have moved into implicit territory — worth noticing, but that is Level 10's ground. Level 9 first makes you exact about what is openly said.

3. The toolkit: language features that carry values, beliefs and attitudes

A **language feature** is a choice a writer makes at the level of words and sentences — as opposed to text structure, which is the arrangement of the whole text. Eight features do most of the work of carrying values, beliefs and attitudes explicitly. Figure 3 names each one, what it does, an example from this section, and what it can carry.

The toolkit: language features that carry values, beliefs and attitudes

Every feature can be quoted; every feature carries a stance

Feature	What it does	Example from this section	What it can carry
EVALUATIVE VOCABULARY	words that praise or criticise, grading people, things and events	"a bold new program" ... "an overreaction"	attitude — the writer's judgement, stated through word choice
MODALITY	words of must, should and certainty — how strongly the writer pushes	"we owe it to our students" ... "other schools should follow"	belief and value — strength of commitment
INCLUSIVE / EXCLUSIVE PRONOUNS	we, us, our pull readers in; they, them hold others out	"We owe it to our students" ... "they have treated responsible students like the problem"	value — who belongs, and who is set apart
GENERALISATION	a claim stretched to all, every, most or always	"punishes every student for the choices of a few"	belief — presented as if it covered everyone
RHETORICAL QUESTION	a question asked for effect, with the answer built in	"Were our concerns heard?"	attitude — doubt or challenge, without stating it flatly
CONTRAST / PARALLELISM	two ideas set side by side, often with not X but Y	"care, not control" ... "not a punishment but a test"	value — what the writer accepts and what they refuse
RULE OF THREE	ideas listed in threes so they sound complete	"Review the plan. Include us. Earn our trust."	attitude — emphasis that feels finished and firm
DIRECT OPINION STATEMENT	the belief or attitude said outright	"We are not against better learning. We are against being managed without being heard."	belief — explicit, word for word

Eight features, one habit: quote the feature, then name the value, belief or attitude it carries.

Table of eight language features — evaluative vocabulary, modality, inclusive and exclusive pronouns, generalisation, rhetorical question, contrast and parallelism, rule of three, direct opinion statement — each with an example and what it can carry

Four of those deserve a closer look, because they are the ones students miss most often:

- **Evaluative vocabulary** is any word that grades or judges — *bold, strict, sensible, rushed*. A headline that calls a plan *bold* has already told you how to feel about it before the first fact arrives.
- **Modality** is the language of must, should and certainty — words like *must, should, owe, deserve, will*. Modality shows how hard a writer is pushing, and what they hold non-negotiable.
- **Inclusive and exclusive pronouns** build sides. *We, us, our* pull the reader into the writer's group; *they* and *them* hold other people outside it. Watch who "we" includes in any argument.
- **Generalisations** stretch one view across *all, every, most* or *always*. They are not automatically wrong — but a generalisation presents a belief as if it were the view of everyone, which is a move worth naming.

4. One event, two news services: a contentious issue in the coverage

A **news service** is any organisation that reports news — a city daily, a local paper, a broadcast bulletin, an online news site. Different services covering the same event can produce genuinely different readings of it, and comparing them is one of the sharpest ways to see explicit values at work.

The contentious issue in this section is a phone-free trial day. The shared facts are these: Hillview High School announced a one-term trial in which students' phones are stored in lockers during class on one day a week; the trial starts next term; it followed a student survey; families will review it at the end of term.

Figures 4 and 5 are two news services reporting exactly those facts.

Hillview High takes decisive step to lift learning

Text A — The Riverside Reporter (community news service), with features labelled

Hillview High School has announced **a bold new program** to lift students' focus and protect face-to-face friendship. From next term, phones will be stored in lockers during class, in a trial the principal called **"a common-sense step towards calmer classrooms."**

Principal Marta Okafor said the decision **puts learning first**.

"We owe it to our students to give them the best possible chance to focus and to connect with each other," she said.

"This is about **care, not control**."

The trial has the backing of the school council, which voted unanimously after a survey showed **most families wanted fewer** interruptions in class. Teachers at nearby schools reported calmer classrooms within days of similar trials.

Families will be asked to review the trial at the end of term.

EVALUATIVE VOCABULARY
"a bold new program" ...

VALUE STATED
"puts learning first"

INCLUSIVE PRONOUN + MODALITY
"We owe it to our students"

CONTRAST
"care, not control"

GENERALISATION
"most families wanted..."

The facts — a trial, lockers during class, next term, a review — are the same facts Text B reports. The stance lives in the word choices.

News report from the community news service The Riverside Reporter, with evaluative vocabulary, a stated value, inclusive pronoun with modality, contrast and generalisation labelled

Hillview High's phone lock-up splits school community

Text B — Metro Daily Online (city news service), with features labelled

Hillview High School's **strict new phone policy** has split the school community, with parents and students claiming they were **never asked their views** before the decision was made.

From next term, students' phones will be locked away during class. Critics have labelled the trial **an overreaction that punishes every student for the choices of a few**.

"They have treated responsible students like the problem," said Year 9 student Dana Chen. "Nobody asked us. It feels like **a punishment, not a solution**."

Some parents raised safety concerns, saying **they must be able to reach their children**. The school says the trial will be reviewed at the end of term.

- ATTITUDE STATED**
"never asked their views"
- EVALUATIVE VOCABULARY**
"strict new phone policy" ...
- GENERALISATION**
"punishes every student..."
- CONTRAST**
"a punishment, not a solution"
- MODALITY**
"they must be able to reach..."

Compare Text A: same event, same facts — a different set of choices about which words carry the story.

News report from the city news service Metro Daily Online, with evaluative vocabulary, a stated attitude, generalisation, contrast and modality labelled

Before you read any further, do the most useful exercise in this section: list the facts the two texts share. You will find they share nearly all of them. The difference is not in the facts; it is in the features — the evaluative vocabulary, the quotes chosen, the contrasts, the modality. Text A states a belief that the trial is care; Text B states a belief that it is control. Both are explicit, both are quotable, and both are positions you are meant to feel.

Social media — the public posts and feeds of platforms like the ones you use — reports the same kinds of issues with the same toolkit, but faster and blunter. Posts are short, so every word has to carry weight, and attitudes are usually explicit within a line or two. Figure 6 shows three posts about the same trial: one supportive, one challenging, one measured.

One trial, three posts — attitudes in a social feed

Fictional posts about the Hillview High phone trial, with features labelled

@hillview_parents — parents' group page

Finally! Our kids **deserve** classrooms where they can actually learn. **Phones off, minds on.** Well done Hillview — **other schools should follow.**

@dana_c — Year 9 student

So let me get this straight: phones get locked up, but nothing changes about the lessons? Sounds like **they are fixing the wrong problem.** **Ask us next time.**

@mr_fielding — Year 8 teacher

I will be watching closely. **If the trial is reviewed on the evidence and student voices are heard, it could genuinely help.** **Evidence first, judgement later.**

VALUE WORD

"deserve"

CONTRAST

"Phones off, minds on"

MODALITY

"other schools should follow"

EXCLUSIVE "THEY"

"they are fixing the wrong problem"

DIRECT CHALLENGE

"Ask us next time"

CONDITIONAL MODALITY

"If the trial is reviewed on the evidence..."

CONTRAST

"Evidence first, judgement later"

Each post takes a stance on the same trial — supportive, challenging, measured — and each stance is built out of quotable choices.

Three fictional social media posts about the Hillview trial — a supportive parents' group post, a challenging student post and a measured teacher post — with value words, contrasts, modality and challenges labelled

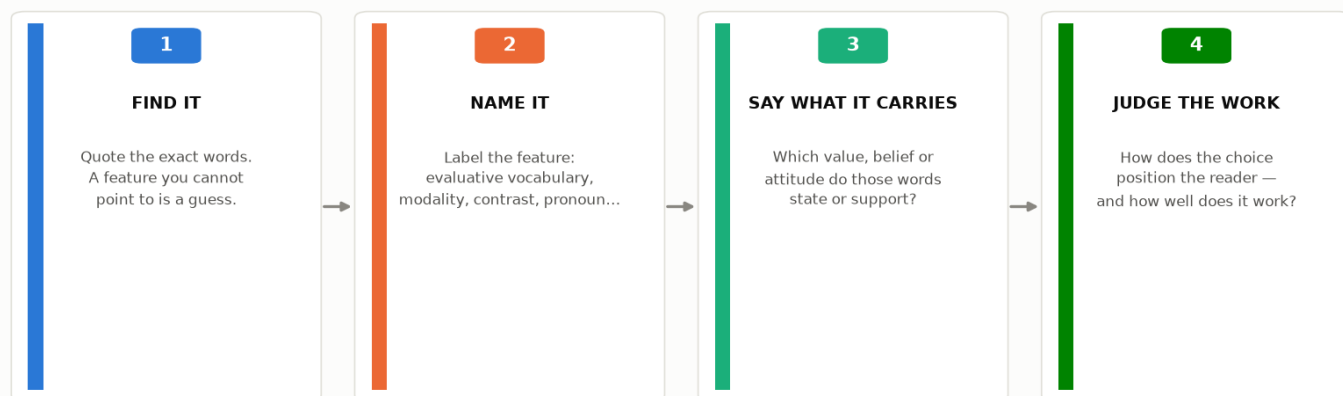
Notice that the third post — the calm, conditional one — also has an attitude. Measured is a stance too. "Evidence first, judgement later" states a belief about how decisions should be made. Explicit does not mean loud.

5. Explaining, not just finding: the four-step move

Finding a feature is step one, not the finish. The curriculum asks you to **explain** how authors use language features to represent ideas and convey opinions — and to **evaluate** how well those choices work. Figure 11 gives the four-step move this section practises.

The four-step move: from finding a feature to judging it

Read → identify → explain → evaluate



Steps 1–3 analyse; step 4 evaluates. Level 9 asks for both — the achievement standard says “analyse and evaluate”.

Four-step flow diagram: find the feature and quote it; name the feature; say which value, belief or attitude it carries; judge how the choice positions the reader and how well it works

Step 3 is where most analysis goes wrong, in a specific way: students name the feature and the feeling but skip the bridge. The bridge is the sentence that says *which* value, belief or attitude those exact words carry. “Bold” is not just positive — it states the belief that the decision took courage. “We owe it to our students” is not just inclusive — it states the value that students’ focus is a debt the community owes. Writing the bridge is the difference between labelling and analysing.

Step 4 is the Level 9 step-up: evaluate. To evaluate a choice is to ask how it positions the reader — who it pulls in, who it pushes out, what it makes feel obvious — and to judge how well it works for the text’s purpose and audience. Two sensible readers can judge differently; you are marked on the quality of your reasons, not on matching one fixed verdict.

6. Speeches that move a listener

The elaboration for this content description also points to speeches: advocacy, campaign and inspirational speeches from films and media. A **campaign speech** tries to win support for a person or a plan; an **advocacy speech** speaks for a group and presses for change; an **inspirational speech** lifts an audience and moves them to act. Figure 9 compares the three.

Three kinds of speeches that move a listener

Advocacy, campaign and inspirational speeches compared (all examples original)

Speech type	Its job	Features to listen for	A short example
CAMPAIGN	to win support for a person or a plan	direct address; inclusive we; promises; contrast; short punchy sentences	"Vote for a fair go — one term, one test, one chance to show what works." (Speech A, this section)
ADVOCACY	to speak for a group and press for change	speaks in the group's name; rhetorical questions; values stated outright; clear demands	"We are not against better learning. We are against being managed without being heard." (Speech B, this section)
INSPIRATIONAL	to lift the audience and move them to act	imagery and repetition; short emphatic lines; appeals to a shared future	"Nobody remembers the scoreboard the way you do. They remember whether you looked up. Put the phone down. Pick the moment up." (coach's speech, fictional film <i>The Long Season</i>)

The three overlap in real life: a campaign speech can inspire, and an advocacy speech can campaign. Sort by the speech's main job.

Table comparing campaign, advocacy and inspirational speeches by their job, the features to listen for, and a short original example of each

Speech is where explicit representation is easiest to hear, because speakers say their values aloud on purpose. Figures 7 and 8 give you two speeches about the Hillview trial — one a campaign speech for the trial, one an advocacy speech against it. Each is written as the strongest version of its side that its own speakers would recognise. Read both before judging either.

Speech A — a campaign speech FOR the trial

Maya Russo, Year 9 school captain candidate, assembly address (fictional)

Let's be honest with each other. Half of us check our phones before we even say good morning. I am not here to blame anyone — I do it too. But I am here to say this: we deserve classrooms where our best thinking gets a fair go.

This trial is not a punishment. It is a test. One term. Lockers during class. That is all. If it helps us focus, we keep what works. If it does not, we say so — and the school listens.

That is why I support the trial, and that is why I ask for your vote: not because phones are bad, but because we are worth testing for. Vote for a fair go.

DIRECT ADDRESS
"Let's be honest with each other"

VALUE STATED EXPLICITLY
"we deserve classrooms..."

CONTRAST
"not a punishment. It is a test"

RULE OF THREE (short sentences)
"One term. Lockers... That is all"

INCLUSIVE "WE"
"because we are worth testing for"

The speaker's belief ("the trial is worth testing") and value ("fairness") are out in the open — find the exact words.

Campaign speech supporting the phone trial, with direct address, an explicitly stated value, contrast, rule of three and inclusive pronouns labelled

Speech B — an advocacy speech AGAINST the trial

Deng Majok, student wellbeing representative, council meeting (fictional)

I stand here for students who were never asked. This trial was announced to us, not made with us.

We are told the lockers are about learning. But ask: were we consulted? Were our concerns heard? Was one student voice at the table where this was decided?

A school that locks away our phones but never unlocks our voices teaches us the wrong lesson. It teaches that young people are a problem to manage, not partners to hear.

We are not against better learning. We are against being managed without being heard. Review the plan. Include us. Then you will not need lockers to win our trust.

CONTRAST

"announced to us, not made with us"

RHETORICAL QUESTIONS (rule of three)

"were we consulted? ..."

METAPHOR + CONTRAST

"locks away our phones but never unlocks our voices"

VALUE STATED EXPLICITLY

"not partners to hear"

PARALLELISM

"not against better learning... against being managed..."

Both speeches are strong forms of their side. Your job is not to pick the nicer side — it is to see how each one builds its stance.

Advocacy speech challenging the phone trial, with contrast, rhetorical questions, metaphor, an explicitly stated value and parallelism labelled

When you listen to a speech, three questions do most of the work:

1. **What does the speaker say they value?** Look for direct opinion statements — “we deserve”, “we are not against”, “I ask for”.
2. **Who is the “we”?** Every speech builds a group. Check who is inside it and who is outside it.
3. **Which features make the stance stick?** Repetition, rule of three, rhetorical questions and contrast are the glue — they make a position feel complete, shared and unanswerable.

7. The step you are standing on, and the step ahead

At Level 8 you analysed how language features represent *perspectives*. Level 9 sharpens that in two ways: the perspective is named more precisely — as values, beliefs and attitudes — and the representation you analyse here is the *explicit* one, where your quote is your proof. Level 10 will add the implicit half, and your explicit skill is what the implicit skill stands on: you cannot responsibly infer what a text “suggests” until you are exact about what it says.

Worked examples

Example 1 — scaffolded

Task. Compare Text A and Text B using the shared facts. The table below is completed for you. Read it line by line, matching each pair of quotes to the feature and to what it carries.

Shared fact	Text A’s words	Text B’s words	What each choice carries
The plan is announced	“a bold new program”	“strict new phone policy”	<i>bold</i> grades the plan as brave before any fact lands; <i>strict</i> grades it as

Shared fact	Text A's words	Text B's words	What each choice carries
			harsh. Same plan, opposite marks.
The reason for the plan	“puts learning first”	“never asked their views”	Text A states the value (learning above all); Text B states the attitude (the process was wrong) — each makes its stance explicit in a different part of the story.
A parent voice	“We owe it to our students” (the principal)	“they must be able to reach their children” (a parent)	Text A quotes the school's inclusive <i>we</i> and <i>owe</i> ; Text B quotes a parent's <i>must</i> . Each service chooses the voice that carries its own side.
The trial's shape	“about care, not control”	“a punishment, not a solution”	Two contrasts, two beliefs: Text A believes the trial is care; Text B believes it is punishment. Neither hides its reading.
The review at term's end	“Families will be asked to review the trial”	“the trial will be reviewed”	Plain in both — proof that not every sentence takes a side, and that the stance lives in the loaded lines, not the neutral ones.

The point to copy: every row names (1) the shared fact, (2) the exact words each text used for it, (3) the feature, and (4) the value, belief or attitude those words carry.

Example 2 — scaffolded

Task. Figure 7 shows the campaign speech for the trial. The table below glosses its features and explains what each one does to a listener.

Words from Speech A	Feature	What it does to the listener
“Let's be honest with each other.”	Direct address	Opens as a conversation, not a lecture; the listener is pulled in before any argument starts.
“we deserve classrooms where our best thinking gets a fair go”	Explicit value statement + inclusive <i>we</i>	States the value (fairness) aloud and puts speaker and listeners on the same side of it.
“It is not a punishment. It is a test.”	Contrast	Meets the strongest criticism first and replaces it with the speaker's reading.
“One term. Lockers during class. That is all.”	Rule of three, short sentences	Makes the plan sound small, bounded and safe — three beats that feel finished.
“because we are worth testing for”	Inclusive <i>we</i> + value statement	Turns support for the trial into a statement of self-worth; agreeing with the plan becomes agreeing about yourselves.

Notice the shape: the speech never hides its stance. Every feature exists to make one explicit position — *the trial is fair, and we deserve a fair go* — feel shared, small and obvious.

Example 3 — unscaffolded

Task. Figure 6 shows three social media posts about the same trial. For each post, write two or three sentences: name the poster’s attitude, quote the words that carry it, and name the feature.

Pointers to structure your answer (no scaffold given):

- Start each post’s answer with the attitude in one word or phrase — supportive, challenging, measured, and so on.
- Quote the exact words before naming the feature.
- For the third post, resist calling it “neutral” — find the belief hiding in the calm.

A model opening for post 1, to show the shape — finish the other two yourself:

The parents’ group post is openly supportive: “deserve” states the belief that current classrooms are cheating kids, and the contrast “Phones off, minds on” makes the fix sound as simple as a light switch. The closing modality — “other schools should follow” — turns one school’s trial into a rule everyone ought to copy.

Practice questions

Scaffolded

Q1. Copy the table into your book. For each sentence, write **V** (value), **B** (belief) or **A** (attitude) for the main thing it states, and one clause of reason.

Sentence	V / B / A	Reason
(a) “Honesty matters more than winning.”		
(b) “This plan was decided far too quickly.”		
(c) “Students learn more when they can give one task their full attention.”		
(d) “Every family deserves a say in decisions like this.”		
(e) “I am not convinced the survey was fair.”		
(f) “Respect is earned by listening.”		

Q2. Explicit or implicit? For each item, write **E** or **I**. If **E**, underline the words that state it.

- (a) “We believe every voice belongs at the table.”
- (b) A reporter lists only the complaints made at a meeting, and leaves out the praise.
- (c) “Young people must be trusted until they prove otherwise.”
- (d) A speaker lets every questioner finish before answering any of them.
- (e) “This policy is a mistake, and families can see it.”
- (f) A photo shows one empty chair at a full table.

Q3. Match each line to the feature doing the main work. Features: **evaluative vocabulary, modality, inclusive/exclusive pronouns, generalisation, rhetorical question, contrast/parallelism, rule of three, direct opinion statement.**

- (a) “Review the plan. Include us. Earn our trust.”
- (b) “They have treated responsible students like the problem.”
- (c) “Were our concerns heard?”
- (d) “a bold new program”
- (e) “We are not against better learning. We are against being managed without being heard.”
- (f) “other schools should follow”
- (g) “punishes every student for the choices of a few”
- (h) “I believe this trial deserves a fair chance.”

Q4. Read Text A (Figure 4) again.

- (a) Find one example of evaluative vocabulary and one example of contrast.
- (b) Quote the words in which the principal states a value explicitly.
- (c) What does “most families” do as a generalisation?
- (d) In one sentence: what attitude does Text A take towards the trial?

Q5. Read Text B (Figure 5) again.

- (a) Find one example of evaluative vocabulary and one example of modality.
- (b) Quote the words in which a student states an attitude explicitly.
- (c) What belief does the generalisation “punishes every student for the choices of a few” carry?
- (d) In one sentence: what attitude does Text B take towards the trial?

Q6. List three facts that Text A and Text B share. Then find one word in each text for the same fact (for example, the name each gives the plan) and explain in two or three sentences what each word makes the reader feel.

Q7. Read the three posts in Figure 6. For each one: (a) name the attitude in a word or phrase; (b) quote one feature that carries it. (c) Which post would you trust most in a debate, and why? Answer with a reason, not a feeling.

Q8. (*Speaking and listening.*) In pairs, read the two headlines at the top of this section aloud to each other, then the first paragraph of Text A and the first paragraph of Text B. Use this protocol: take turns reading; listen without interrupting; after each reading, the listener names one feature and what it carries, and the reader may add one more. Finish by agreeing on the single strongest piece of evaluative language between the two texts, ready to share with the class.

Un scaffolded

Q9. Using the four-step move (Figure 11), write an analytical paragraph of six to eight sentences answering:

How does Text A make its support for the trial explicit?

Structure it with a claim, at least two quotes, and a sentence for each quote naming the feature and the value, belief or attitude it carries. Figure 10 shows a model paragraph of exactly this shape, colour-coded by move.

A model analytical paragraph

 Claim

 Quoted evidence

 Explanation of effect

 Link back to the question

The Riverside Reporter makes its support for the phone trial explicit from its first line. The phrase “a bold new program” uses evaluative vocabulary to judge the plan as brave and worthwhile before a single fact is given. The quote “We owe it to our students” pairs an inclusive “we” with the strong duty of “owe”, framing the belief as one the whole community shares. The contrast “care, not control” answers a likely criticism in three words, stating the school’s value while refusing the opposite reading. Together, these choices carry the paper’s values, beliefs and attitudes openly — not between the lines, but in the wording itself.

Every quote names a feature and is followed by the value, belief or attitude it carries.

Model analytical paragraph colour-coded to show the claim, the quoted evidence, the explanations of effect and the link back to the question

Q10. Write a comparative paragraph of eight to ten sentences answering:

Text A and Text B report the same facts but carry different values and attitudes. Show how, using at least one quote from each text.

Your paragraph must name the shared fact first, then the two treatments of it.

Q11. Consider this claim:

“A school is right to run a phone-free trial day even if some families oppose it.”

Write a reasoned response. You must:

- give the strongest version of the case *for* the trial (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 the conditions under which it holds.

You are marked on the quality of your reasoning — defined terms, real examples from this section, honest limits — not on which side you land on. Whichever side you favour, spend equal effort on the other one.

Q12. Compare Speech A (Figure 7) and Speech B (Figure 8).

- Identify two language features in each speech that make its stance explicit.
- Each speech answers the other’s strongest point in advance. Quote the line where each does this.
- In five or six sentences, evaluate: which speech would work better on *your* year level, and why? Judge with reasons about the audience, not with which side you agree with.

Q13. (*Writing.*) Write a short speech of 150–200 words for one of the three types — campaign, advocacy or inspirational — taking one side of the Hillview trial. Use at least four features from the toolkit (Figure 3), and mark each one in the margin. Your values and attitude must be **explicit**: a reader who disagrees with you should still be able to quote exactly what you stand for.

Q14. (*Speaking and listening.*) In groups of four, run a panel on the trial: one student for the trial, one student against, one parent, one teacher, with the class as the audience. Each panellist speaks for one minute; the audience then asks two questions each. Protocol: panellists answer by name when questioned; the audience listens for explicit values and notes one quotable line per speaker; after the panel, the class compares notes on whose stance was clearest and which features carried it.

Checkpoint

This section connects to the Level 9 achievement standard (Reading and Viewing): “They analyse how language and/or still and moving images and sound represent values, beliefs and attitudes and are used to shape audiences’ preferences.” You are on track when you can:

- define *value*, *belief* and *attitude* and tell them apart in a sentence you are given;
 - say whether a value, belief or attitude is explicit or implicit, and prove the explicit ones with an exact quote;
 - name at least six features from the toolkit and say what each one can carry;
 - compare two news services covering one event, showing the shared facts and the different treatments;
 - explain — not just label — how a feature carries a value, belief or attitude in a news report, a social post and a speech;
 - evaluate a speech’s choices against its audience and purpose, with reasons a listener could follow.
-

Answers

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

Q1. (a) V — names what matters more than winning. (b) A — a stance on the plan's pace. (c) B — a claim about how learning works, held as true. (d) V — “deserves a say” names what matters. (e) A — a stance of doubt towards the survey. (f) B (with a value underneath) — it states how respect works, held as true; accept V with a reason if the reason names the value of respect.

Q2. (a) E — “We believe every voice belongs at the table.” (b) I — selection suggests the attitude; no words state it. (c) E — “must be trusted” states the belief. (d) I — behaviour shows the value; nothing says it. (e) E — “is a mistake” states the attitude. (f) I — the empty chair suggests absence; no words.

Q3. (a) rule of three. (b) inclusive/exclusive pronouns. (c) rhetorical question. (d) evaluative vocabulary. (e) contrast/parallelism. (f) modality. (g) generalisation. (h) direct opinion statement.

Q4. (a) Any of: “bold”, “common-sense”, “decisive” (headline) for evaluative vocabulary; “care, not control” for contrast. (b) “We owe it to our students to give them the best possible chance to focus and to connect with each other” (or “puts learning first”). (c) It presents the belief that families wanted this as if it were nearly everyone's view — strong, but a claim to test. (d) Text A is warmly for the trial.

Q5. (a) Any of: “strict”, “overreaction” for evaluative vocabulary; “must be able to reach” for modality. (b) “It feels like a punishment, not a solution” (or “Nobody asked us”). (c) The belief that the plan is unfair because it treats all students as one problem. (d) Text B is strongly against the trial as planned.

Q6. Shared facts (any three): the trial stores phones in lockers during class; it starts next term; it followed a student survey; families will review it at the end of term. Word pair sample: “a bold new program” / “strict new phone policy” — *bold* makes the plan sound brave and fresh; *strict* makes it sound harsh and controlling; the reader feels pride in one text and worry in the other before a fact is given.

Q7. (a)+(b) Post 1: supportive — “deserve” (value word) or “should follow” (modality). Post 2: challenging — “they are fixing the wrong problem” (exclusive *they*) or “Ask us next time” (direct challenge). Post 3: measured — “If ... it could genuinely help” (conditional modality) or “Evidence first, judgement later” (contrast). (c) Answers will vary; reward a reason about evidence and fairness (“the third post promises to judge on evidence, so I'd trust it in a debate”), not “I agree with it”.

Q8. Teacher observation. Look for: turn-taking without interruption; a named feature and what it carries after each reading; partners adding rather than repeating; an agreed choice defended with a reason.

Q9. See the model paragraph in Figure 10 and the fully-worked solutions. A sound paragraph makes a claim, quotes at least two features, and for each quote names the feature and the value, belief or attitude it carries.

Q10. A sound paragraph names the shared fact before the two treatments, quotes from each text, and ends with what the comparison shows about values or attitudes — not just “they are different”.

Q11. Marked on reasoning, not conclusion. See the fully-worked solutions for the structure.

Q12. (a) Any two per speech from the figures. (b) Speech A: “It is not a punishment. It is a test.” (meets the punishment criticism first). Speech B: “We are not against better learning.” (meets the anti-learning criticism first). (c) Answers will vary; reward audience-based reasons — pace, honesty, respect for listeners — over side-taking.

Q13. Teacher assessment. Look for: a clear speech type; an explicit value, belief or attitude a disagreeing reader could quote; at least four toolkit features used on purpose; 150–200 words.

Q14. Teacher observation. Look for: each panellist stating their stance explicitly; audience notes with one quotable line per speaker; questions answered by name; the class comparing features, not just sides.

Fully-worked solutions

Q4 — reasoning. Text A’s stance is carried in three layers. The headline’s “decisive step” and the body’s “bold new program” grade the plan as brave before evidence is discussed. The principal’s quote states the value outright — students’ focus and friendship are what the school “owes” them. And the contrast “care, not control” answers the plan’s critics in three words, stating the belief that the trial is kindness, not power. Together they make support explicit at every level: the naming, the quoting and the arguing.

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

The Riverside Reporter makes its support for the phone trial explicit from its first line. The phrase “a bold new program” uses evaluative vocabulary to judge the plan as brave and worthwhile before a single fact is given. The quote “We owe it to our students” pairs an inclusive “we” with the strong duty of “owe”, framing the belief as one the whole community shares. The contrast “care, not control” answers a likely criticism in three words, stating the school’s value while refusing the opposite reading. Together, these choices carry the paper’s values, beliefs and attitudes openly — not between the lines, but in the wording itself.

Note the shape: claim, then for each quote a sentence naming the feature *and* the value, belief or attitude it carries, then a link. A paragraph that lists features without naming what they carry has stopped at step 2 of the four-step move.

Q11 — model structure.

For: A school’s first job is the conditions for learning, and the trial is a measured way to test one. The plan is small — one term, one day, lockers in class — it followed a survey in which most students reported distraction, and it builds in a review, so the community can end it on evidence. A school that waited for every family to agree would never try anything.

Against: A school is also a community, and communities are owed a hearing. The trial touches safety — parents reaching children — and trust, and both are damaged when a plan is announced to people rather than made with them. A trial run without real consultation teaches students that their voices do not matter, which is a lesson no school should give.

Position (sample): The trial is right on the condition that the against-case is answered — real consultation, a published safety plan, and a review with published results. Without those conditions, even a good plan teaches a bad lesson; with them, opposition becomes part of the trial rather than a reason to stop it.

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

Q12(c) — model evaluation.

For a Year 9 audience, Speech A would land better. It starts from honesty about the speaker’s own phone use — “I do it too” — which earns trust before it asks for anything, and its rule of three, “One term. Lockers during class. That is all.”, makes the change feel small and bounded, which matters to listeners who fear a big loss. Speech B is the stronger piece of advocacy — its three rhetorical questions and the “locks away / never unlocks” contrast are hard to answer — but it asks its audience to feel managed before it offers them hope, and a room of teenagers is quicker to close at blame than to open at a fair test. Both speeches state their values openly; the difference is which feeling they hand the room first.

Q13 — a model opening (campaign type), to show the register — write your own.

“Year 9, I am not asking you to hate your phones. I am asking what we could do with one day a week that belongs to us. Real talks. Real games. Real laughs. We deserve that, and we are worth testing for. Vote for the trial — not against phones, but for us.”

Marked features: inclusive *we*, rule of three, value word “deserve”, contrast “not against phones, but for us”.

Section 5A · English 9 · Curriculum reference: VC2E9LY05 (“analyse and evaluate how language features are used to explicitly represent values, beliefs and attitudes”), drawing on VC2E9LY05.E01–.E03. All news services, social media posts, speeches and film scenes in this section were written for this book.

The organisation of ideas in paragraphs and extended texts, and its impact on meaning

You have been doing most of this section's work for years — you just never named it. Think about the last time you told a friend something important. You chose where to start. If you began with the ending — “*and we lost, by one point*” — your friend heard one story. If you began that morning — “*it started with a flat tyre on the way there*” — the very same afternoon landed differently. Same facts. Different meaning. The difference was not in what you said but in where you put it.

That choice — which idea goes where, in what order, and how much space it gets — is what this section calls **organisation**. In Level 8 you learned that authors organise ideas to develop and shape meaning. This year you take the next step: you **analyse** how the ideas in paragraphs and extended texts are organised, and you **evaluate** the impact of that organisation on meaning — judging, with evidence, whether a text's order does what it seems built to do.

Curriculum focus

Analyse the organisation of ideas in paragraphs and extended texts, and evaluate its impact on meaning (VC2E9LY06, Literacy — Analysing, interpreting and evaluating)

Draws on

VC2E9LY06.E01 — evaluating techniques used in texts to organise ideas and evoke emotional responses, such as comparison, contrast, exaggeration, juxtaposition, the changing of chronological order, and the expansion and compression of time ·

VC2E9LY06.E02 — explaining whether the author conveys meaning effectively, through the sequence of information and evidence

Builds on (Level 8)

VC2E8LY06 — how authors organise ideas to develop and shape meaning

Leads to (Level 10)

VC2E10LY06 — analyse and evaluate how authors organise ideas to achieve a purpose

Achievement-standard hook

“*When demonstrating understanding of texts, students discuss their responses...*” — “They analyse the relationship between text structures, language features, literary devices and intertextual connections.” (Reading and Viewing)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What this section means by *organisation, impact on meaning and effectively*. The Victorian Curriculum uses the phrase *the organisation of ideas* in this content description, and asks you to evaluate a text's *impact on meaning*, but it defines neither phrase — and readers do not always use them the same way. In this section: the **organisation** of a text is the writer's choices about which ideas go where — the order the ideas arrive in, the way they are grouped, and how much space each one gets. The **impact on meaning** of those choices is the difference they make to what a reader understands, expects and feels; you find it by asking what would change if the same ideas arrived in a different order. And to say an author conveys meaning **effectively** is to make a judgement, not report a fact. Here, an organisation choice is *effective* when it does what it seems built to do for its text's purpose and audience — and that judgement must be argued with evidence from the text: what the choice gains, and what it costs. Two readers can weigh those gains and costs differently and both reason well, so questions about effectiveness are marked on the quality of the reasoning, not on the conclusion reached.

Theory

1. Organisation is a choice you can see

A text is not a bag of ideas tipped onto the page. Somebody decided what the reader meets first, what comes next, what is held back, and what gets a whole paragraph instead of half a sentence. Every one of those decisions is an organisation choice, and because they are choices you can see them, name them, and ask what they do.

Organisation works at two scales (Figure 1). Inside a single **paragraph**, it is the order of one idea's parts — the claim, the support, the detail, the turn. Across a whole **extended text** — a story, an article, a speech, a film — it is the order of the ideas themselves: which one opens, which one closes, and how much of the text each one occupies.

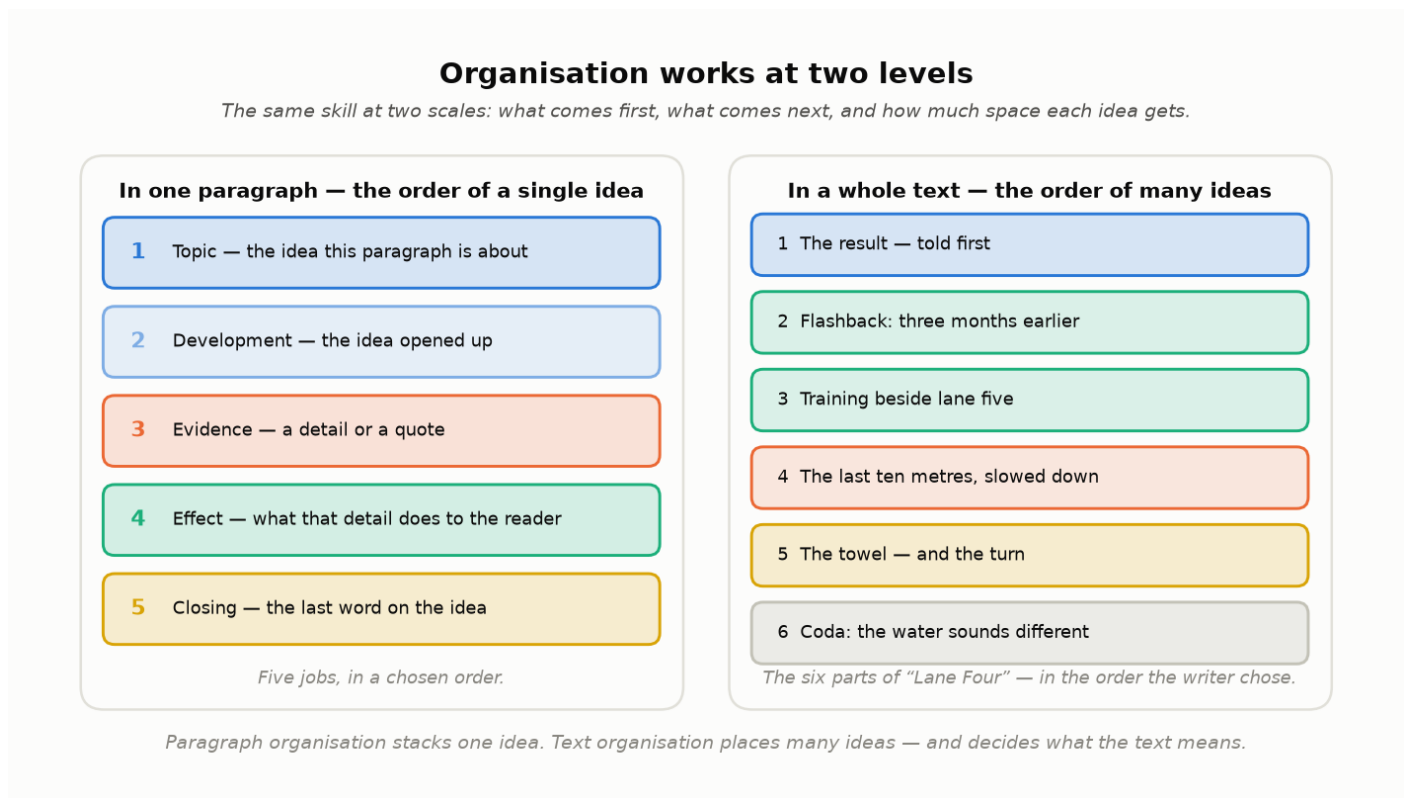


Diagram of the two levels of text organisation: inside one paragraph, five jobs stacked in order from topic to closing, and across a whole text, the six parts of the story Lane Four in the order the writer chose

One boundary worth keeping clear: organisation is not the same thing as **cohesion**. Cohesion — the subject of Section 1D — is the glue between sentences: the connectives, the pointing words, the packed-up noun groups that help a reader follow. Organisation is a bigger decision: not how the sentences link, but where the ideas sit in the first place. A text can be perfectly glued and still put its ideas in the wrong places.

2. The text we will work on: Lane Four

Most of this section works on one extended text, written for this book. Read it once for the story. You will read it again — more slowly, as an analyst — in the parts that follow.

Lane Four

I came second, and the strange thing was how quiet the water was afterward. Not the pool — the pool was loud, the whistles and the house chants still bouncing off the roof — but the water itself, which had just spent fifty seconds trying to throw me off its back, and was now just holding me. I hung on the lane rope and breathed, and in lane five the new girl was already climbing out, goggles pushed up, not even looking at the scoreboard.

Three months earlier, I would have called her a threat and left it at that. That is how I swam back then: alone, even in a field of eight. But three months is a long time when you count it in 5 a.m. alarms, in cold toes on tiled floors, in the black line at the bottom of the pool that you follow until your thoughts wear smooth.

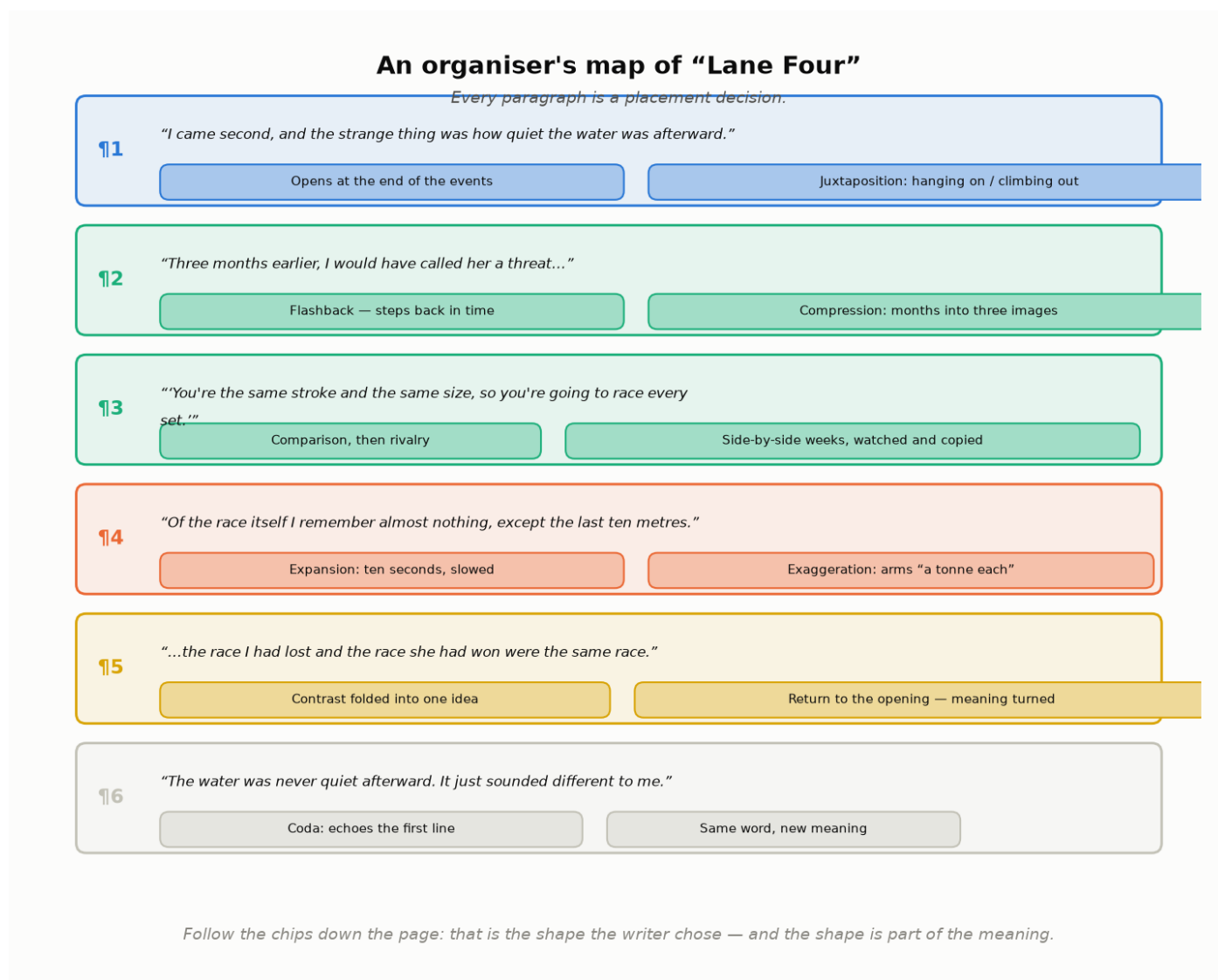
Coach had paired us in training. “Lane four and lane five,” she said, “you’re the same stroke and the same size, so you’re going to race every set.” We did. I won the first week, easily. She won the second. By the third week I had stopped counting and started watching — her catch, her timing off the wall, the way she never thrashed. I copied what I could. It felt like cheating and it felt like learning, and I could never tell which.

Of the race itself I remember almost nothing, except the last ten metres. Those I remember the way you remember a fall: the burn in my shoulders, my arms suddenly weighing a tonne each; the roar of the crowd thinning to nothing; her hand and my hand reaching for the same wall. Fifty seconds of race. Ten seconds of it real.

She touched first. A tenth of a second, the scoreboard said — less than the blink of an eye. When I finally climbed out, she was waiting with a towel that wasn’t hers, and she held it out without a word, and I understood that the race I had lost and the race she had won were the same race, and that I had been swimming it with her, not against her, for three months.

The water was never quiet afterward. It just sounded different to me.

Figure 2 maps the story’s organisation. Do not worry about every label yet — the toolkit in part 4 explains each one. For now, just look at the shape: six paragraphs, each doing a different job, in an order someone chose.



An organiser’s map of the model text Lane Four: each of its six paragraphs with a short quote and labels naming the technique at work, from opening on the result to the closing echo

3. Inside a paragraph: position is part of the meaning

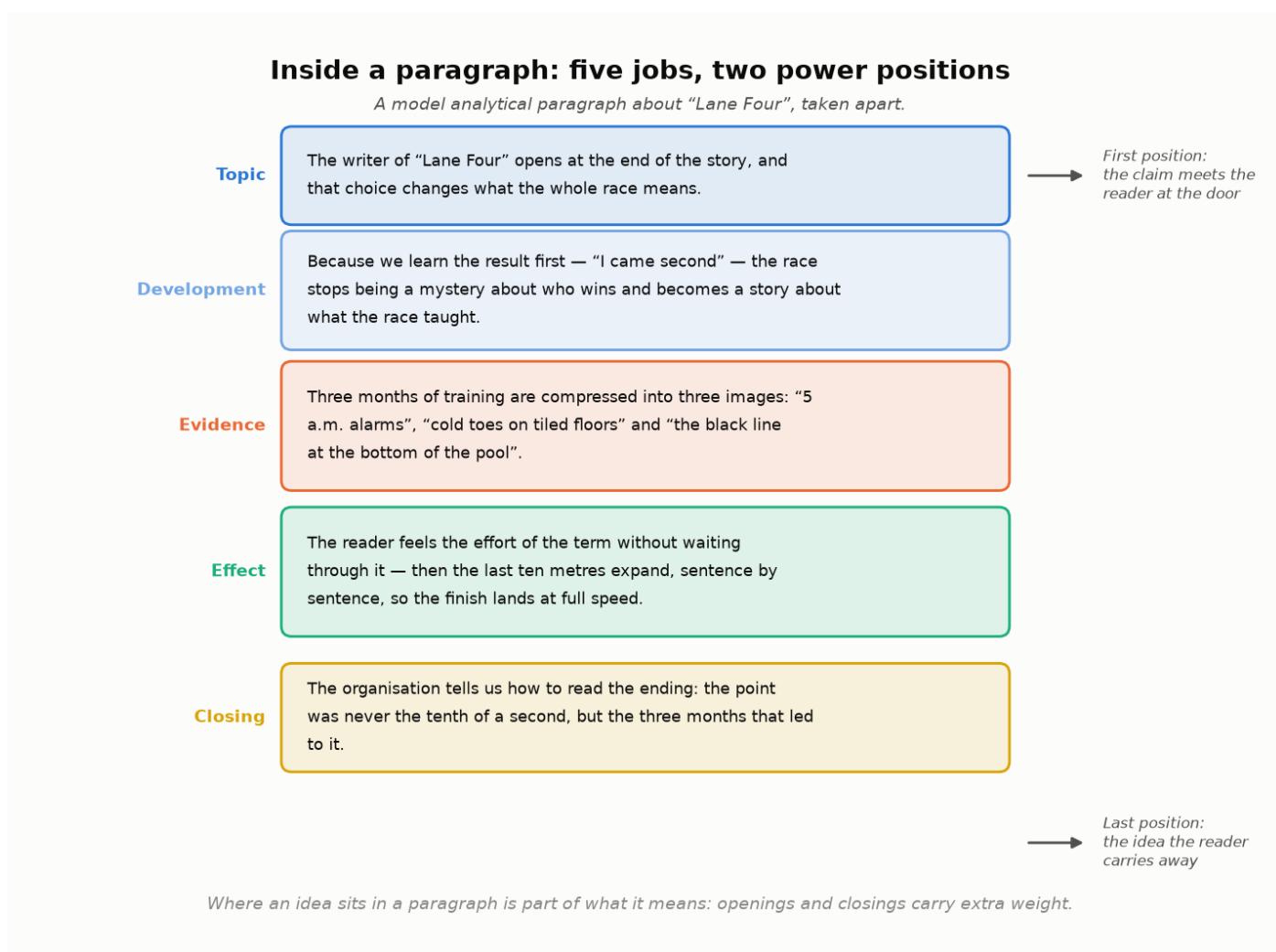
Start smaller. A paragraph is not a list of equal sentences; it is a stack of jobs, and where a sentence sits in the stack is part of what it means.

The five jobs a paragraph usually runs are these:

- **Topic** — the idea the paragraph is about.
- **Development** — that idea opened up.
- **Evidence** — a detail, a fact or a quote the idea stands on.
- **Effect** — what that detail does, or why it matters.
- **Closing** — the last word on the idea, often linking forward to whatever comes next.

Two positions carry extra weight: the **opening**, because the first sentence is the one the reader meets at the door, and the **closing**, because the last sentence is the one the reader carries away. Writers call this the power of the first and last positions, and it works on readers whether they notice it or not.

Figure 3 takes apart a model analytical paragraph about *Lane Four* — the kind of paragraph this section is training you to write — and marks its five jobs and its two power positions.



A model analytical paragraph about Lane Four taken apart into its five jobs — topic, development, evidence, effect and closing — with the first and last positions marked as power positions

Position changes feel. To see it, take one paragraph's five sentences and move only the claim. Figure 4 shows the same five sentences about school bags in two orders. The words never change. The reader's experience does.

One paragraph, two orders

The same five sentences about school bags — numbered by their original order. Where the claim sits changes the feel.

Order 1 — claim first

1

Most school bags in our year group are too heavy.

2

In our class survey, 17 of 28 students said their back or shoulders hurt by Friday.

3

Health experts say a school bag should weigh no more than a tenth of the wearer's body weight.

4

For a Year 9 student that is about five kilograms — and the average bag on our scale was nearly nine.

5

That is why our class is asking for lockers, so the weight can stay at school.

Direct and confident: the claim meets the reader at the door, and the rest of the paragraph stands under it as support.

Order 2 — claim late

3

Health experts say a school bag should weigh no more than a tenth of the wearer's body weight.

4

For a Year 9 student that is about five kilograms — and the average bag on our scale was nearly nine.

2

In our class survey, 17 of 28 students said their back or shoulders hurt by Friday.

1

Most school bags in our year group are too heavy.

5

That is why our class is asking for lockers, so the weight can stay at school.

The reader walks the evidence and arrives at the claim; landing near the end, the claim gets the closing position's weight.

Neither order is wrong. Each asks something different of the reader — so choose by effect, not by habit.

The same five sentences about school bags shown in two orders, claim first and claim late, with the effect of each order underneath

Neither order is wrong. Each asks something different of the reader — which is exactly why organisation is worth analysing, and worth choosing on purpose when you write.

4. The organiser's toolkit: six techniques

Writers have a toolkit for arranging ideas, and the curriculum names six of its moves. Each one organises ideas **and** stirs feeling at the same time — that double job is why they matter. Figure 5 defines all six and points to where each one works in *Lane Four*. Three of the terms are worth pausing over:

- **Juxtaposition** (say it *juk-sta-puh-ZISH-un*) is the placing of two things side by side so that the reader measures one against the other. The writer does not spell out the difference; the nearness does the work.
- **Exaggeration** is stretching something past its literal size — saying your arms weigh “a tonne each” when they weigh four kilograms and are tired. The formal name for this device is **hyperbole** (*hy-PER-buh-lee*). It turns a feeling up louder, for humour or for force.
- **Chronological order** is the order events happen in, as a clock would record them. A text that keeps the clock order is one thing; a text that changes it — telling the ending first, or jumping back in time — is doing something to you on purpose.

The organiser's toolkit

Six ways writers arrange ideas to shape meaning and stir feeling (VC2E9LY06.E01).

Technique	What the writer does	What it does to the reader	In "Lane Four"
Comparison	shows how two things are alike	we understand one thing through the other	"the same stroke and the same size" (para 3)
Contrast	sets two things against each other	the gap tells the reader what matters	"Fifty seconds of race. Ten seconds of it real."
Exaggeration	stretches a thing past its literal size (hyperbole)	turns the feeling up — for humour or force	"my arms suddenly weighing a tonne each"
Juxtaposition	places two things side by side	the reader measures one against the other	hanging on the rope / climbing out (para 1)
Changing the order of time	tells events out of the order they happened	creates suspense; makes the reader rethink what they know	the story opens on the result, then steps back three months
Expanding and compressing time	slows a moment down; speeds long periods up	space on the page marks what matters	three months in two sentences; ten metres in a paragraph

One text usually uses several of these at once. Naming them is the start; saying what they do is the analysis.

Table of six organising techniques — comparison, contrast, exaggeration, juxtaposition, changing the order of time, and expanding and compressing time — each with what the writer does, what it does to the reader, and where it appears in Lane Four

When you spot one of these in a text, you have done half the job. The other half is the question every analyst must answer: *what does this arrangement do to the reader?*

5. Two ways writers play with time

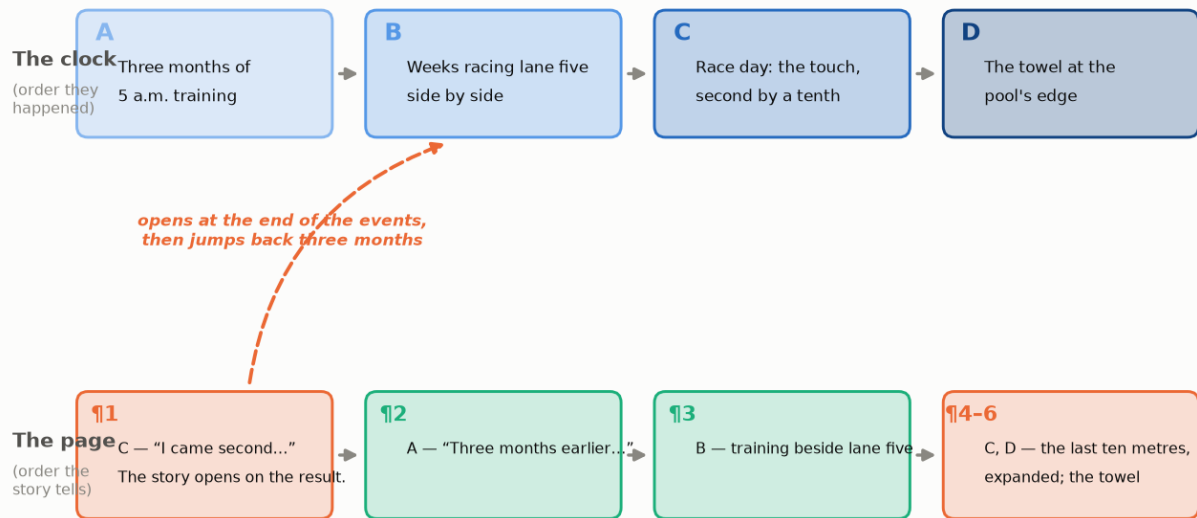
Time is the material writers organise most, and two of the toolkit's moves are all about it.

(a) Changing the order of events. *Lane Four* does not begin at the beginning. It opens on the result — "I came second" — and only in the second paragraph does it step back three months. A jump back in time like that one is called a **flashback**. Figure 6 sets the story's clock order against its page order.

Notice what the reordering buys. If the story had run on clock order, the reader would have spent the whole text wondering *will she win?* Because the result comes first, that question is closed before it can open — and a better question takes its place: *what was this race really about?* Changing the order of events changes the questions the reader asks, and the questions are where the meaning lives.

The clock and the page

"Lane Four": the events in the order they happened, and in the order the story tells them.



Starting on the result turns a question about winning into a question about what the race was really for.

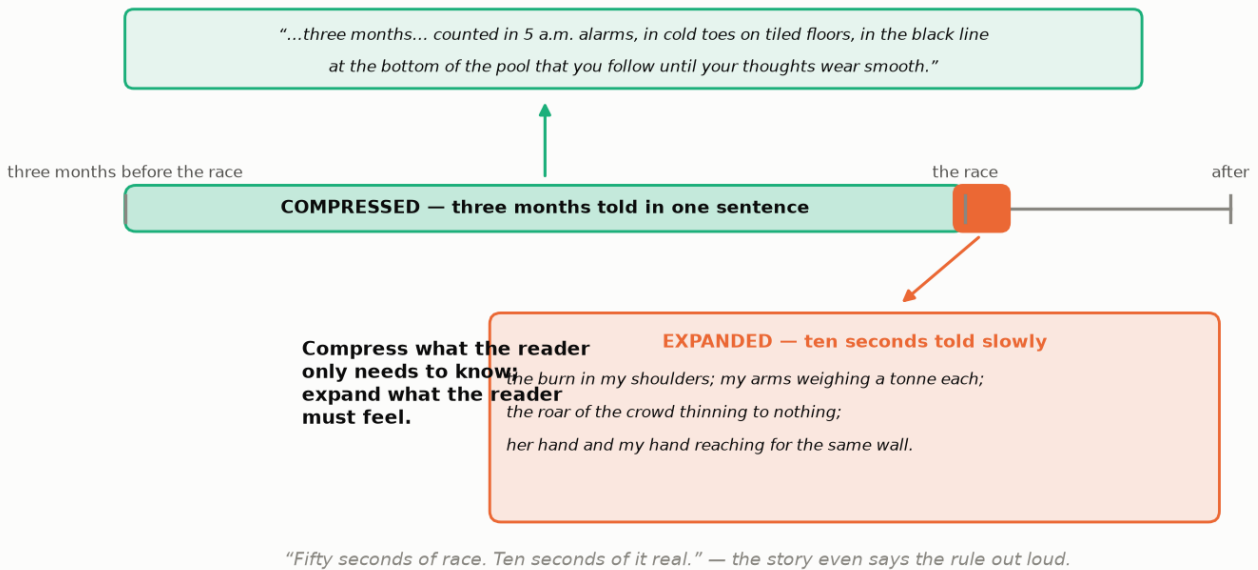
Diagram comparing the clock order and the page order of *Lane Four*: four events in the order they happened above, and the order the story tells them below, with an arrow marking the jump back three months

(b) Expanding and compressing time. Writers also control how fast time moves. To **compress** time is to speed long periods up into few words; to **expand** time is to slow a short moment down across many. Figure 7 shows both moves in *Lane Four*: three months folded into one sentence, and ten seconds stretched out for the reader to live through.

The rule underneath is simple and worth memorising: **space on the page is how a writer marks what matters**. Compress what the reader only needs to know; expand what the reader must feel. A text that gives every moment the same space gives the reader no signal about what counts.

Expanding and compressing time

Space on the page is how a writer tells you what matters.



Timeline showing the compression and expansion of time in Lane Four: three months compressed into one sentence across the top, and the final ten metres expanded into three slow sentences below

6. The sequence of information and evidence

Stories are not the only texts that get organised. Arguments do too — and here the key idea is the **sequence**: the order in which a text gives its reader its information and its evidence.

Read the two texts below. They are about the same local problem, and they carry the same pieces: a claim, three items of evidence, the other side's point, a reply to it, and a call to act. Only the sequence differs.

Version A. The Harbor Road crossing outside our school needs a supervisor at peak times. Last term, three near-misses were recorded at the school gate, and last week a Year 7 student was halfway across when the lights changed and the cars kept coming. The crossing has two blind corners made by parked cars, and in our survey 74 of 100 students said they don't feel safe crossing at peak times. The council says supervised crossings cost too much, but one part-time supervisor costs less than waiting for the wrong day. The petition is at the front office; we hand it in on Friday.

Version B. Last week, a Year 7 student was halfway across Harbor Road when the lights changed, and the cars kept coming. The crossing has two blind corners made by parked cars, and last term three near-misses were recorded at the school gate. In our survey, 74 of 100 students said they don't feel safe crossing at peak times. That is why the crossing needs a supervisor at peak times — and why the council's line that supervised crossings cost too much doesn't hold: one part-time supervisor costs less than waiting for the wrong day. The petition is at the front office; we hand it in on Friday.

Figure 8 lines the two sequences up so you can compare them piece by piece.

The same evidence, two ways around

A petition about the Harbor Road crossing — every piece identical, only the sequence changes.

Version A — the claim first

The claim: the Harbor Road crossing needs a supervisor at peak times

The record: three near-misses at the school gate last term

The moment: a Year 7 student halfway across as the lights change

The design: two blind corners made by parked cars

The survey: 74 of 100 students say they don't feel safe crossing

The other side: the council says supervised crossings cost too much

The reply: one part-time supervisor costs less than waiting for the wrong day

The call: petition at the front office, handed in Friday

The reader meets a position, then weighs what supports it.

Version B — the story first

The moment: a Year 7 student halfway across as the lights change

The design: two blind corners made by parked cars

The record: three near-misses at the school gate last term

The survey: 74 of 100 students say they don't feel safe crossing

The claim: the Harbor Road crossing needs a supervisor at peak times

The other side: the council says supervised crossings cost too much

The reply: one part-time supervisor costs less than waiting for the wrong day

The call: petition at the front office, handed in Friday

The reader lives the scene, then arrives at the claim.

Order is an argument in itself: each sequence builds a different reader.

Two versions of a petition about a road crossing side by side, showing the same eight pieces of information and evidence in two different sequences

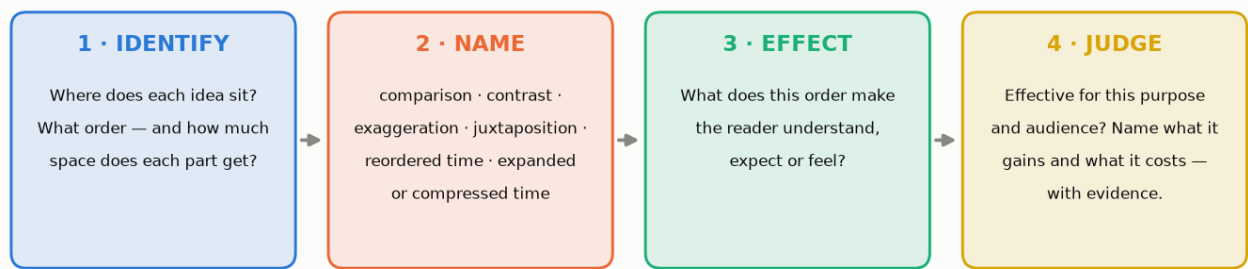
Each sequence builds a different reader. Version A hands the reader a position first and then the material to weigh it with — good for a reader who is scanning and needs the point fast. Version B makes the reader live one scene first, so that by the time the claim arrives it lands as an answer to a feeling the reader already has — good for an audience that needs to be moved before it is asked.

This is the heart of VC2E9LY06.E02: explaining **whether the author conveys meaning effectively through the sequence of information and evidence**. The answer is almost never simply “yes” or “no”. It is *yes for this purpose and this audience, because...* — or *yes, but only in part: it gains suspense, and it costs clarity*. More on that judgement in part 7.

7. Evaluating the impact: four moves

Whenever a task asks you to analyse and evaluate organisation, the same four moves carry you through (Figure 9).

The four moves of an organisation analysis



Moves 1–3 are analysis. Move 4 is the evaluation the curriculum asks for — a judgement with evidence, not a taste report.

Every judgement in move 4 must survive the question: "effective for what, and for whom?"

Flow diagram of the four moves of an organisation analysis: identify, name, effect, judge

1. **Identify.** Find the placement decisions. Where does each idea sit? What order do the parts arrive in? What gets space, and what gets a single line?
2. **Name.** Put the technical name to what you found: comparison, contrast, exaggeration, juxtaposition, changed time order, expansion or compression of time — or, in an argument, the sequence of information and evidence.
3. **Effect.** Say what the arrangement does to the reader — what it makes them understand, expect or feel, and how.
4. **Judge.** Now evaluate. Was the organisation effective for this text's purpose and audience? Name what it gains and what it costs, and support both from the text.

Moves 1 to 3 are analysis. Move 4 is the evaluation this content description asks for — and it is where honesty matters most. Every organisation choice trades something: a story that opens on the ending buys suspense but gives away the result; an argument that saves its claim for last builds toward a point but risks losing the reader on the way. A strong evaluation always names the trade, because a judgement that only lists what works is cheerleading, not analysis.

Figure 10 collects sentence starters for all four moves.

Sentence starters for analysing and evaluating organisation

Four jobs — name the choice, describe its effect, judge it, weigh what it costs.

Naming the choice

The writer opens with ... and holds ... until the end.

X is placed before Y, so the reader meets ... first.

Three months are compressed into a single sentence.

The two swimmers are juxtaposed from the first paragraph.

Describing the effect

Because we learn the result first, the question becomes ...

The reader is left waiting for ..., which builds ...

The closing position gives the idea ... extra weight.

Slowing the moment down makes the reader feel ...

Judging effectiveness

The order works because ...

The choice is effective for this audience, since ...

The sequence lets the evidence build before the claim lands.

The organisation conveys the meaning by ...

Weighing the trade-off

A chronological order would have given ... but lost ...

The suspense is bought at the price of ...

Both orders work — for different purposes: ...

The choice risks ..., but the text recovers by ...

A strong evaluation uses all four: a named choice, its effect, a judgement, and an honest trade-off.

Table of sentence starters for analysing and evaluating organisation, in four groups: naming the choice, describing the effect, judging effectiveness, and weighing the trade-off

Where this section stops. The glue that links sentences — connectives, referencing, nominalisation — belongs to Section 1D. The values, beliefs and attitudes that texts represent through their language belong to Section 5A, and the strategies for comparing ideas within and between texts belong to Section 5C. When you move from analysing other people's organisation to building your own point-of-view texts, that is Section 5D, and the editing pass that fixes a text's order and clarity is Section 5E. This section is the skill underneath all of them: seeing where ideas sit, naming why, and judging how well the arrangement works.

Worked examples

Example 1 — scaffolded

Task. The table below follows the six organising techniques through *Lane Four*. It is completed for you; your job is to read each row back against the story and check you can find the moment it points to.

Technique	Where in <i>Lane Four</i>	What it does to the reader
Changing the order of time	The story opens on the result — “I came second” — then steps back three months in paragraph 2.	Closes the <i>who wins?</i> question early and opens the real one: what the race was about.
Compression of time	Paragraph 2 folds three months of training into one sentence built from three images.	The reader feels the effort of the season without waiting through it.
Comparison	“You’re the same stroke and the same size” — coach pairs the two swimmers as equals.	Sets the two swimmers up as mirrors, so every later difference matters.

Technique	Where in <i>Lane Four</i>	What it does to the reader
Juxtaposition	Paragraph 1 places the narrator hanging on the rope beside the new girl already climbing out; paragraph 3 puts them side by side in training.	The reader measures one swimmer against the other without being told to.
Exaggeration	“My arms suddenly weighing a tonne each”; the months counted “until your thoughts wear smooth”.	Turns the physical effort up loud, so the reader’s body joins in.
Expansion of time	Paragraph 4 slows the last ten metres to a crawl: the burn, the roar thinning, two hands reaching.	Marks the ten seconds as the moment that matters — space on the page equals weight.

The point to copy: every row does three things — it **names** the technique, it **points** at the exact place in the text, and it **says what the arrangement does to the reader**. A table like this is a plan for any analytical paragraph you write about organisation.

Example 2 — scaffolded

Task. Read the two versions of the Harbor Road crossing text again above. The table below compares their sequences. Match each row to the text as you read.

Question about the sequence	Version A	Version B
What does the reader meet first?	The claim: the crossing needs a supervisor.	A scene: the Year 7 student halfway across as the lights change.
Where does the evidence sit?	After the claim, as support to be weighed.	Before the claim, building toward it.
Where is the other side’s point handled?	Near the end — met and answered on the way to the call to act.	Same place, but now answering a reader who is already moved.
Where does the claim land?	At the start, in the first-sentence power position.	Late — arriving as a conclusion the reader has been led to.
What is the reader left holding?	A position to agree with or test.	A feeling, then a position, then a place to sign.

Notice the shape of the comparison. It never says “Version B is better”. It says what each sequence *does*, because the right judgement depends on who the text is for — which is your job in Example 3.

Example 3 — unscaffolded

Task. The student group behind the crossing petition has two jobs: their text must go in the **school newsletter**, where parents read fast, and it must also be **read aloud at a school assembly**. Write an evaluation of six to eight sentences deciding which version — A or B — you would use for each job, and why. You may pick the same version for both, but you must argue it.

Pointers to structure your answer (no scaffold given):

- Name what each version’s order does to its reader first.
- Match each job to its audience: what does a scanning parent need? What does a listening assembly need?
- Give a judgement for each job — and name what your chosen order costs as well as what it gains.

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

Both versions carry the same eight pieces, so the choice is really about the reader. A parent scanning the newsletter needs...

Example 4 — unscaffolded

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

How does the writer of *Lane Four* use a change of chronological order, and what is its impact on the meaning of the story?

Pointers to structure your answer:

- Open with a claim about the writer's choice — where the story starts and what it holds back.
- Quote at least twice: once from the opening, once from the flashback.
- Explain the two questions: the one the clock order would have given the reader, and the one the page order gives instead.
- Finish in the closing power position: one sentence on what the reordering does to the ending.

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

Lane Four begins at the end of its own events, and that one decision changes the question the whole story asks. Instead of wondering...

Practice questions

Scaffolded

Q1. Match each technique to the sentence that uses it. Each technique is used once. (Figure 5 will help.)

Techniques: *comparison* · *contrast* · *exaggeration* · *juxtaposition* · *changing the order of time* · *expanding and compressing time*

- (a) The old shed stood beside the new glass gym, and somehow nobody looked at the gym.
- (b) My homework pile was taller than I was.
- (c) Like her brother, she reads the last page first.
- (d) The hall was silent while the carnival roared outside.
- (e) The story opens with the trophy in her hands, then steps back a whole season to show how it got there.
- (f) Ten years passed in a line — drought, one good season, the shed rebuilt twice — and then the telling slowed to a single afternoon.

Q2. Copy the table below into your book. The paragraph under it runs the five jobs of a paragraph. Label each sentence: *topic*, *development*, *evidence*, *effect* or *closing*. (Figure 3 will help.)

Sentence	Job
1	
2	
3	
4	
5	

The quiet room beside the library is the most needed space in our school. It is small — four chairs, one lamp — and it runs on one unwritten rule: no phones. In our survey, 21 of 30 students said they had nowhere to sit when the noise of the day got too much. That is what the room offers: a place to land. So the locked door is not keeping a room safe; it is keeping students out of the one space built for them.

Q3. Read the two passages below, written for this section.

Passage A. Ten years of the farm passed in a single line: droughts, one good season, the shed rebuilt twice.

Passage B. The ball hung in the air. I watched the spin on it, the way the light caught the seam, and in that one second the whole ground might have been empty.

- (a) Which passage compresses time, and which expands it?
- (b) How can you tell? Name the signal in each one.
- (c) What does each choice tell the reader about what matters in its story?

Q4. List the eight pieces the two versions of the crossing text share. Then check: does Version A carry any piece that Version B does not, or the other way around? What does your answer tell you about what the two versions are really testing?

Q5. Here are five sentences about the school science fair, written for this section, numbered in one possible order:

1. The science fair is worth keeping — it is the one day of the year when every student shows something they made.
 2. This year, 96 projects went up in the hall, from a working model of a wind turbine to a survey of the creek's water.
 3. Parents stayed two hours past the bell, and the raffle alone raised \$340.
 4. It takes a week of class time to prepare — but that week is the science curriculum being done, not just covered.
 5. Next year, give it the hall for two days: it will fill them.
- (a) Write the numbers in an order that puts the claim first.
(b) Write the numbers in an order that builds up to the claim.
(c) For each order, write one sentence on what it asks of the reader. (Figure 4 will help.)

Q6. Start (or continue) a reading journal for the text your class is studying. Make two entries, and in each one find the organisation:

- **Entry 1.** Find one paragraph in the text and label its jobs: topic, development, evidence, effect, closing. Which sentence carries the most weight, and why?
- **Entry 2.** Find one organisation choice in the whole text: a flashback, a juxtaposition, a compressed stretch of time, an expanded moment, or a decision about what information comes first. Name it, and say what it does to you as a reader.

Bring both entries to your next class discussion.

Unscaffolded

Q7. Write an analytical paragraph of six to eight sentences answering:

How does the writer of *Lane Four* use the compression and expansion of time, and what is the impact of that choice on the story's meaning?

Make a claim, quote at least twice — once from the compressed passage, once from the expanded one — explain the effect of each, and finish with a sentence judging what the trade between them does for the reader.

Q8. Consider this claim:

“Version B of the crossing text conveys its meaning more effectively than Version A.”

Write a reasoned evaluation. You must:

- give the strongest case **for** the claim — what Version B's order does for a reader that Version A's cannot;
- give the strongest case **against** it — what Version A's order does that Version B's cannot;
- then state your own position, with conditions if you need them (*effective for which audience, for which purpose?*), and with evidence from both texts.

You are marked on the quality of your reasoning — defined terms, both sides at full strength, evidence from the texts — not on which side you land on.

Q9. (*Speaking and listening.*) In groups of three or four, you are the student committee deciding which version of the crossing text to publish in the school newsletter. Protocol:

- Each person states a position and the reason for it in one minute, without interruption.
- Restate the position you disagree with at full strength before you argue with it. If you cannot restate it as its owner would, you have not heard it yet.
- Test every position against the audience: *parents scanning a newsletter — what do they need first?*
- Reach a consensus, or record a reasoned disagreement that names exactly what the group split on.
- Report to the class in three parts: the decision, the evidence, and what — if anything — moved anyone's mind.

Q10. Write an opening of your own, eighty to one hundred and twenty words, that uses a change of chronological order: begin at or near the end of an event, then jump back to show how it came about. Any true or invented event will do. Underline the sentence where the jump happens. Then swap with a partner: can they find the jump, and can they say what question your opening creates?

Q11. Rewrite the first two paragraphs of *Lane Four* in clock order — the training first, then the result — as a telling of about sixty to eighty words. Then write four to six sentences evaluating your rewrite: what does the clock-order version gain, and what does it lose? Give both sides their full weight; the point is to see that each order buys something and pays for it.

Q12. (*Extended response.*) Choose a text your class has studied this year. Write a response of about one page analysing and evaluating its organisation. Use the four moves from Figure 9:

- **identify** the placement decisions — what comes first, what is held back, what gets the space;
- **name** at least two techniques from the toolkit;
- **effect** — what those choices do to you as a reader;
- **judge** whether the organisation is effective for the text's purpose and audience, naming what it gains and what it costs, with evidence.

Q13. (*Speaking and listening.*) In pairs, take turns giving a two-minute talk on: *an order that changed the meaning* — a film, book, game, news story or speech where the order of the telling mattered (a twist held back, an ending shown first, a reveal saved for last). The listener's job is to ask two evidence questions when the talk ends: questions that ask for the detail behind the claim (*what was held back? where did the reveal land?*), not just *why?*. Protocol: listen without interrupting; ask about the text, not the taste; the talker must point to something specific in the text's order. Swap roles.

Q14. (*Viewing.*) Your teacher will screen a short news item. As you watch, log the sequence: who speaks first, who speaks second, what footage comes first, and what is left to the end. Then write five to seven sentences answering: what did the order of the item do to its meaning? Would a different sequence have told the same story differently? Use at least one technique name from the toolkit.

Answers

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

Q1. (a) juxtaposition — the shed and the gym are placed side by side and the reader measures one against the other; (b) exaggeration — a pile of homework cannot literally be taller than a student; (c) comparison — she is shown as like her brother; (d) contrast — the silent hall set against the roaring carnival; (e) changing the order of time — the trophy first, the season after; (f) expanding and compressing time — ten years in a line, then one afternoon slowed down.

Q2. 1 — topic (the idea the paragraph is about); 2 — development (the idea opened up with detail); 3 — evidence (the survey numbers it stands on); 4 — effect (what the room does for students); 5 — closing (the last word on the idea, turned into a point).

Q3. (a) Passage A compresses; Passage B expands. (b) In A, ten years are packed into one short list — far more time than words. In B, one second is stretched across three slow details — far more words than time. (c) A tells the reader the years matter only as a summary — the story lives somewhere else; B tells the reader this one second is the moment the story is about.

Q4. The eight shared pieces: the claim (the crossing needs a supervisor); the three near-misses last term; the Year 7 student caught by the lights; the two blind corners; the survey (74 of 100 students); the council's cost objection; the reply (a supervisor costs less than waiting); the call to act (petition, Friday). Neither version carries a piece the other lacks — so the two versions test one thing only: sequence. That is what makes them a fair pair for evaluation.

Q5. (a) 1, 2, 3, 4, 5. (b) 2, 3, 4, 1, 5. (c) Samples: the claim-first order is direct — the reader meets the position at the door and spends the paragraph weighing it; the build-up order asks the reader to walk the evidence first, so the claim arrives as a conclusion the reader has helped reach, landing near the end where it carries extra weight.

Q6. Answers will vary; the journal is ongoing class work. Reward an Entry 1 that labels all five jobs and picks a most-weighted sentence with a reason (opening or closing positions are strong candidates), and an Entry 2 that names a real technique and says what it does to the reader — not just that it is there.

Q7. See the model paragraph in the fully-worked solutions. A sound answer claims something about the writer's use of time, quotes once from the compressed passage and once from the expanded one, explains each effect, and finishes with a judgement about what the trade does for the reader.

Q8. Marked on reasoning, not conclusion. See the model evaluation in the fully-worked solutions. A strong response gives both cases at full strength, then takes a position — often a conditional one (*B for a listening audience, A for a scanning one*) — supported from both texts.

Q9. Teacher observation. Look for: positions stated clearly and heard out; fair restatements of the opposing view; every position tested against the actual audience; a consensus or a disagreement that names its own split; reports that say what moved minds, if anything did.

Q10. Answers will vary. Reward an opening whose jump is easy to find, whose underlined sentence marks it, and a partner who can name the question the opening opens. A model opening is in the fully-worked solutions.

Q11. Answers will vary; a model rewrite and evaluation are in the fully-worked solutions. Reward a faithful clock-order telling and an evaluation that gives both sides weight: the clock version gains ease and clarity; the page version gains suspense and a better question. Marking is on the reasoning, not on which version the student prefers.

Q12. See the fully-worked solutions for the shape of a strong response. Reward: named placement decisions, at least two named techniques, effects tied to the reader, and a judgement that names gains *and* costs with evidence.

Q13. Teacher observation. Look for: talks that point to a specific ordering move in a named text; listener questions that ask for evidence rather than taste; talkers who can say what was held back and where the reveal landed; respectful turn-taking.

Q14. Answers will vary. Reward a sequence log that actually lists who spoke and what footage came in what order, and an evaluation that uses at least one technique name and says what a different order would have changed.

Fully-worked solutions

Q7 — model analytical paragraph.

In *Lane Four*, the writer compresses three months and expands ten seconds, and that trade is where the meaning lives. Paragraph 2 packs a whole season of training into one sentence — “5 a.m. alarms”, “cold toes on tiled floors”, “the black line at the bottom of the pool” — so the reader feels the effort of the term without being made to wait through it. Then paragraph 4 slows the last ten metres until they fill the page: “the burn in my shoulders”, “the roar of the crowd thinning to nothing”, “her hand and my hand reaching for the same wall”. The message of the order is plain: the months are what mattered, and the ten seconds are where they came due. A version that gave the race and the training equal space would read as a report; this one reads like a memory.

The paragraph follows the four moves: it names the technique, points to both places, explains each effect, and ends with a judgement — the report-versus- memory line — that says what the organisation is worth.

Q8 — model evaluation.

Both versions of the crossing text carry the same eight pieces, so the choice between them is a choice about sequence alone. The strongest case for Version B is its first sentence: a Year 7 student halfway across as the lights change puts every reader inside the same worry, and by the time the claim arrives it lands as an answer to a feeling the reader already has. The order builds a moved reader before it asks for a signature. The strongest case for Version A is speed: the claim meets the reader in sentence one, so nobody has to hunt for the point, and the evidence that follows can be weighed against a position the reader has held all along. Its cost is that a reader who does not already care may never be caught. My position is conditional. For an audience that will listen — an assembly, a speech — Version B is more effective, because a listening audience cannot skim back and the scene holds them while the numbers stack. For an audience that will scan — a newsletter, a noticeboard — Version A is more effective, because a claim that arrives late may never arrive at all. Neither order is simply better; each is effective for a different reader, and that is what evaluating organisation means: judging the order against its purpose, not against habit.

Notice what the model refuses to do: it never says “B is better” without saying *for whom*. That refusal is the skill.

Q10 — model opening.

The medal was already around my neck when the judges asked to see my poster again. That is where my story starts — at the end of the day, with my team grinning and the hall still loud — because I want you to wonder how a project made of cardboard and a broken laptop got there. The answer begins six weeks earlier, with an email from our teacher that said only: “This year, the science fair has a real prize.”

The jump happens at “The answer begins six weeks earlier”. Opening on the medal creates the question (*how did cardboard and a broken laptop win?*), and the flashback is promised as the answer — which is exactly the shape a changed time order works by.

Q11 — model rewrite and evaluation.

Clock-order rewrite: For three months I trained at 5 a.m., counting the days in alarms, cold toes and the black line at the bottom of the pool. In that time the new girl in lane five went from being a threat to being the person I watched and copied. Then, at the carnival, I came second — and the strange thing was how quiet the water was afterward.

Evaluation: The clock-order version is easier to enter: the reader is never lost, because the events arrive in the order they happened, and the story can build steadily to its result. What it loses is the turn. With the result saved for the end, the telling reads as a race report that finishes with a surprise — but the surprise only tells the reader *what happened*. The page order, opening on the result, starts the reader inside the feeling of the finish, and everything that follows answers a different question: not *what happened?* but *what did it mean?* The clock order buys ease; the page order buys meaning. Both are honest ways to tell the same events, and the choice between them is the choice this section is about.

Q12 — the shape of a strong extended response.

A strong response moves through all four stages, and the joins between them are visible:

- **Identify.** “The text opens with... and holds back... until...” — naming the placement decisions, not just the plot.
 - **Name.** At least two techniques from the toolkit, used precisely: a flashback, a juxtaposition, a compressed period, an expanded moment, a claim placed first or late.
 - **Effect.** What each choice does to the reader — what it makes them expect, feel or rethink — with the detail that does the work quoted or described.
 - **Judge.** A closing evaluation that says whether the organisation is effective for the text’s purpose and audience, naming what it gains *and* what it costs — because every order trades something.
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Section 5B · English 9 · Curriculum reference: VC2E9LY06 (“analyse the organisation of ideas in paragraphs and extended texts, and evaluate its impact on meaning”), drawing on VC2E9LY06.E01 and VC2E9LY06.E02. All stories, petitions, passages and student voices in this section were written for this book.

Comprehension strategies for comparing and contrasting ideas and opinions in and between texts

One street. Two photos of it, taken on the same afternoon. In the first, the frame is full of shade: sixty-year-old gums meeting overhead, dappled light, two students walking home. In the second, the frame is full of cars: a peak-hour queue, brake lights, heat — and the same trees pushed to a green edge at the top of the picture. Nothing in either photo is false. They are the same street at the same hour. And yet a reader who saw only the first would think *this street is a gift*, and a reader who saw only the second would think *this street is a problem*.

That gap — same facts, different meaning — is what this section is about. In Level 8 you learned seven comprehension strategies for reading one text at a time: visualising, predicting, connecting, summarising, monitoring, questioning and inferring. This year the strategies get a harder job. You use them to **compare and contrast ideas and opinions in and between texts** — to hold two or more tellings of the same event in your head at once and see, precisely, where they agree, where they part, and what each one is leaning towards.

Curriculum focus

Use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring to compare and contrast ideas and opinions in and between texts (VC2E9LY07, Literacy — Analysing, interpreting and evaluating)

Draws on

VC2E9LY07.E01 — comparing and contrasting visual representations of ideas, issues or events in online news reporting · VC2E9LY07.E02 — comparing representations of an event in print and digital sources, summarising their qualities, identifying opinions and analysing evidence · VC2E9LY07.E03 — summarising articles representing a current event, comparing and contrasting ideas and opinions in and between texts

Builds on (Level 8)

VC2E8LY07 — comprehension strategies: visualising, predicting, connecting, summarising, monitoring, questioning, inferring

Leads to (Level 10)

VC2E10LY07 — integrate comprehension strategies to analyse complex and abstract ideas

Achievement-standard hook

“When reading and viewing, students engage with a range of different types of texts for meaning...”
(Reading and Viewing)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What this section means by *compare*, *contrast*, *idea* and *opinion*. The Victorian Curriculum uses all four of these words in this content description and does not define them — and readers do not always use them the same way. This section therefore treats them as follows, and every question here is answerable on these definitions alone. To **compare** is to look for what is alike; to **contrast** is to look for what differs — and a real comparison always does both, because two texts about the same event are always alike in some ways (the event, the facts they share) and different in others (what they pick, what they drop, what they lean towards). An **idea** is a saying-how-things-are: a claim about the world that could, at least in principle, be checked — *the road carries 11,000 vehicles a day* is an idea, because you could stand there with a counter. An **opinion** is a saying-what-someone-thinks: a judgement, a preference, a want — sincere or not, it cannot be checked true or false in the same way, only agreed with or argued against. *Opinion* is a contested word outside this section — some people use it to mean “not based on facts”, which this section rejects: an opinion can stand on strong evidence or on none, and judging which is exactly the skill here. Most real sentences mix the two jobs, so the question is never *idea or opinion?* but *which parts do which job?* Where a task asks you to weigh positions, you are marked on the quality of your reasoning — defined terms, both sides at full strength, evidence named — not on the conclusion you reach.

Theory

1. The toolkit you already own

You arrive at this section holding seven tools. You have used them since primary school on one text at a time. Level 9 turns each tool outward, onto more than one text at once — because the point of comparing is not to list two texts, it is to let each one throw the other into relief. Figure 1 restates the seven and adds, to each, the comparing question that upgrades it.

Seven strategies, one upgrade: from one text to many

You already own all seven from Level 8. The comparing question is each strategy turned onto more than one text at a time.

Strategy	What you do	The comparing question
Visualising	build the scene in your mind	<i>Which street does each text make you see?</i>
Predicting	read ahead from clues	<i>Before the next text, guess its angle — then check.</i>
Connecting	link the text to other texts and what you know	<i>Which detail here touches a detail there?</i>
Summarising	cut a text down to its key points	<i>What does each text say, cut to the bone?</i>
Monitoring	watch your own understanding; flag clashes	<i>Where do the texts agree — and where do they pull apart?</i>
Questioning	ask what is missing and who is not quoted	<i>What is no text asking? Whose voice is absent?</i>
Inferring	read what is suggested, not said outright	<i>What does each text lean towards without saying so?</i>

Level 8 used these strategies on one text at a time. Level 9 turns them in and between texts.

Table of the seven comprehension strategies — visualising, predicting, connecting, summarising, monitoring, questioning, inferring — each with a one-line definition and its comparing question for reading more than one text

Two of the seven do the heaviest work in this section, so name them plainly. **Monitoring** is watching your own understanding as you read and flagging clashes — the moment you think *wait, the other text said something different*, monitoring has fired. **Inferring** is reading what a text suggests without saying it outright — a text never announces *I am on the residents' side*, but it can show it in what it quotes, what it frames, and what it leaves out. Between them, those two strategies are the engine of every comparison you will make here.

2. Compare and contrast: two moves, two directions

Compare and contrast are not one skill; they are two moves used together. Comparing finds what is alike; contrasting finds what differs. A response that only lists alike has not finished, and a response that only lists differences has not started — because you can only say *how* two texts differ once you have named what they share (the same event, the same named reports, the same date for the vote).

Each move has signal words, and using them on purpose is half of writing a clean comparison. Figure 2 shows the two moves, their signal words, and the second half of this section's title: each move runs in **two directions**.

Compare and contrast: two moves, always used together

Comparing finds what is alike; contrasting finds what differs. A real comparison does both.

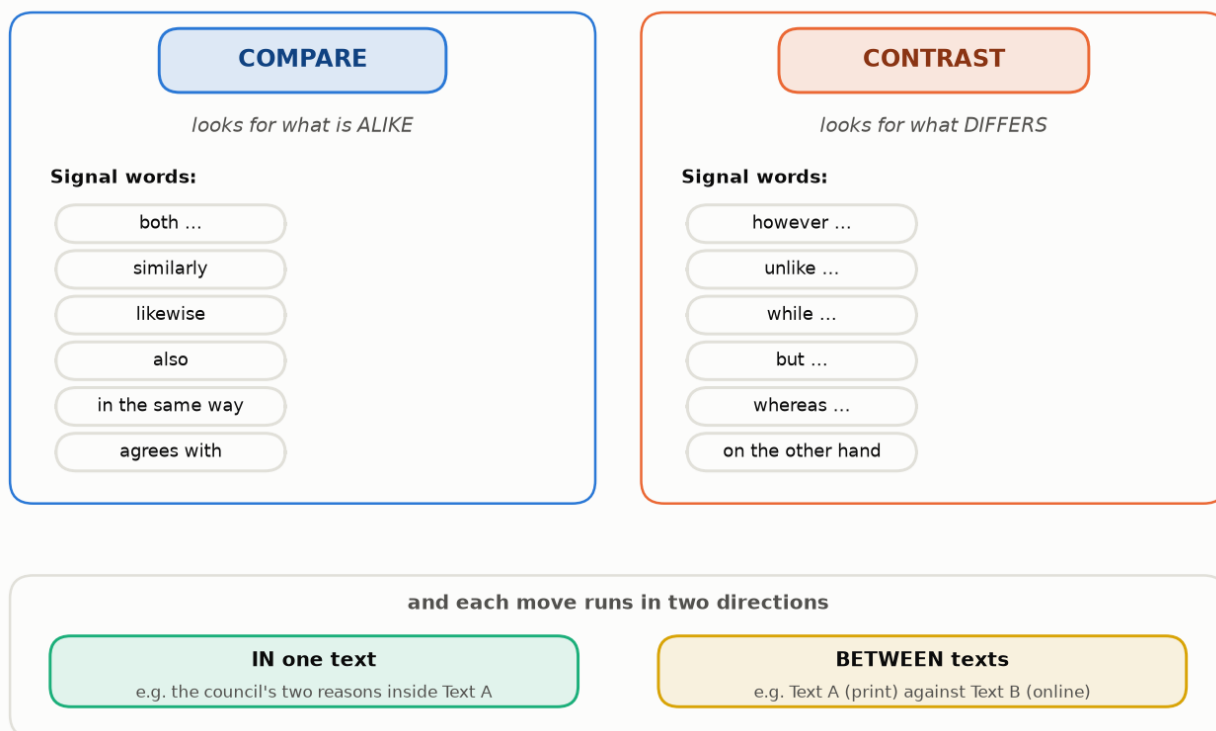


Diagram with two panels — **COMPARE** (looks for what is alike, with signal words *both, similarly, likewise, also, in the same way, agrees with*) and **CONTRAST** (looks for what differs, with signal words *however, unlike, while, but, whereas, on the other hand*) — above a band showing that each move runs in two directions: *in one text, and between texts*

In one text. A single text can hold ideas and opinions that agree and clash with each other. Text A below carries the council's reason (safety) and the residents' reason (slower traffic) — contrasting them *inside* Text A is already comparing. **Between texts.** The bigger move: Text A against Text B, the print telling against the online telling. This section works both directions, because the curriculum names them both — *in and between texts*.

3. One street, four texts

Everything in this section works on one current event, reported in four texts written for this book. The town, the street, the people and the outlets are fictional; the skill is not.

The event. Kestrel Bay Council has released a plan to remove the 28 river red gums along Harman Road and widen the road by one lane. The council will vote on the plan on 27 August. A residents' group, the Harman Road Guardians, opposes it.

TEXT A — *The Kestrel Bay Courier* (print), Wednesday

Council to vote on Harman Road widening

Kestrel Bay Council will vote on 27 August on a plan to remove the 28 river red gums along Harman Road and add a lane to the road.

The plan follows the council's road safety review, which records two crashes in the past five years and says the trees drop branches and their roots are lifting the footpath near the school crossing. Councillor Ada Okafor said: "The trees are a danger. We can't manage the risk away. The road now carries 11,000 vehicles a day, and the afternoon queue was measured at eight minutes. A new lane will clear the queue."

The Harman Road Guardians oppose the plan. The group's tree report found all 28 trees healthy, and the group wants slower traffic, not fewer trees. Spokesperson Sam Whitfield said: "You can't replant a sixty-year-old tree."

Cr Okafor said the council will ask the community to back the plan before the vote.

TEXT B — *Kestrel Bay Today* (online), Tuesday

Chainsaws for Harman Road?

Kestrel Bay's most loved street could lose its shade. Council released a plan on Tuesday to remove the river red gums along Harman Road and widen the road, and residents aren't buying it.

The council's safety review and the residents' tree report both sit behind the story, and the two sides quote them at each other. The Guardians summed it up sharply: "They're solving a speed problem with chainsaws." At Tuesday's gathering one placard said it plainly: "These grand old trees must stay."

The council will put the plan to a vote on 27 August.

Reader comments:

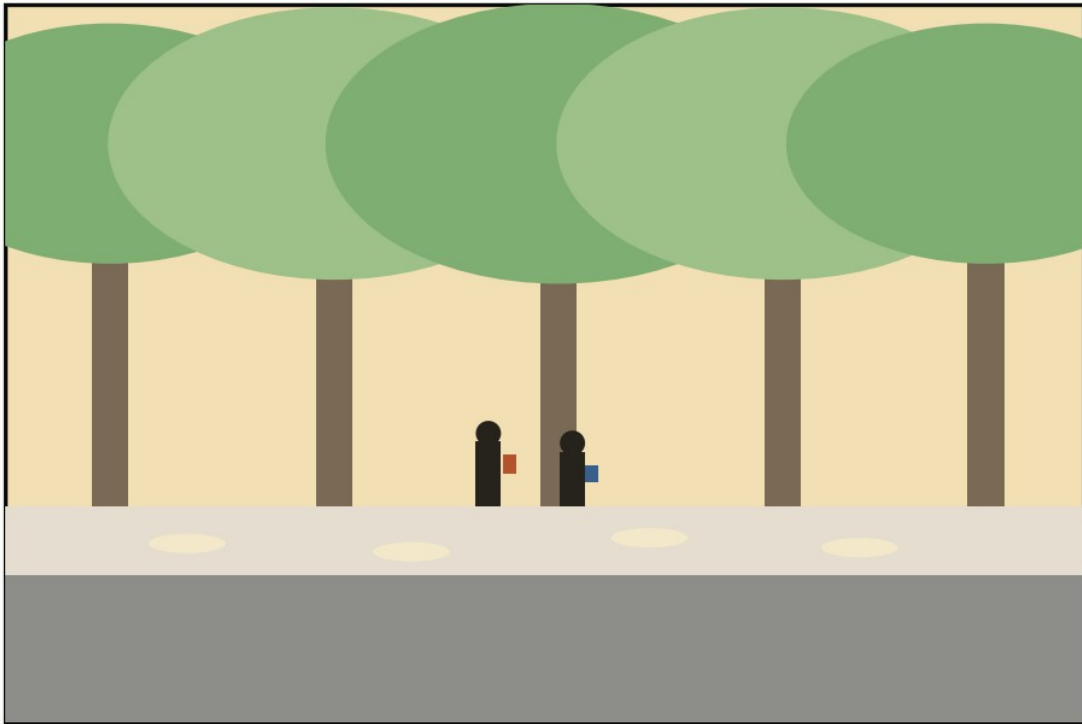
Priya A. Before anyone picks a side — can we see the two reports? The safety review and the tree report. I'd like to read both.

Marcus T. Money can't buy back shade.

Len K. Time the council acted.

Texts A and B each published a photo of Harman Road with their story. They are Figures 3 and 4 below — constructed images, standing in for the photographs a real outlet would run. Look at them the way you would read a paragraph: the frame is a choice.

IMAGE 1 — as published by Kestrel Bay Today (online)



Sixty years of shade: students walk home under the Harman Road gums on Tuesday.

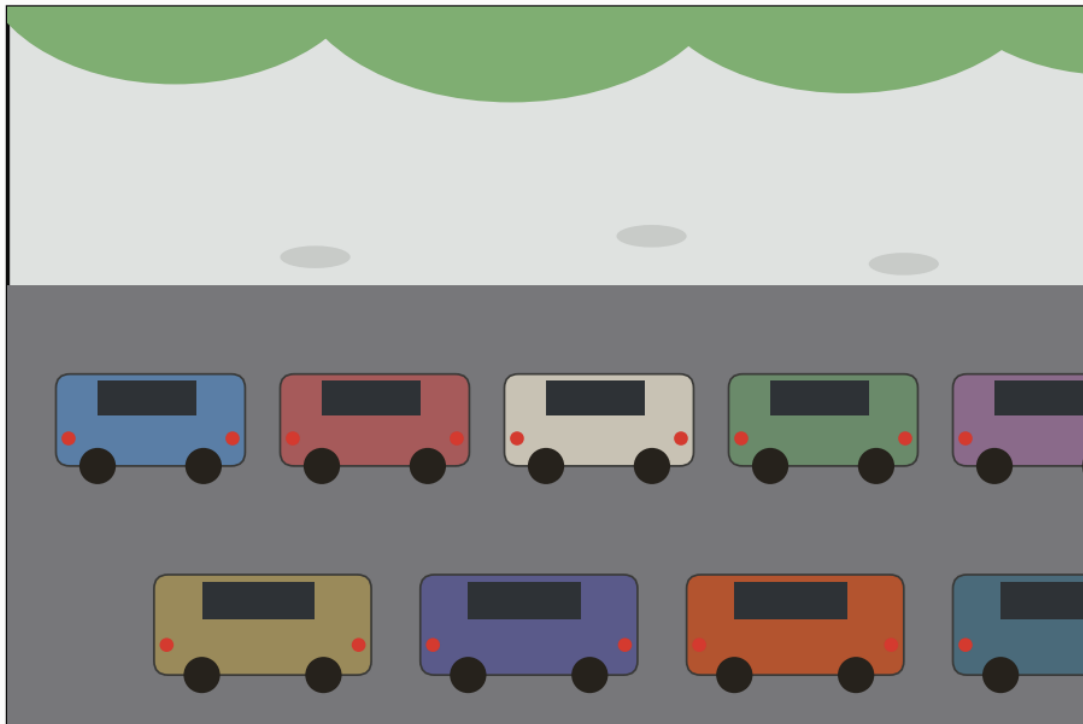
The trees, the children and the history get the frame.

Photo: Kestrel Bay Today

Constructed for this section; it shows a street, not a real photograph.

Constructed news image as published by the online outlet Kestrel Bay Today: a wide frame of Harman Road filled with the meeting canopy of the river red gums, dappled light on the footpath, and two students walking home with school bags; caption reads “Sixty years of shade: students walk home under the Harman Road gums on Tuesday.”

IMAGE 2 — as published by the Kestrel Bay Courier (print)



Peak-hour queue: traffic backs up Harman Road on Tuesday afternoon.

The cars, the queue and the delay get the frame; the trees are pushed to the edge.

Photo: Kestrel Bay Courier

Constructed for this section; it shows the same street as Image 1, at the same hour.

Constructed news image as published by the print outlet the Kestrel Bay Courier: a tight frame of Harman Road filled with two lanes of peak-hour traffic, brake lights showing, the tree canopy cropped to a green edge at the top of the picture; caption reads “Peak-hour queue: traffic backs up Harman Road on Tuesday afternoon.”

Two more texts join the set. Text C is the council’s own release — the third kind of source in the set, neither newspaper nor comment. Text D is a letter to the editor of the *Courier*.

TEXT C — Council media release (online), Wednesday

Harman Road upgrade: what the plan includes

The Harman Road plan removes 28 river red gums and adds one lane to the road before the end of next year. For every tree removed, two young trees will be planted along the corridor and in nearby streets. The council’s road safety review supports the work, and the community will be asked to back the plan before the council’s vote on 27 August.

TEXT D — Letter to the editor, *The Kestrel Bay Courier* (print), Thursday

I have lived on Harman Road for nineteen years, and I read both reports this week — the council’s safety review and the Guardians’ tree report. Before this vote, I ask every reader to do the same. The review counts crashes; the tree report counts healthy gums. Neither counts what a 40 kilometre-an-hour limit and a raised crossing would do. The slower-traffic plan costs a fraction of a new lane. Read the reports, then vote with your eyes open.

Priya Anand, Harman Road resident

Four texts, one event: a print article, an online article with comments, a media release, a letter. That spread is the point. Comparing two texts from the same outlet tells you little; comparing print against digital, news against release against letter, tells you how the same street becomes four different stories.

4. Ideas and opinions: two different jobs

Before you can compare opinions between texts, you have to spot them inside one — and separate them from ideas. An **idea** says how things are; you could check it. An **opinion** says what someone thinks; you can argue with it. Figure 5 gives the signs of each, pulls examples from Texts A and B, and adds the two cautions that keep the sorting honest.

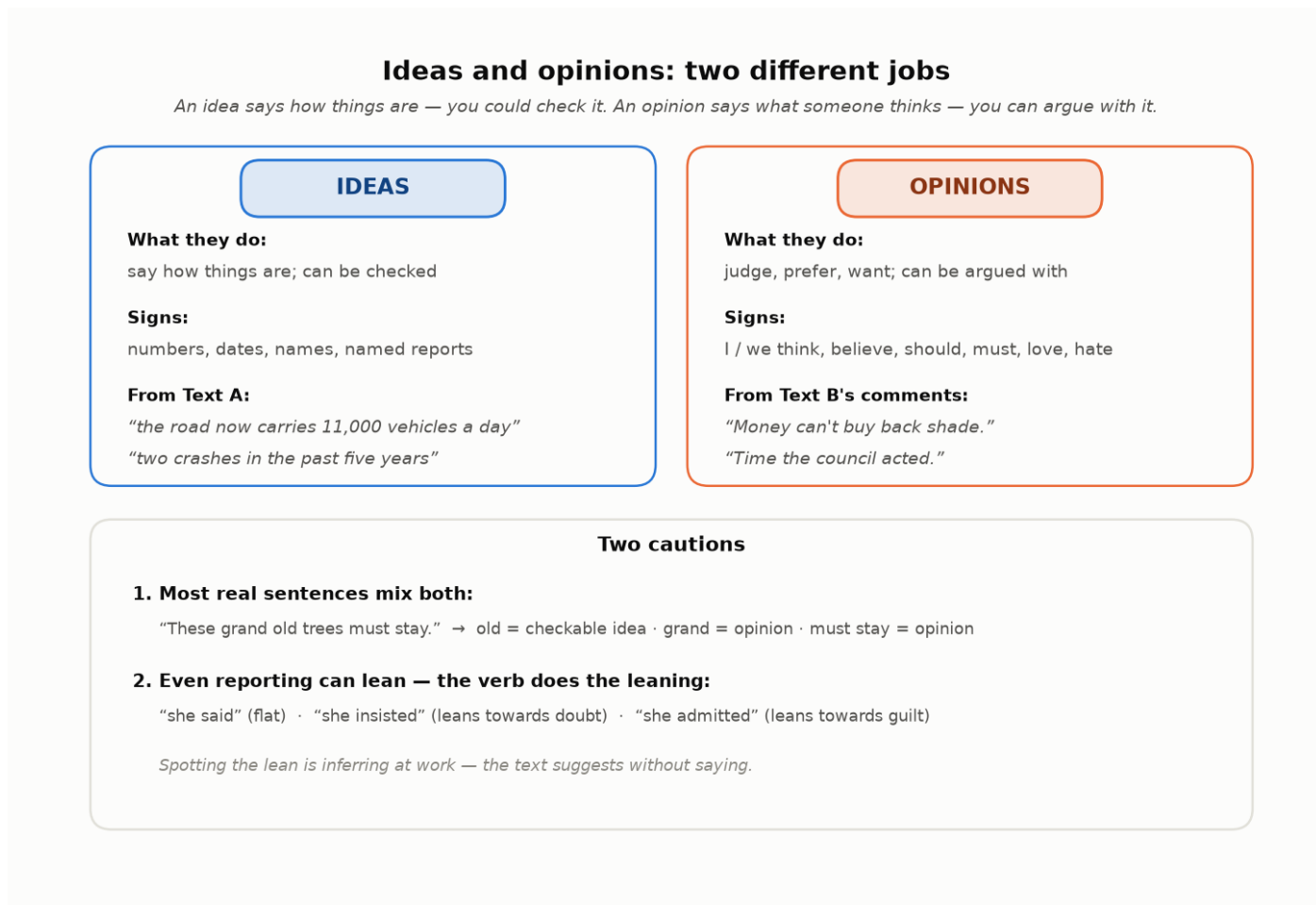


Diagram with two panels — **IDEAS** (say how things are; can be checked; signs: numbers, dates, names, named reports; examples from Text A: *"the road now carries 11,000 vehicles a day"*, *"two crashes in the past five years"*) and **OPINIONS** (judge, prefer, want; can be argued with; signs: I/we think, believe, should, must, love, hate; examples from Text B's comments: *"Money can't buy back shade."*, *"Time the council acted."*) — above a band with two cautions: most real sentences mix both, and even reporting verbs can lean

Caution one does the daily work: most sentences in real news texts are mixes. *"These grand old trees must stay"* carries a checkable idea (*old*) inside an opinion (*grand*, and *must stay*). So you do not sort sentences; you sort the jobs inside them.

Caution two is where inferring begins. Even a sentence that only reports can lean — through the verb. *She said* is flat; *she insisted* leans towards doubt; *she admitted* leans towards guilt. The facts reported are identical; the reader's tilt is not. Spotting the lean is not cynicism. It is reading what the text suggests without saying — which is the definition of inferring.

5. Summarise first: the comparison grid

Here is the mistake every comparing task punishes: leaping to *Text A is for the council and Text B is for the trees* before either text has been summarised. A comparison built on half-read texts is a comparison of your first impressions, not of the texts. So the method begins with neutral summarising — summarising being the strategy that cuts a text to its key points without picking a side.

The tool is a grid. One column per text, one row per question: the event; the key ideas; the opinions and who holds them; the evidence named; and — the row most readers forget — what is not there. Figure 6 shows the grid completed for Texts A and B as a model. Read it row by row, and notice three things.

The comparison grid — modelled on Texts A and B <i>Summarise each text neutrally first. The grid keeps your eye on both columns at once.</i>		
Grid row	TEXT A — The Kestrel Bay Courier (print)	TEXT B — Kestrel Bay Today (online)
The event	Council plan to remove Harman Road's 28 river red gums and widen the road.	The same plan — reported a day earlier, on the day it was released.
Key ideas	The trees drop branches and lift the footpath; the road is congested; residents want slower traffic, not fewer trees.	The trees may be cut for a wider road; council blames safety and traffic; residents dispute it.
Opinions, and who holds them	Cr Okafor (council): "We can't manage the risk away." · Sam Whitfield (Guardians): "You can't replant a sixty-year-old tree."	"Kestrel Bay's most loved street" (writer). Guardians: "solving a speed problem with chainsaws". Plus three reader comments.
Evidence named	Council's road safety review: two crashes in five years; 11,000 vehicles a day. The residents' tree report: all 28 healthy.	The same two reports — named, but with no numbers behind them.
What is not there	Costs; the replanting offer (that lives in Text C); any student voice.	The crash count; the replanting offer; any student voice.

"What is not there" is the row most readers forget — and the row that questioning lives in.

Modelled comparison grid with one column for Text A (the Kestrel Bay Courier, print) and one for Text B (Kestrel Bay Today, online), across five rows — the event; key ideas; opinions and who holds them; evidence named; and what is not there — filled in for the Harman Road texts

First, the grid summarises each text **neutrally**: it says what each text carries without judging either. Second, the “opinions, and who holds them” row keeps opinions attached to their owners — the *Courier* quoting Cr Okafor does not mean the *Courier* agrees with her; the grid records who said what, and leaves the leaning question for the next step. Third, the “what is not there” row is a questioning move made visible: no costs in Text A, no crash numbers in Text B, no replanting offer until Text C, and no student voice in any text. Absence is evidence about a text too.

This is VC2E9LY07.E03 at work — summarising articles on a current event and comparing and contrasting the ideas and opinions in and between them — and it is also VC2E9LY07.E02’s first half: comparing representations of an event in print and digital sources and summarising their qualities.

6. Check the evidence before you compare the opinions

Opinions are worth weighing only once you know what they stand on. That is the analysing-evidence half of VC2E9LY07.E02, and it has one rule: **the strength of a claim is the strength of what supports it** — never the loudness of the claim, and never how much you happen to like it. Two texts can both be right in part; the grid asks what each claim stands on, not which side you hope wins.

Figure 7 runs four claims from the Harman Road texts through three questions: what evidence is offered, how strong that evidence is, and what would test it.

Check the evidence before you compare the opinions

Four claims from the Harman Road texts. Strength is not about which side you like — it is about what the claim stands on.

Claim (and where)	Evidence offered	How strong?	What would test it?
"The trees are a danger." — Text A, council	Road safety review: two crashes in five years; roots lifting the footpath.	A named report with numbers — but written by the council itself.	An independent tree check; proof the crashes came from dropped branches.
"All 28 trees are healthy." — Texts A and B, Guardians	A tree specialist's report paid for by the group.	Named but never shown — and paid for by one side.	Reading the report itself — just what Priya A. asks for in the comments.
"A new lane will clear the queue." — Text A, council	The queue is measured (eight minutes). The fix is promised, not measured.	Numbers behind the problem, none behind the fix.	Traffic modelling — before and after.
"The slower-traffic plan costs a fraction." — Text D, letter	No prices appear in any of the four texts.	Weak: no figures behind it at all.	The council's budget papers.

Two texts can both be right in part. The grid asks what each claim stands on — not which side you hope wins.

Table checking the evidence behind four claims from the Harman Road texts — the trees are a danger; all 28 trees are healthy; a new lane will clear the queue; the slower-traffic plan costs a fraction — with columns for the evidence offered, how strong it is, and what would test it

Read the pattern in the table, because it is the pattern in most real arguments. The council's claim has numbers behind the problem (two crashes, 11,000 vehicles, an eight-minute queue) but none behind the fix — the new lane is promised, not measured. The Guardians' claim has a named specialist's report, but the report was paid for by the Guardians and never shown. The letter's claim has no figures at all. None of this makes any claim false. It tells you what each claim would need to become hard to argue with — and notice that the testing column is where the two reader voices in the set (Priya A. online, Priya Anand in print) already live: *show us the reports*.

7. The seven strategies at work

Figure 8 models one move per strategy on the Harman Road texts, so you can see what each tool does when it is turned onto more than one text. The moves are starters, not answers — yours will differ, and should.

The seven strategies at work on the Harman Road texts

One modelled move per strategy. Yours will differ — these show the shape of the move, not the answer.

Strategy	The move, modelled
Visualising	Text A builds a road that “carries 11,000 vehicles a day”; Text B builds “Kestrel Bay’s most loved street”. Same road, two pictures.
Predicting	Headline “Chainsaws for Harman Road?” tells you where Kestrel Bay Today is heading before you read a word. Predict its angle, then check.
Connecting	Commenter Priya A. asks for the reports; letter-writer Priya Anand asks readers to read them. One reader, one thread, across two texts.
Summarising	Text A in one line: council wants the trees down and a lane added; residents want the trees kept and the traffic slowed.
Monitoring	Both texts agree on 28 trees and a 27 August vote. They part on tone: “will ask the community to back” vs “Residents aren’t buying it”.
Questioning	No text quotes a student who walks that crossing every day. What would they add? Asking that is the strategy working.
Inferring	Kestrel Bay Today quotes the group’s sharpest line — “solving a speed problem with chainsaws”. The choice of quote leans the story.

Each row could be the start of a discussion, a grid row, or a paragraph.

Table modelling one comparing move for each of the seven strategies on the Harman Road texts — visualising, predicting, connecting, summarising, monitoring, questioning, inferring — each row showing the move in action, such as noting that Text A builds a road carrying 11,000 vehicles a day while Text B builds Kestrel Bay’s most loved street

Two rows are worth pausing over. The **connecting** row joins a reader commenting online to a letter-writer in print — Priya A. asks for the reports; Priya Anand asks readers to read them — one reader, one thread, across two texts. Connecting is the strategy that notices when two texts touch, even when neither mentions the other. And the **questioning** row asks the question no text asks: nobody in any of the four texts is a student who walks that crossing every day. The event is in part about a school crossing, and the people closest to it have no voice in the coverage. Noticing that is not bias against the texts; it is the strategy doing exactly its job.

8. The five-move method, and where this section stops

Everything in this section folds into five moves (Figure 9). Steps 1 to 3 are reading work; steps 4 and 5 become your writing and your talking.

The five-move method

strategies doing the work

Steps 1–3 are reading work. Steps 4 and 5 become your writing and your talking.

predicting · visualising
· questioning

1 • READ

Read each text one at a time.

Monitor as you go: mark anything that surprises you or clashes with another text.

summarising · monitoring

2 • SUMMARISE

Summarise each text — neutrally.

Fill a grid: the event, key ideas, opinions, evidence, what is not there. Pick no sides yet.

monitoring · connecting
· questioning

3 • CHECK

Check the facts.

Where do the texts agree? Where do they part? What is evidence, and what is only a claim?

connecting · inferring

4 • COMPARE

Compare ideas and opinions — in and between texts.

Alikes and differences, with signal words: both, similarly, however, unlike ...

inferring — plus your
own voice

5 • DECIDE

Decide, and say why.

Your own view, built on what you checked — and name what each text leaves out.

Flow diagram of the five-move method — 1 read each text one at a time, monitoring as you go; 2 summarise each text neutrally in a grid; 3 check the facts, the agreements, the parts, and what is evidence against claim; 4 compare ideas and opinions in and between texts using signal words; 5 decide and say why, naming what each text leaves out — with the strategies doing the work listed beside each step

Move 5 needs a word of warning. *Decide* does not mean *pick a team*. A strong decision here is usually conditional — *the council's case is stronger on safety, the residents' case stronger on cost; which wins depends on what the council counts as a cost* — and it always names what each text left out. A comparison that ends in a team picked has stopped analysing one move early.

Where this section stops. The values, beliefs and attitudes a text's language carries are the territory of Section 5A; this section compares ideas and opinions, 5A asks what the language itself stands for. How language positions an audience, and the protocols of discussion, belong to Sections 4A and 4D. Citing and referencing the reports the right way in your own writing is Section 2E. The organisation of a comparison — which idea goes where — is Section 5B. Building your own point-of-view text about an issue like this one is Section 5D, and reviewing and editing what you wrote is Section 5E. This section is the reading skill under all of them: holding more than one telling of the same event in your head at once, and seeing precisely where they agree, where they part, and what each one leans towards.

Worked examples

Example 1 — scaffolded

Task. The grid below extends Figure 6 to Texts C and D. It is completed for you; read each row back against the texts and check you can find the place it points to.

Grid row	TEXT C — council media release	TEXT D — letter to the editor
The event	The same plan, told by its own author — the council.	The same plan, answered by a resident.
Key ideas	28 trees removed; one lane added; two young trees planted per tree removed; vote on 27 August.	Both reports should be read; a 40 km/h limit and a raised crossing are the uncounted option; it costs a fraction.
Opinions, and who holds them	The council's, in its own words: the review "supports the work".	Priya Anand's: read the reports, then "vote with your eyes open".
Evidence named	The road safety review — named, not shown.	Both reports — named, and the reader is sent to read them.
What is not there	Costs; the crashes; the Guardians' view; any resident voice.	Any numbers at all; the council's view; the queue.

The point to copy: the grid stays neutral even when a text does not. Text C is the council arguing for its own plan, and the grid records that without judging it — *the council's, in its own words* is a neutral summary of a non-neutral text.

Example 2 — scaffolded

Task. Below are five sentences drawn from Texts A to D. Each is labelled for you as idea, opinion, or mix. Check each label against the signs in Figure 5 until you can see the job every part of the sentence is doing.

Sentence	Label	The jobs inside it
"The road now carries 11,000 vehicles a day." (Text A)	idea	A number you could check with a counter.
"Money can't buy back shade." (Text B, Marcus T.)	opinion	A judgement about what matters; no check exists.
"The review records two crashes in the past five years." (Text A)	idea	A named report and a count — checkable at the source.
"These grand old trees must stay." (Text B, placard)	mix	<i>old</i> = checkable idea; <i>grand</i> and <i>must stay</i> = opinion.
"The slower-traffic plan costs a fraction of a new lane." (Text D)	mix	<i>slower-traffic plan</i> and <i>new lane</i> point to checkable things; <i>a fraction</i> is a claim with no numbers behind it yet.

The point to copy: the mix rows are the teaching. Labelling a mixed sentence as simply "opinion" throws away its checkable half; labelling it "idea" smuggles the opinion in as fact. Split the jobs first, then label.

Example 3 — unscaffolded

Task. Write a comparison paragraph of six to eight sentences answering:

How do Text A and Text B differ in the picture they build of Harman Road, and what do they still agree on?

Pointers to structure your answer (no scaffold given):

- Open with what the two texts share — the event, the 28 trees, the 27 August vote — so the differences that follow are differences between tellings, not between events.
- Use at least two contrast signal words (*while, whereas, unlike*) and at least one compare signal word (*both, similarly*).
- Quote once from each text, and once from each image's frame if you can — the photos are part of the texts.
- Close with one sentence on what a reader who saw only one of the two texts would miss.

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

Both texts report the same plan — 28 trees, one lane, a vote on 27 August — and both name the same two reports. Where they part is in the picture: Text A builds a road that “carries 11,000 vehicles a day”, while Text B builds “Kestrel Bay’s most loved street”...

Example 4 — unscaffolded

Task. Write two short paragraphs, then a verdict of your own.

- **Paragraph 1 — the council’s case at full strength.** The strongest version of the case for removing the trees, built only from what the texts actually supply (the review, the crashes, the queue, the lifted footpath, the replanting offer). No straw versions; no sneering.
- **Paragraph 2 — the residents’ case at full strength.** The strongest version of the case for keeping them (the tree report, the sixty years, the slower-traffic alternative, the cost question).
- **Your verdict, two to three sentences.** Conditional if it needs to be: *stronger on which question?* Name what would change your mind — which evidence, if it existed, would settle it.

You are marked on the quality of the reasoning — both sides at full strength, claims checked against evidence — not on which side you land on.

Practice questions

Scaffolded

Q1. Match each reader’s move to the strategy doing the work. Each strategy is used once. (Figure 1 will help.)

Strategies: *visualising · predicting · connecting · monitoring · inferring*

- (a) Before reading past the headline “Chainsaws for Harman Road?”, you guess the article will side with the residents — then you read on to check.
- (b) You picture the street as a shaded walk, then re-picture it as a queue, and hold both pictures at once.
- (c) Text A says the queue was measured at eight minutes; you remember Text B never mentions the queue, and you flag the gap.
- (d) You notice Text B chose the Guardians’ sharpest line to quote, and you ask what that choice leans towards.
- (e) You see that Priya A. in the comments and Priya Anand in the letter are making the same ask, and you join the two.

Q2. Label each sentence as *idea*, *opinion* or *mix*, using the signs in Figure 5. For each mix, underline the word or words doing the opinion job.

- (a) “The plan removes 28 river red gums and adds one lane.” (Text C)
- (b) “Residents aren’t buying it.” (Text B)
- (c) “The group’s tree report found all 28 trees healthy.” (Text A)
- (d) “Kestrel Bay’s most loved street could lose its shade.” (Text B)
- (e) “I have lived on Harman Road for nineteen years.” (Text D)

Q3. (*Viewing.*) Study Figures 3 and 4. Answer in your book.

- (a) List three things Figure 3 puts in the frame that Figure 4 pushes to the edge or leaves out — and two things Figure 4 shows that are not visible in Figure 3.
- (b) Which figure goes with which text, and what is the giveaway in each?
- (c) A reader sees only Figure 3; another sees only Figure 4. Write one sentence each on what each reader would likely believe about the plan — then one sentence on whether either image is false.

Q4. Copy the grid below into your book and complete it for Texts C and D, using Figure 6 as your model. Keep every cell neutral — say what each text carries, not whether you agree.

Grid row	TEXT C	TEXT D
The event		
Key ideas		
Opinions, and who holds them		
Evidence named		
What is not there		

Q5. Join each pair of sentences with a signal word from Figure 2 — one compare word for (a) and (b), one contrast word for (c) and (d). Change nothing else.

- (a) Text A names the road safety review. Text B names the road safety review.
- (b) Text A reports the vote date as 27 August. Text C reports the vote date as 27 August.
- (c) Text A gives the crash count. Text B does not.
- (d) The council's release offers replanting. The letter offers a cheaper plan instead.

Q6. (*Monitoring.*) List three things Texts A and B agree on, and three things on which they part. Then answer in one sentence: what does the agreement tell you about the event, and what does the parting tell you about the tellings?

Unscaffolded

Q7. (*Predicting, then checking.*) Read only Text B's headline and its first two sentences. In two or three sentences, predict the article's angle: whose side will it lean towards, and what will it leave out? Then read the rest of Text B and write three to four sentences checking your prediction — what matched, what didn't, and which single word or choice had tipped you off either way.

Q8. Write the comparison paragraph set in Example 3 (six to eight sentences, both signal-word families, a quote from each text). Mark your two signal words of each family with a highlighter so a partner can check the moves are there.

Q9. (*Checking evidence.*) Take Text C's offer — two young trees planted for every tree removed — and Text D's claim — the slower-traffic plan costs a fraction of a new lane. For each: what evidence does the text offer behind it, how strong is that evidence, and what single source would test it? Present your answer as two rows of a Figure-7-style table.

Q10. (*Speaking and listening.*) In groups of three: one speaks **for** the council's plan, one **for** the residents' case, one chairs. Protocol:

- Each advocate has one minute to state their case at full strength, from the texts' evidence only — no invented facts.
- The chair restates each case before the other advocate may answer it. If the advocate says "that is not my case", the chair tries again.
- Each advocate then gets thirty seconds to answer the restated case.
- The chair closes with two sentences: one thing both cases agreed on without noticing, and one question neither case answered.
- Swap roles and repeat with a different pair of cases from the set.

Report to the class only the chair's closing two sentences.

Q11. (*Questioning.*) No text quotes a student who walks the Harman Road crossing every day. (a) Write two questions such a student could answer that none of the four texts asks. (b) Then write their letter to the editor, eighty to one hundred and twenty words, adding the voice the coverage lacks. Keep idea and opinion jobs separate: at least one checkable detail from a student's day, and at least one clearly-owned opinion.

Q12. (*Connecting to real reading.*) Find two real news sources — one print or print-style, one digital — reporting the same current event. Record both with a source line and the date you retrieved them. Complete a three-row mini-grid (the event; opinions and who holds them; what is not there), then write four to six sentences comparing the two tellings. If your two sources agree completely, say what that agreement itself suggests — and choose a third source if you can.

Q13. (*Speaking and listening, pairs.*) Read the flat sentence “*The council will vote on 27 August,*” she said. Take turns swapping the reporting verb — *said, insisted, admitted, warned* — while the listener says, each time, what the new verb suggests about the speaker and about the vote. Then answer together: which of the four verbs would Text A most likely use about Cr Okafor, and which would Text B? What does that tell you about the two outlets?

Q14. (*Extended response.*) Using the five-move method (Figure 9), write a response of about one page comparing and contrasting the ideas and opinions in **three** of the four Harman Road texts. Your response must:

- summarise each of the three neutrally before comparing them (move 2);
 - name at least one agreement and one parting between each pair you discuss (moves 3 and 4), with signal words;
 - check at least one claim’s evidence (move 3), naming what would test it;
 - close with a conditional decision (move 5) that names what each text left out.
-

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.” You are on track when you can:

- name all seven comprehension strategies and say which one is doing the work in a move you are shown;
 - compare and contrast two texts with signal words from both families, in one text and between texts;
 - split a mixed sentence into its idea jobs and its opinion jobs;
 - summarise a text neutrally in a grid row, including the “what is not there” row;
 - check a claim’s evidence and say what would test it, without letting which side you like do the judging;
 - say what a text’s framing — a headline, a quote choice, a photo’s frame — leans towards, as an inference you can point to.
-

Answers

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

Q1. (a) predicting — a guess about the angle, made from the headline and then checked; (b) visualising — building and holding two pictures of the same street; (c) monitoring — flagging that Text B leaves out what Text A measured; (d) inferring — reading what the quote choice suggests without saying; (e) connecting — joining the reader commenting online to the letter-writer across two texts.

Q2. (a) idea — a count and a plan, checkable against the release; (b) opinion — a judgement about what residents think, and “buying it” is the opinion marker; (c) idea — a named report and a count; (d) mix — “could lose its shade” reports the plan (idea) while “most loved” is the writer’s opinion; (e) idea — a checkable fact about the writer; the opinion arrives in the sentences that follow.

Q3. (a) Figure 3 gives the canopy, the dappled light and the students walking; Figure 4 gives the queue, the brake lights and the delay, while the trees survive only as a green edge. (b) Figure 3 with Text B (the online article’s “most loved street”), Figure 4 with Text A (the print article’s queue and eight minutes) — the giveaway is which detail each caption foregrounds. (c) Sample: the first reader would believe the plan destroys something loved; the second would believe the plan fixes a daily failure; neither image is false — both are true frames of the same hour, and the leaning lives in the choice of frame.

Q4. See the completed grid in Example 1. Reward cells that stay neutral (what the text carries, not whether the writer agrees) and a “what is not there” row that actually lists absences.

Q5. Samples: (a) *Both* Text A and Text B name the road safety review. (b) Text C reports the vote date as 27 August, *similarly* to Text A. (c) Text A gives the crash count, *while* Text B does not. (d) The council’s release offers replanting, *whereas* the letter offers a cheaper plan instead. (Any signal word from the right family, with the sentence still true, is acceptable.)

Q6. Agree: the plan (28 trees, one lane); the vote date (27 August); the existence of the two reports. Part: the picture (queue versus shade); the tone (“will ask the community to back” versus “residents aren’t buying it”); who gets quoted most warmly (Cr Okafor’s numbers versus the Guardians’ sharpest line). Sample closing: the agreement tells you what happened; the parting tells you what each outlet wants you to feel about it.

Q7. Answers will vary. Reward a prediction made *before* reading on, a check that honestly names what matched and what didn’t, and a tipped-off word that is actually in the headline or opening (for example “chainsaws”, or “most loved”).

Q8. See the model paragraph in the fully-worked solutions. Reward: an opening on what the texts share, both signal-word families present, one quote per text, and a closing sentence on what a one-text reader misses.

Q9. Sample rows: Text C’s offer — evidence: none beyond the release itself; strength: a promise, not a plan with numbers; test: a planting schedule and a budget line. Text D’s claim — evidence: none shown; strength: weak as printed, though testable; test: the council’s budget papers, or a quote for the crossing works.

Q10. Teacher observation. Look for: cases built only from the texts’ evidence; restatements the advocate accepts as their own; a chair who can name a hidden agreement and an unanswered question.

Q11. Answers will vary. Reward questions no text asks (for example: *what do you see at the crossing at 3:30? has the eight-minute queue ever touched you?*) and a letter with at least one checkable detail and one clearly-owned opinion.

Q12. Answers will vary. Reward a real pair with source lines and retrieval dates, a neutral three-row grid, and a comparison that finds at least one agreement and one parting. A pair that agrees completely, with a sentence on what the agreement suggests, is a strong outcome, not a failed one.

Q13. Sample: *said* reports; *insisted* suggests the speaker is meeting doubt; *admitted* suggests the vote is a confession; *warned* suggests danger. Sample outlet answer: Text A’s flat reporting would happily use *said* for Cr Okafor; Text B, already leaning, would reach for *insisted*. Any pairing argued from the verbs’ leans is acceptable.

Q14. See the shape in the fully-worked solutions. Reward: neutral summaries before comparison, signal words from both families, an evidence check with a named test, and a conditional close that names absences.

Fully-worked solutions

Q8 — model comparison paragraph.

Both texts report the same plan on the same street: 28 river red gums removed, one lane added, a council vote on 27 August, and the same two reports sitting behind the story. Where they part is in the picture they build. Text A builds a road — “the road now carries 11,000 vehicles a day”, the queue “measured at eight minutes” — while Text B builds a place: “Kestrel Bay’s most loved street”, its shade worth a placard. Text A’s frame is the queue; Text B’s frame is the canopy, and the two photos published with the stories make the same choice in pictures. Similarly, both texts hand their best line to a speaker — Cr Okafor in Text A, the Guardians in Text B — whereas neither gives a student of the crossing a word. A reader who saw only Text A would miss that anyone loves this street; a reader who saw only Text B would miss that anyone has counted its crashes. The street is the same; the tellings are not.

The paragraph does the four jobs in order: it opens on the shared event, contrasts the pictures with *while* and *whereas*, compares the habits with *similarly*, and closes on what a one-text reader misses — which is the difference a comparison exists to show.

Q14 — the shape of a strong extended response.

A strong response runs the five moves visibly:

- **Read and monitor.** One or two sentences placing the three texts — who produced each, print, digital or release — and the first clash you flagged while reading.
 - **Summarise.** A neutral line per text, including one absence each. (“Text C, the council’s own release, carries the replanting offer and no costs; Text D carries the cost question and no numbers.”)
 - **Check.** One claim put on the evidence table — what stands behind it, and the single source that would test it.
 - **Compare.** The body: agreements and partings between each pair, with signal words from both families, and at least one inference about lean (“Text B quotes the Guardians’ sharpest line, which leans the story towards the residents without saying so”).
 - **Decide.** A conditional close: which text makes its case strongest *on which question*, and what each of the three leaves out — because a comparison that ends in a team picked has stopped one move early.
-

Section 5C · English 9 · Curriculum reference: VC2E9LY07 (“use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring to compare and contrast ideas and opinions in and between texts”), drawing on VC2E9LY07.E01, VC2E9LY07.E02 and VC2E9LY07.E03. All news texts, photos, comments, releases and letters in this section were written for this book; the town, street, outlets and people are fictional.

Creating written and spoken texts that present a point of view: print, multimodal and digital integrated

Everything you have learned about language so far comes together here in one act: *making*. This section is about creating texts — written and spoken — that hold a position and serve it from the first sentence to the last. You will build arguments that move a reader point by point, informative texts that explain and analyse complex phenomena, and spoken texts shaped for the room they land in — a debate, a voice-over, a seminar. And because texts rarely travel as bare words any more, you will also learn to split the work between **print**, **multimodal** and **digital** elements so that each one carries something the others cannot. One idea runs under all of it: a text is built *for* someone, and the audience is not the last step — it is the reason for every step.

Curriculum focus

Create different types of texts, written and spoken, that present a point of view and advance, illustrate or expand ideas, including texts that integrate print, multimodal and/or digital elements in deliberate consideration of an audience (VC2E9LY08, Literacy — Creating texts)

Draws on

VC2E9LY08.E01 — an argument with sequenced and linked paragraphs: a contention, supported points, a conclusion that summarises the line of argument · VC2E9LY08.E02 — informative texts that explain and analyse complex phenomena using well-chosen facts and precise language · VC2E9LY08.E03 — choosing text structures and adapting devices such as similes, metaphors and personification for an audience in a debate, a voice-over or a seminar · VC2E9LY08.E04 — collaborating with peers on imaginative recreations of part of a text, or of a key idea in it

Builds on (Level 8)

VC2E8LY08 — create written and spoken texts that raise issues, report events and advance opinions

Achievement-standard hook (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.”

Achievement-standard hook (Writing)

“When creating written and spoken texts, students present ideas through a point of view and/or a voice. They experiment with textual elements and include appropriate multimodal or digital elements.” The curriculum authority maps this section’s focus under both mode sentences; this section trains both.

Modes in this section

Reading and viewing · Writing · Speaking and listening

What we mean by *point of view*. Textbooks use this term in several ways — perspective, attitude, voice — and the differences matter in other courses. In this section, a text’s **point of view** is the position the text holds and serves: what it wants its audience to think, feel or do by the end. In an argument the position is spoken aloud (the **contention**). In an informative text it lives in the framing — which facts are chosen, how precisely they are worded, what order they arrive in. In a recreation it lives in voice and choice — who tells the moment, and what the telling keeps or drops. Every question in this section is answerable on this definition alone.

What we mean by *print, multimodal, digital* — and *integrated*. **Print elements** are the words on the page or screen: the argument itself, the exact figure, the quotation, the caption. **Multimodal elements** are the non-word carriers of meaning: image, layout, colour, sound and movement. **Digital elements** are elements made with digital tools and made to be shared or acted on: slides, links, captions, polls, QR codes, edited

video. A text is **integrated** when its elements share the work — when each one carries something the others cannot, so that taking any one out would shrink the meaning.

A note on the texts in this section. Every argument, informative extract, script, story, survey and figure in this section was written for this book. Where numbers appear — counts, temperatures, budgets, surveys — they are invented for practice. The *moves* are real and used everywhere; the materials are not.

Theory

1. The work of a point-of-view text

At Level 8 you learned to create texts that raise issues, report events and advance opinions. Year 9 goes further: the opinion becomes a **position**, and the whole text is built to serve it. Three families of text do this work in this section (Figure 1):

- the **argument**, which advances a position openly — a contention, a series of supported points, a conclusion;
- the **informative text**, which explains and analyses a complex phenomenon — its point of view lives in the framing;
- the **imaginative re-creation**, which presents a point of view through voice and retelling.

Point-of-view texts: what this section teaches you to make

Three families of texts, all presenting a point of view — written and spoken, with print, multimodal and digital elements working together

1 • THE ARGUMENT

Advances a position. A contention, a series of supported points, a conclusion — in sequenced, linked paragraphs (print) or a structured speech (spoken).

2 • THE INFORMATIVE TEXT

Explains and analyses a complex phenomenon. The point of view lives in the framing: which facts are chosen, how precisely they are worded, what order they arrive in.

3 • THE IMAGINATIVE RE-CREATION

Presents a point of view through voice and retelling — a part of a text re-made with peers: a missing scene, a new narrator, a new mode.

Integrated elements

PRINT

the words on the page: the argument itself, the detail, the evidence

MULTIMODAL

image, layout, colour, sound and movement sharing the meaning

DIGITAL

slides, links, captions, polls — made with digital tools, made to be shared

WRITTEN AND SPOKEN

Each family is practised on the page and on its feet — the same skills carry a written paragraph and a structured speech.

DELIBERATE CONSIDERATION OF AN AUDIENCE

Every choice in the text — structure, words, devices, images, formality — answers two questions first: who is this for, and what do they need from it? The audience is not the last step. It is the reason for every step.

The CD in full: create different types of texts, written and spoken, that present a point of view and advance, illustrate or expand ideas (VC2E9LY08).

Map of the section: three text families (the argument, the informative text, the imaginative re-creation) on the left, the integrated elements (print, multimodal, digital) on the right, and a band below reading 'deliberate consideration of an audience'

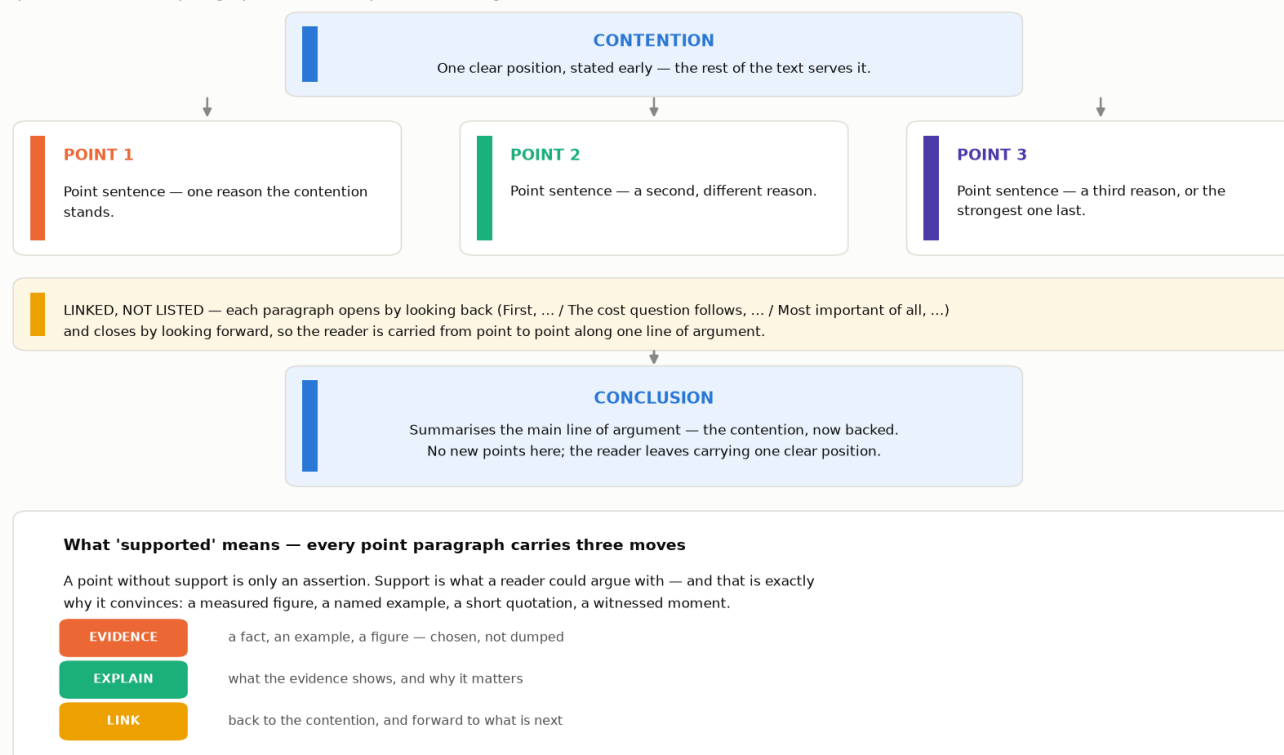
Two habits cut across all three families. First, **written and spoken versions of every skill**: the same argument that works on the page can be delivered on its feet, and the choices that serve a reader (sequence, support, links) serve a listener too — with voice added. Second, **the audience first**: formality, structure, devices, images and length all answer the same two questions — who is this for, and what do they need from it?

2. The argument: contention, supported points, conclusion

An argument is not a list of reasons. It is a **line of argument** — one position, developed in sequenced and linked paragraphs from a contention to a conclusion. Figure 2 shows the shape.

The shape of an argument: contention, supported points, conclusion

Sequenced and linked paragraphs that develop one line of argument from start to finish



Elaboration VC2E9LY08.E01: an argument with sequenced and linked paragraphs — contention, supported points, and a conclusion that summarises the main line of argument.

Flow diagram of an argument: a contention box at the top, three point boxes each carrying the evidence, explain and link moves, a linking band reading 'linked, not listed', and a conclusion box

The three structural moves:

- **The contention** is the position the whole text serves, stated early in one clear sentence. Not “Plastic is bad” but “Our school canteen should stop selling food in single-use plastic packaging within one year.” A testable contention is a gift to the reader: they know exactly what you are asking them to accept.
- **Supported points** are the body paragraphs. Each carries four jobs: a **point sentence** (one reason), **evidence** (a fact, an example, a figure — chosen, not dumped), an **explanation** of what the evidence shows and why it matters, and a **link** back to the contention and forward to what is next. A point without support is only an **assertion** — a claim the reader could refuse without losing anything.
- **The conclusion** summarises the main line of argument — the contention, now backed. No new points here; the reader leaves carrying one clear position.

The links are what turn a list into a line. Openers like *First ... Second ... Third ...* sequence the points; links like *The cost question follows ...* or *More important than the figures is ...* carry the reader from one point to the next; and *For these reasons ...* gathers the line at the end. Read your draft aloud: if you can swap two paragraphs without anyone noticing, they are listed, not linked.

Answering the other side. A strong argument meets the strongest version of the opposing case — not a weak copy of it. This is the habit of the **rebuttal**: name the best reason on the other side and answer it with evidence. Giving the other side its full strength makes your own case harder to knock down, because you have already knocked down the best version of it.

Figure 3 shows a complete model argument, colour-coded by role. The topic is real enough to argue; the club, the counts and the dollar figures are invented for this book.

A model argument: one contention, three supported points, one conclusion

Written for this book. The topic is real enough to argue; the figures and the club are invented.

Every lunchtime our canteen sells out of sandwiches and salads — and every lunchtime the bins overflow with plastic trays, wraps and lids. Most of that packaging is used once, for less than an hour, and then it is ours to deal with for decades. Our school canteen should stop selling food in single-use plastic packaging and move to reusable or compostable serving within one year.

Contention

First, the waste is real and it is growing. Our environment club counted the canteen bins across five school days in May and recorded an average of 640 plastic items a day — trays, lids, cutlery and wrap. Over a school year that is more than 100,000 pieces of plastic from one canteen, and most of it cannot be recycled once it has touched food. It goes to landfill, where plastic does not rot so much as break into smaller and smaller pieces.

Point 1

Second, the change pays for itself. Reusable trays cost more to buy, but each one is used hundreds of times; the canteen already spends about \$1,200 a year on plastic packaging, and a switch to washable trays would recover that cost within two terms. Compostable wrap for the food that must still be wrapped costs only a little more per sheet, and the school garden can take the compost.

Point 2

Third, this is who we say we are. Our school asks us to act with care for others, and our plan for the next three years names sustainability as a goal. A canteen that buries its values in a bin every afternoon teaches something too — that what we say and what we do are different things. Students notice that lesson, and they learn it fast.

Point 3

For these reasons — the scale of the waste, the savings on offer, and the message it sends — the canteen should phase out single-use plastic packaging within one year. Start with the trays next term, keep compostable wrap for what must be wrapped, and review the change at the end of the year. The bins will tell us the rest.

Conclusion

- contention — the position the whole text serves
- supported point — point sentence, evidence, explanation, link
- conclusion — the line of argument, summarised

Notice the links: 'First ... Second ... Third ... For these reasons' carry the reader along one line, and each point closes by looking back at the contention.

Model argument about canteen packaging, colour-coded by role: contention, three supported points (waste, cost, values), and a conclusion, with a legend for the roles

Notice how each point paragraph closes by looking back at the contention (the waste is *ours to deal with*; the saving *pays for the change*; the values are *who we say we are*), and how the conclusion names the three points in one breath — *the scale of the waste, the savings on offer, and the message it sends* — before restating the contention as a plan with a first step.

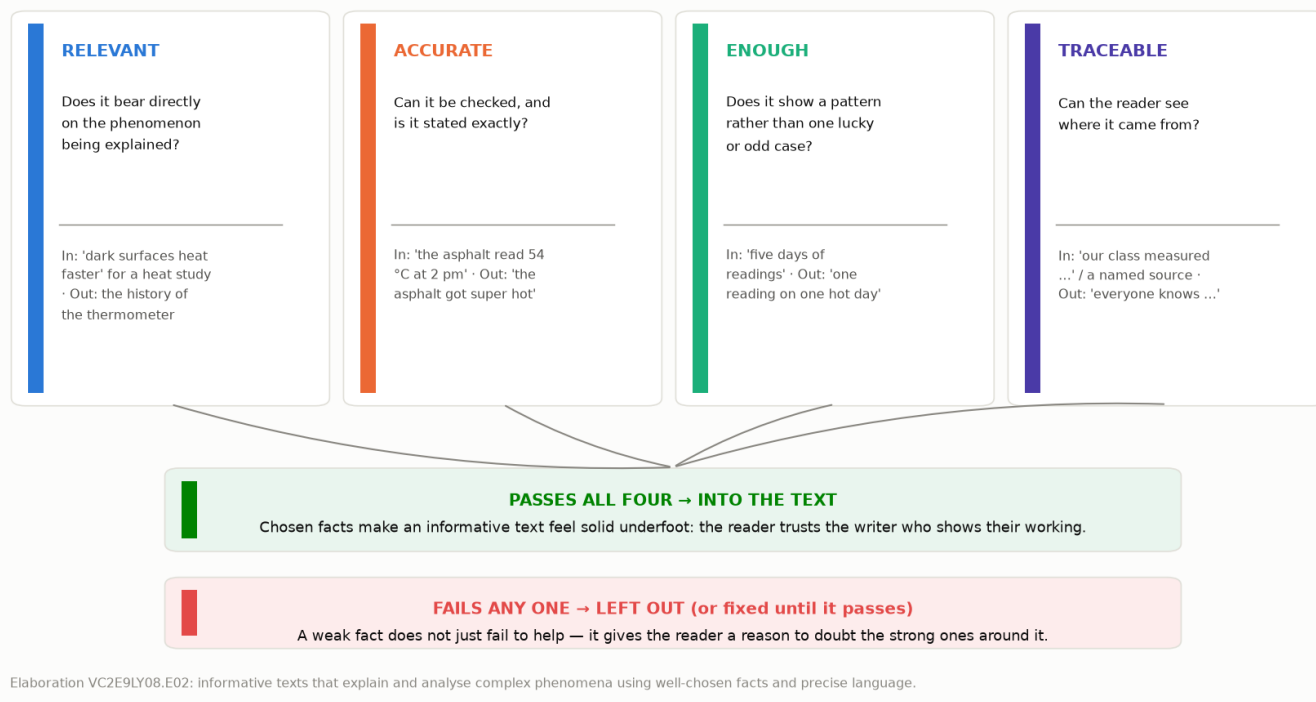
3. The informative text: explaining and analysing complex phenomena

An informative text at Level 9 does two things at once: it **explains** a complex phenomenon — how it works, why it happens — and it **analyses** it, breaking it into its parts so the reader can see the machinery. A **phenomenon** is simply something you can observe and want to explain: why the asphalt of the school courts burns at lunchtime while the grass beside them stays cool.

The point of view in an informative text is quiet but real. It lives in the framing: which facts are chosen, how precisely they are worded, what order they arrive in, and what the explanation is finally connected to. That makes the choice of facts the most important choice in the text. Every candidate fact must pass four tests (Figure 4).

The well-chosen-facts filter

An informative text is only as strong as the facts it chooses. Every candidate fact must pass all four tests.



The well-chosen-facts filter: four test cards — relevant, accurate, enough, traceable — each with an in-example and an out-example, then a green 'passes all four' band and a red 'fails any one' band

A fact that fails one test is left out, or fixed until it passes. “Everyone knows ...” fails the traceable test and the accurate test in the same breath; “one reading on one hot day” fails the enough test because it shows an event, not a pattern. And a weak fact does more than fail to help — it gives the reader a reason to doubt the strong ones around it.

The second mark of the informative text is **precise language**: measured, exact, checkable. “The asphalt got super hot” is a feeling; “the asphalt read 54 °C at 2 pm” is a fact a reader could go and check. Precision also includes **defining technical terms at first use** — the habit that lets a general reader follow specialist ideas.

Figure 5 shows a model informative extract with each paragraph tagged by its move. The measurements are from an invented class investigation; the physics is real.

A model informative extract: explaining a complex phenomenon

Written for this book. The measurements are from an invented class investigation; the physics is real.

On a 30 °C October afternoon, the asphalt outside the gym read 54 °C on our class thermometer, while the grass ten metres away read 31 °C. Same sun, same air, same time of day — and two very different surfaces underfoot. Why does one burn and the other does not? The answer comes down to three things: how a surface takes in light, what it does with the heat, and whether it can cool itself.

Phenomenon
+ question

First, dark surfaces take in most of the light that hits them and turn it into heat, while pale surfaces send much of it back. In our test, a black card in the sun gained heat far faster than a white one beside it. This is why the dark asphalt of the courts stores heat all morning, and why the pale concrete of the library steps stays cooler for longer.

Precise
language

Second, the heat stays. Scientists call a material's ability to hold heat its thermal mass. Asphalt has a high thermal mass: it soaks up heat slowly and lets it go slowly, which is why the courts are still warm at six o'clock, when the air has already cooled. Grass stores far less heat, because its blades are thin and the soil beneath holds water.

Term
defined

Third, grass cools itself. A plant loses water through tiny openings in its leaves, and that water carries heat away as it turns to vapour — the same cooling you feel when a breeze dries your skin after swimming. Asphalt has no water to spare, so every degree it gains, it keeps.

Precise
language

Put the three together and a pattern appears: towns and cities, with their dark roofs and paved streets, run measurably hotter than the bush and farms around them. Understanding the pattern is the first step to fixing it — one reason our class is arguing for more shade trees over the courts.

The
'so what'

— name the phenomenon — and put the question inside it

— a technical term — defined at first use

— precise language — measured, exact, checkable

— the 'so what' — why the explanation matters

The point of view here is quiet but real: the writer chose this phenomenon, these facts and this order — and ends by connecting the explanation to a decision. Framing is a point of view at work.

Model informative extract about hot asphalt and cool grass: five colour-coded paragraphs tagged phenomenon and question, precise language, term defined, precise language, and the 'so what'

Read the extract against the tags. The first paragraph names the phenomenon and puts the question inside it (*Why does one burn and the other does not?*). The middle paragraphs do the explaining — light taken in or sent back; **thermal mass**, a material's ability to hold heat, defined the moment it appears; and evaporative cooling, compared to a breeze drying your skin after swimming. The last paragraph delivers the **so what**: towns run hotter than the bush around them, and the explanation ends by connecting to a decision — the class case for shade trees. That final connection is the framing at work: the same explanation could have ended in a shrug, and chooses not to.

4. One message, three rooms: adapting structure and devices to an audience

The same position, delivered to three different audiences, becomes three different texts. Figure 6 sets one claim — the old goods shed should become a youth arts space — in the three rooms this section practises: a **debate**, a **voice-over** for a short video, and a **seminar**.

One message, three rooms: adapting structure and devices to an audience

The core claim stays the same — the old goods shed should become a youth arts space. What changes is everything around it.

	DEBATE	VOICE-OVER (for a short video)	SEMINAR
What it is for	To win a formal vote by argument — and to answer the other side before they speak.	To make a viewing audience feel the idea in 60 seconds — pictures lead, words ride.	To inform and explain to people who want the detail — experts, council staff, students.
Formality	Formal. Full sentences, measured pace, direct address: 'Ladies and gentlemen ...'.	Warm and conversational, as if talking to one friend. Short sentences. Present tense.	Semi-formal and precise. Plain words, careful claims: 'The evidence suggests ...'.
Structure	Contention → points → rebuttal of the opposing case → conclusion.	Hook image → problem → vision → one call to action. No lists.	Findings in order of importance, each with its evidence; definitions where needed.
A sentence in that room	'This house believes the goods shed — empty for twenty years — should become a youth arts space, and we will show you three reasons why.'	'Twenty years, and the shed has held its breath. Imagine what it could exhale: paint, noise, music, us.'	'Three findings shape our proposal: the building is sound, the need is documented, and the cost fits the council's arts budget.'
Devices at work	Tripling ('paint, noise, music'), rhetorical questions, contrast — built to be heard once.	Personification ('the shed has held its breath'), one strong image — built to sit under footage.	Nominalisation ('the need is documented'), careful qualifiers — built to be checked.

Reading the table — three habits it models:

- Read across: the claim never changes — only the structure, the formality and the devices do.
- Formality is a dial, not a switch: each room sets it to match its audience.
- Every device is chosen for the room — heard once, ridden under images, or checked later.

Elaboration VC2E9LY08.E03: adapting structures and devices — similes, metaphors, personification — to an audience in a debate, a voice-over or a seminar.

Table comparing one message in three rooms — debate, voice-over, seminar — across what it is for, formality, structure, a sample sentence in that room, and the devices at work, with three reading habits below

Read the table across, not down. The claim never changes; everything around it does.

- Formality is a dial, not a switch.** The debate sits at the formal end — full sentences, measured pace, direct address ("This house believes ..."). The voice-over sits near the conversational end — short sentences, present tense, as if speaking to one friend. The seminar sits in between: plain words, careful claims ("The evidence suggests ..."). Each setting is chosen for the audience, never by habit.
- Structure follows purpose.** The debate is built to win a vote: contention, points, rebuttal of the opposing case, conclusion. The voice-over is built to be felt in sixty seconds: hook image, problem, vision, one call to action. The seminar is built to be checked: findings in order of importance, each with its evidence.
- Devices are chosen for the room.** A **simile** compares using *like* or *as*; a **metaphor** carries one thing over into another; **personification** gives a non-human thing a human action. In the voice-over, personification does the hook ("the shed has held its breath") because an image must land in one hearing. In the debate, tripling and rhetorical questions do the work because they are built to be heard once. In the seminar, the devices quieten — turning actions into thing-words ("we need it" becomes "the need is documented") makes claims easier to check.

Spoken texts add voice. When the text is spoken, the audience also hears *how* it is said. Four features of voice do most of the work: **pace** (fast for energy, slow for weight), **pause** (the silence after a claim, letting it land), **stress** (the word in the sentence you lean on — "we will show you three reasons" is a different claim from "we will *show* you"), and **volume** (dropping it can pull a room in more strongly than raising it). The formality dial and the voice features together are what the achievement standard calls "different levels of formality ... and appropriate features of voice".

Figure 7 shows how a spoken text shares its work with the screen. In a voice-over, the spoken column carries the claim and the feeling; the screen carries the evidence; the music carries the mood. No column repeats what another already did.

A 60-second voice-over script — words, images and sound sharing the work

A pitch for the goods shed. The spoken column carries feeling and claim; the screen carries evidence; the sound carries mood.

Time	SPOKEN (voice-over)	SEEN ON SCREEN	HEARD UNDER
0:00-0:08	Twenty years, and this shed has held its breath.	Slow pan across the empty goods shed: dust in a shaft of light, a rusted rail.	Low, held chord — no melody yet.
0:08-0:20	Once it moved the town's wool and grain. Now it moves nothing. But look closer: the roof is sound, the floor is solid, and the light in here is the best light in town.	Old photo of the busy shed, then cut to today — roof beams, floorboards, light through the window.	Chord lifts slightly as 'the light' lands.
0:20-0:34	Three hundred students surveyed at our school named the same missing thing: somewhere to make stuff. Art, music, film — somewhere that is ours.	On-screen text: '300 students surveyed.' Cut to students drawing, filming, playing in other crowded spots.	Beat enters — music starts to move.
0:34-0:48	A youth arts space in the goods shed would keep what the town built, and hand it to the people who will use it next. The plans are drawn. The budget fits.	Student drawings of the shed re-imagined; then a simple budget slide: three figures.	Music full and warm.
0:48-0:60	The shed has held its breath long enough. Ask the council to let it exhale: paint, noise, music, us.	Title card: 'The Goods Shed Project' — a link and QR code below it.	Music resolves on the last word; half a second of silence.

The division of labour — notice that no column repeats what another already did:

- SPOKEN — the claim, the feeling, the rhythm; short sentences that leave room for pictures.
- SEEN — the evidence: the survey figure, the photos, the plans; what a viewer could check.
- HEARD — mood and pacing; the music tells the audience how to feel before a word is spoken.

TRY IT — read the spoken column aloud at walking pace. If you finish a line before the picture changes, the line is too long; if the picture waits on you, it is too short. Sixty seconds holds about five lines, never seven.

Digital carries it too: the title card, link and QR code make the pitch findable after it ends.

A 60-second voice-over script in four columns — time, spoken, seen on screen, heard under — for the goods-shed pitch, with a division-of-labour legend and a try-it note

5. Integrated elements: print, multimodal, digital

Most texts you make from here on will be **integrated**: print, multimodal and digital elements sharing one meaning. The word to stress is *sharing*. Integration is not decoration added to a text; it is a division of labour inside it. Figure 8 shows what each family of elements does best.

Integrated elements: what each does best

'Integrated' means the elements share the work. Each one should carry something the others cannot.

PRINT ELEMENTS

Words doing the thinking:
the argument itself, the
exact figure, the quotation,
the caption.

Best at: detail, sequence,
evidence a reader can re-
check.

MULTIMODAL ELEMENTS

Image, layout, colour,
sound, movement — the modes
that carry feeling and
attention in one glance.

Best at: mood, emphasis,
showing what words would
take a paragraph to say.

DIGITAL ELEMENTS

Made with digital tools,
made to be shared: slides,
links, captions, polls, QR
codes, edited video.

Best at: reach, interaction,
letting the audience go
deeper after the moment has
passed.

THE INTEGRATION TEST

Take the element out of the text. Does the meaning shrink?

- If yes — the element was doing real work. Keep it, and make it stronger.
- If no — it was decoration. Cut it. Decoration does not just sit there; it competes with the work for the audience's attention.

A slide that repeats every spoken word, or a picture that illustrates what the sentence already said, has failed the test — the audience reads ahead of you and stops listening.

Deliberate consideration of an audience (VC2E9LY08) means choosing the element the audience needs the idea to arrive in — not the element that is easiest to add.

Three cards — *print elements*, *multimodal elements*, *digital elements* — each with *what it is* and *what it is best at*, above a violet 'integration test' band and a red caution about decoration

The test for every element is the **integration test**: take the element out of the text, and ask whether the meaning shrinks.

- If it shrinks — the element was doing real work. Keep it, and make it stronger.
- If it does not — the element was decoration, and decoration does not just sit there: it competes with the real work for the audience's attention. A slide that repeats every spoken word makes the audience read ahead of you and stop listening. A picture that illustrates what the sentence already said adds nothing the sentence lacked.

Digital elements earn their place in two particular ways. They make a text **findable and actionable after the moment passes** — the link and QR code on the end card of the goods-shed video turn sixty seconds of viewing into a next step. And they make a text **shareable** — a poll, a caption, a post carries the argument into places the speaker never stands.

6. Recreating a text together: four paths and one point of view

The last family of point-of-view texts is made with peers. To **recreate** part of a text is not to copy it but to remake one part of it — a missing scene, another voice, another mode — so that your version carries a point of view of your choosing. Here is the short story this section uses (written for this book):

The Understudy

Marisol knows every line of the school play. She has learned them for herself and for Lena, the lead, because that is what understudies do: they carry the whole show in a pocket like a spare key. On opening night the lights flicker in the second act, the prompter's screen dies, and Lena's voice stops mid-sentence. The silence grows. Somewhere in the dark, a phone lights up to record it. Marisol counts two seconds — one, two — then steps out into the light and says the next line, and the next, leaving the folded script in her pocket untouched.

The story holds its point of view in its choices: it keeps the two seconds, the dead screen and the untouched script, and drops everything else. Your group's job, in a recreation, is to make choices just as deliberate. Figure 9 shows four paths out of the story, and the group roles that keep the building organised.

Recreating a text together: four paths out of one story

The stimulus here is 'The Understudy', the micro-story in this section — but the four paths work from any text your class has read.



Elaboration VC2E9LY08.E04: collaborating with peers to develop imaginative recreations of part of a text, or to represent a key idea in a text.

Diagram of collaborative recreation: the starting story 'The Understudy' on the left; four path cards on the right — the missing scene, the new voice, the new mode, the key idea — each with an example; and a group-roles band below with a protocol line

Two rules make a recreation more than a remix. First, **the point of view is the boss**: every choice — what to show, who speaks, what the music does — serves the position your group chose, and the director-editor's only job is to keep asking "does this serve it?". Second, **build on the idea in front of you**: one idea at a time, each offer accepted and extended before the next. A recreation built this way holds one point of view across every element — which is exactly what an integrated text is.

7. Checkpoint — after this section, you can ...

Figure 10 lists what you can now do, line by line, against the curriculum this section teaches.

Checkpoint — after this section, you can ...

Each line matches a part of the curriculum this section teaches (VC2E9LY08).

1. plan and write an argument with a contention, a series of supported points, and a conclusion that summarises the line of argument — in linked, sequenced paragraphs
2. write an informative text that explains and analyses a complex phenomenon, using facts that pass the four tests and language that is precise
3. choose a text structure and adapt devices — similes, metaphors, personification — to meet the needs of an audience in a debate, a voice-over or a seminar
4. split the work between print, multimodal and digital elements, and apply the integration test to every element: take it out, and ask whether the meaning shrinks
5. deliver a structured spoken text with a considered level of formality, choosing voice features — pace, pause, stress, volume — on purpose
6. collaborate with peers to recreate part of a text or represent a key idea, holding one point of view across every element
7. present a point of view honestly: real evidence, credited sources, and no invented facts outside texts clearly marked as practice
8. reason about the texts you make — defend your choices, and test another creator's choices with the same questions you would apply to your own

Checkpoint list of eight numbered can-do statements covering argument, informative text, audience adaptation, integration, spoken delivery, collaboration, honesty of evidence, and reasoning about texts

Use the list honestly: a line you can do is a line you can show, in a text you make. The practice questions that follow are your chance to show it.

Worked examples

Worked example 1 (scaffolded) — building a supported point paragraph.

Task. Your class is arguing that **the school should plant shade trees over the courts**. Here are the evidence notes from the class investigation (invented for this book):

- court surface 41 °C at 3 pm; grass under the old figs 29 °C, same afternoon;
- two heat-related incidents reported to first aid from the courts last summer, both on the hottest days of the term;
- the council's tree program plants two shade trees per school at no cost.

Write one supported point paragraph: point sentence, evidence, explanation, link.

Reasoning out loud. The point sentence must give one reason, not restate the contention — the reason here is cooling. Of the three notes, the temperature pair is the strongest evidence (measured, comparable, checkable); the first-aid notes explain why the heat matters; the council program belongs to the link, because it answers the first question a reader asks (“fine, but who pays?”). The explanation must say what the numbers *show* — a twelve-degree difference is the difference between playing and a heat rule — not just repeat them.

Model paragraph.

Second, shade trees would cool the courts by more than ten degrees at the hottest hour. Our class measured the court surface at 41 °C at three o'clock, while the grass under the old figs read 29 °C on the same

afternoon — and twelve degrees is the difference between a game and a heat rule. The cost of that cooling is what makes the case: the council’s tree program plants two shade trees per school at no cost, so the cheapest cooling a school can buy is also the kindest. Cool the courts, and the courts come back into use.

Check the four jobs: point sentence (cooling), evidence (the measured pair), explanation (what twelve degrees means), link (back to the case for trees, and forward to use). The opener *Second* also tells you this paragraph sits in a sequence — the paragraph before it earned its own first reason.

Worked example 2 (scaffolded) — one claim, two rooms.

Task. The claim: **the goods shed should become a youth arts space**. Write the opening of a debate speech and the hook of a 60-second voice-over, then name what changed and what did not.

Debate opening.

Chair, teachers, fellow students: this house believes the goods shed — empty for twenty years — should become a youth arts space. The other side will talk about cost; we will talk about value, and we will show you three reasons why the value wins.

Voice-over hook.

Twenty years, and the shed has held its breath. Imagine what it could exhale: paint, noise, music, us.

What changed. (1) **Formality**: the debate addresses the room and names the motion; the voice-over speaks to one listener and never announces itself. (2) **Structure**: the debate opening forecasts the argument (“three reasons”); the voice-over opens with an image and a question the footage will answer. (3) **Devices**: the voice-over leans on personification — *held its breath, exhale* — because one image must carry the feeling; the debate leans on contrast (*cost* against *value*) because a vote is won by comparison. *What did not change*: the claim. Both texts want the same thing — the shed, given to the people who will use it.

Worked example 3 (unscaffolded) — planning an integrated pitch.

Task. Plan the goods-shed pitch as an integrated text: assign each job to the element that does it best, then apply the integration test to two proposed elements — one you keep, one you cut.

Model plan.

- **Print (the spoken column)** carries the claim, the feeling and the call to action — the words a listener should remember: “the shed has held its breath long enough”.
- **Multimodal** carries the evidence the eye checks in one glance: the old photo of the busy shed cut against today’s empty floor; the student drawings of the shed re-imagined; the budget as three figures on one slide.
- **Digital** carries the next step: the end-card title with a link and QR code, so the pitch is findable after it ends.

Integration test, applied. Proposed element A: a slide repeating every spoken word. Take it out — does the meaning shrink? No: the voice already carries the words, and the slide would pull the audience’s eyes off the footage. **Cut**. Proposed element B: the 1978 photo of the shed full of wool bales, cut against the empty floor. Take it out — the meaning shrinks: “twenty years” becomes a number instead of a sight. **Keep**, and give it the pause it earns.

Practice questions

Scaffolded

Q1. Read the short argument below (written for this book). (a) State the contention in one sentence. (b) List the words or phrases that sequence and link the points. (c) What evidence supports the first point?

Every school needs a place to be quiet. Our library should set aside one room as a quiet room, and here are two reasons why. First, the library is the busiest room in the school at lunchtime: a class count last term put the noise in the reading area level with the canteen. Second, a quiet room costs almost nothing — one sign, one rule, one shelf of soft seating. For these reasons, the quiet room deserves its turn.

Q2. The five sentences below are one argument in the wrong order. Rewrite them in the correct order and label each: contention, point 1, evidence, point 2, conclusion.

- a) For these reasons, the newsletter deserves its place in the school week.
- b) Our school should publish a weekly newsletter written by students.
- c) First, it would carry news that actually changes hands: dates, results, club starts.
- d) Second, it would give new writers a real audience, which is the fastest way to improve.
- e) A survey of 120 students last term found that three in four heard about school events too late to join in.

Q3. Here are three point sentences for the contention *The school should publish a weekly student newsletter*: (1) it carries news in time to act on it; (2) it gives new writers a real audience; (3) it costs almost nothing to run. Write an opening **link** for each point (not just *First / Second / Third* — a link that looks back, like *The cost question follows ...*), and one closing sentence that gathers the three into the contention.

Q4. Your class is writing an informative text on **why the lower yard floods after heavy rain**. Apply the four tests from Figure 4 to each candidate fact below: name the ones that pass, and for each that fails, name the test it fails. (All candidates invented.)

- a) It rained 42 mm on Tuesday 3 June, and by 3 pm the lower yard was under water.
- b) My dad says the drains are older than the school.
- c) The yard floods because water is wet.
- d) The yard has flooded after every fall of 30 mm or more this year — six out of six events.
- e) Everyone knows the drains are blocked.
- f) The new garden bed by the hall soaks up water nicely.

Q5. Rewrite each vague sentence (written for this book) as a precise one, inventing a plausible, exact detail and flagging it as invented.

- a) It was really hot on the court.
- b) Lots of students want a say.
- c) The shed is pretty old.

Q6. The model extract in Figure 5 defines *thermal mass* at first use. Choose one term — *run-off*, *permeable* or *catchment* — and write two sentences about the flooding yard that define it at first use, the same way.

Q7. (*Speaking and listening.*) In pairs, prepare a two-minute debate speech for the motion *That homework should be optional in Year 9*. Requirements: contention in the first sentence; two supported points (point, evidence, explanation, link); one rebuttal that answers the strongest version of the opposing case. Protocol: the speaker delivers once without

stopping; the partner times the speech and notes (privately) one link that worked and one gap in support; then roles swap with a fresh motion of the pair's choosing.

Q8. Here is a sentence pitched for a seminar: "The evidence suggests a quiet room would be used at lunchtime by around forty students a day." Rewrite it (a) as a line for a debate and (b) as a line for a voice-over. In one sentence each, say what you changed.

Q9. (*Speaking and listening.*) In pairs, read the spoken column of Figure 7 aloud at walking pace while your partner runs the timer. Then: (a) report the time against 60 seconds; (b) cut or rewrite one line to land closer to the mark; (c) name one feature of voice — pace, pause, stress or volume — you chose on purpose, and where.

Q10. Apply the integration test to three proposed elements for the goods-shed video. Keep or cut each, with a one-sentence reason that uses the test.

- - a) A slide that displays every word of the spoken column as it is said.
- - b) The 1978 photo of the shed full of wool bales, cut against today's empty floor.
- - c) A QR code on the end card, linking to the council's arts-grant page.

Unscaffolded

Q11. Write a complete argument of five to seven paragraphs — contention, at least three supported points, conclusion — for one of these contentions (both invented for practice): *The canteen should offer a vegetarian option every day.* *The school should hold a monthly market day run by students.* Sequence and link the paragraphs, and answer the strongest version of the opposing case somewhere in the argument.

Q12. Some writers say a strong argument should state the other side's best case and answer it; others say repeating the other side only gives it oxygen and weakens your own case. Give the strongest version of each position, then state your own view with reasons and at least one example. You are marked on the quality of your reasoning — defined terms, both sides at full strength, honest limits — not on which side you land on.

Q13. (*Speaking and listening.*) In groups of four, recreate part of **The Understudy** using one of the four paths in Figure 9. Take the group roles (writer, designer, sound, director-editor); follow the protocol (one idea at a time; build on the idea in front of you; the point of view is the boss). Present in two to three minutes in any mode your group can stage — read aloud, poster, voice-over, images with captions. The listening class notes one choice that served the point of view, and one question they would ask the director-editor.

Q14. Here are three supported points for the newsletter argument: news that reaches students in time to act (with the 120-student survey); a real audience for new writers; a cost of one page and one Friday, which the budget never feels. Write the **conclusion**: summarise the line of argument in one breath, restate the contention as a plan with a first step, and add no new point.

Q15. Against the checkpoint in Figure 10: name the line you are strongest on and the line you will practise next, each with one piece of evidence from your own work in this section.

Answers

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

Q1. (a) The library should set aside one room as a quiet room. (b) *First, Second, For these reasons* — and the forecast “here are two reasons why”. (c) A class count last term put the noise in the reading area level with the canteen.

Q2. Order: b (contention), c (point 1), e (evidence for point 1), d (point 2), a (conclusion). The evidence sits inside the point it supports.

Q3. Sample links: (1) *A newsletter’s first job is timing — ...*; (2) *Timing matters less than the writers it would raise — ...*; (3) *And the cost of all this is almost nothing — ...*. Closing sample: *News in time, writers with a real audience, and a cost the budget never feels — for these reasons the newsletter deserves its place in the school week.*

Q4. Pass: (a) and (d) — measured, relevant, showing a pattern, and traceable to a gauge, a photo or a log. Fail: (b) traceable (an unnamed source) and accurate as stated; (c) relevant — “a fact” that explains nothing about this yard; (e) traceable and accurate — “everyone knows” is not a source; (f) relevant — it describes the hall garden, not the lower yard’s flooding.

Q5. Samples (invented): (a) The court surface read 41 °C at 3 pm. (b) 312 students signed the petition in one week. (c) The goods shed was built in 1954 and has stood empty since 2006. Any rewrite is acceptable that replaces the vague word with a measurable, checkable detail.

Q6. Sample: *Most of the rain never soaks in at all. This run-off — water that moves over the surface instead of sinking through it — is what reaches the lower yard in minutes.* The term is named and defined in the same breath, before it is used again.

Q7. Teacher observation. Look for: a contention in the first sentence; points that carry evidence and explanation, not repetition; a rebuttal aimed at the other side’s *strongest* reason; even use of the protocol (no interruptions; feedback on the moves, not the person).

Q8. Samples: (a) “Forty students a day, members of the committee — forty students who currently spend lunch looking for a quiet corner!” (b) “Picture lunchtime. Now picture forty students with nowhere quiet to go.” Changes: the debate names and addresses the room and leans on the repeated figure; the voice-over swaps the qualifier (“the evidence suggests”) for an image and a pause.

Q9. Answers vary with delivery. A sound pair reports a time within five seconds of 60, names the line they changed and why, and can point to the exact word a stress or pause was chosen for.

Q10. (a) Cut — take it out and the meaning does not shrink; the voice already carries the words, and the slide competes with it. (b) Keep — take it out and “twenty years” loses its sight; the photo carries the change in one glance. (c) Keep — the QR code is the digital next step: the pitch stays actionable after it ends.

Q11. Marked against the shape in Figure 2: one clear contention; sequenced, linked point paragraphs each carrying point, evidence, explanation, link; a rebuttal at full strength; a conclusion that summarises the line and adds nothing new. See the fully-worked solutions for a model.

Q12. Marked on reasoning, not conclusion. See the fully-worked solutions for a model structure.

Q13. Teacher and class observation. Look for: one point of view held across every element; every role building; the protocol holding under pressure; the listening class naming a specific choice, not a vague impression.

Q14. Sample: *For these reasons — news that arrives in time, a real audience for new writers, and a cost the budget never feels — the newsletter deserves its place in the school week. Start with one page, publish it each Friday, and let the replies tell you what to grow.* Accept any conclusion that gathers the three points, restates the contention as a plan, and adds no new evidence.

Q15. Self-assessment. Accept one named strength and one target, each tied to a specific piece of the student’s own work — a paragraph, a script, a plan — not a general feeling.

Fully-worked solutions

Q2 — reasoning. An argument's order is decided by job, not by sentence. Find the contention first — the sentence the others serve: (b). Points then follow in the order their links announce: *First* (c), then *Second* (d), and the conclusion gathers them with *For these reasons* (a). The one remaining sentence, (e), is evidence — a survey figure — and evidence sits inside the point it supports: (e) proves (c), because “news that changes hands” is exactly what the survey shows students missing. Hence $b \rightarrow c \rightarrow e \rightarrow d \rightarrow a$. Test your order by reading the links aloud: *First ... Second ... For these reasons* must arrive in that sequence.

Q4 — reasoning. The four tests are a filter, and each failing fact fails a named test. (b) and (e) fail **traceable**: “my dad says” and “everyone knows” give the reader nowhere to look, and both fail **accurate** as stated because neither is a measurement. (c) fails **relevant**: “water is wet” is true everywhere and therefore explains nothing about this yard. (f) fails **relevant** in a quieter way — it is a real, checkable fact about the wrong place. (a) and (d) pass all four, and notice why (d) is the stronger: six out of six events is a pattern, and the **enough** test is the test that separates patterns from lucky single days.

Q7 — model debate speech (one possible version; invented figures flagged in class).

Chair, teachers, fellow students: this house believes homework should be optional in Year 9. First, optional homework returns the evening to the students who have none to spare — the ones with jobs, caring duties or a long bus ride, who currently hand in less work for having less evening. Second, making homework optional makes its value checkable: when a task is worth doing, students do it, and when it is busywork, it dies of its own weight — which is the fastest audit of homework a school could run. The other side's strongest case is real: some students will choose nothing, and fall behind. We answer it directly — optional is not unsupported: the homework room stays open, and teachers keep setting work for anyone who asks. For these reasons — fairer evenings, honest feedback on busywork, and support kept for those who want it — the motion should pass.

The shape to check in your own: contention first; two points each with evidence or example and an explanation; the rebuttal naming the other side's *best* reason and answering it; a conclusion that gathers the line.

Q10 — reasoning. The integration test asks one question per element: take it out — does the meaning shrink? (a) No. The spoken column already carries the words; the slide adds nothing the voice lacks, and takes away the audience's eyes. Cut. (b) Yes. Without the photo, “twenty years” is a number; with it, the change is visible in one glance — the multimodal element is carrying meaning the words cannot. Keep. (c) Yes, in the digital way: the QR code is the next step — the element that makes the pitch actionable after the screen goes dark. Keep. Notice the pattern: the cut element *repeated* another element's work; the kept elements each carried work no other element could do.

Q11 — model argument (market day; all details invented for practice).

Our school should hold a monthly market day run by students, on the first Friday of each month, from the start of next term.

First, a market day teaches money the way a worksheet cannot. Every stall keeps a simple book — what came in, what went out, what is left — and a term of market days gives every year level a real set of books to read. A class that has priced, sold and counted its own Saturday arrives at percentages with somewhere to stand.

Second, the market would connect the school to the street around it. A stall row open to families after the bell brings into the school the neighbours who currently only drive past it, and the survey the student council ran last term — 214 responses, three in four in favour — suggests the neighbourhood would come.

Third, the cost is small and the risk smaller. The oval is already ours, the tables already stack in the store room, and a one-page permit covers the year. The opposing case deserves an honest answer: a market day takes staff time, and time is the one budget a school cannot reprint. The answer is in the design — one coordinator, one Friday a month, stalls run by student teams on a rota — so that no single staff member carries the load.

For these reasons — money taught by using it, a school connected to its street, and a cost the calendar absorbs — the school should hold a monthly market day. Run the first one small, keep the books in public, and let the term's figures argue for the next.

Check it against Figure 2: one contention with a plan in it; three points, each closing back toward the contention; the rebuttal at full strength inside point 3; a conclusion that gathers the line and adds nothing new.

Q12 — model structure.

For stating the other side's best case: an argument that answers only weak copies of the opposition convinces nobody who already disagrees, because the reader hears their own best reason untouched and stops trusting the writer. Naming the strongest opposing case also disciplines the writer: you cannot answer the best version of the other side without understanding it, and the attempt routinely improves your own case — sometimes by moving it. A reader who watches you treat the other side honestly also reads your evidence as fair.

Against: attention is a budget, and every minute spent voicing the other side is a minute not spent on your own case — in a two-minute speech, a long rebuttal can drown the argument it serves. Stating the other side can also dress a weak case up as a fair one: the *shape* of honesty (“some will say ...”) can hide the absence of it. And some audiences are deciding *whether* to listen at all; leading them through the opposition's best lines first can hand a doubtful room its reasons before your case has arrived.

Position (sample): state the other side's best case, but by rule — one reason, at full strength, answered where it lands — because the risk of drowning your case is managed by length, while the risk of ignoring the best objection is not managed at all. The exception proves the rule: where the audience already knows the opposing case better than you do, skipping it reads not as strength but as avoidance.

What is marked: defined terms, both sides at full strength, a position with conditions, and honest limits. A well-reasoned opposite position scores equally.

Q14 — model conclusion.

For these reasons — news that arrives in time to act on it, a real audience for the school’s newest writers, and a cost of one page and one Friday — the newsletter deserves its place in the school week. Start with a single page, publish it each Friday before the bell, and let the replies tell you what to grow.

The conclusion does exactly three jobs: it gathers the three points in one breath (*news ... audience ... cost*), restates the contention as a plan with a first step (*start with a single page*), and stops. No new evidence appears in a conclusion — a reader who meets a new fact in the last paragraph has just been asked to trust a witness who testified after the summing-up.

Section 5D · English 9 · Curriculum reference: VC2E9LY08 (“create different types of texts, written and spoken, that present a point of view and advance, illustrate or expand ideas, including texts that integrate print, multimodal and/or digital elements in deliberate consideration of an audience”), drawing on VC2E9LY08.E01–.E04. All arguments, extracts, scripts, stories, surveys, figures and numbers in this section were written for this book; the moves are real and the materials are invented for practice.

Reviewing and editing own and others' texts for clarity, coherence and control — and reflecting on the process

Every text you have ever admired went through the same hidden stage. It was written — and then it was written again. The first draft is where the ideas arrive; the second, third and fourth drafts are where they learn to behave. The writer who looks effortless has usually edited the effort out.

This section is about that second writing. It is the capstone of this book, because here the skills stop being exercises and become tools you turn on your own work. Structure and cohesion from Chapter 1, sentence craft and word choice from Chapter 2, the devices of Chapter 3, the discussion moves of Section 4A — all of it becomes a set of questions you can hold against any text, starting with your own. You will review and edit your own texts and the texts of others for three named goals — clarity, coherence and control — and you will reflect on what the process teaches you.

Curriculum focus

Review and edit their own texts and the texts of others to improve clarity, coherence and control over content, organisation, paragraphing, sentence structure, vocabulary and multimodal elements, and reflect on these processes (VC2E9LY09, Literacy — Creating texts)

Draws on

VC2E9LY09.E01 — editing by checking for run-on sentences, ensuring detail or repetition is used for effect, and ensuring paragraphs are linked in ways that develop the narrative · VC2E9LY09.E02 — reviewing and editing their own and others' texts, which may involve using online applications, for accuracy of grammar, spelling and punctuation, and to achieve particular purposes and address specific audiences by improving clarity and control of content through organising, developing, extending and linking ideas · VC2E9LY09.E03 — discussing, with a peer, choices of literary devices used in a literary text, and evaluating the potential effect of each choice on an audience

Builds on (Level 8)

VC2E8LY09 — review and edit to refine and clarify ideas, improving effectiveness and coherence

Achievement-standard hook

“When creating written and spoken texts, students ... review and edit their own and others' texts for clarity and control and reflect on these processes.” (Writing)

Modes in this section

Reading and viewing · Writing · Speaking and listening

What this section means by *clarity, coherence and control*. The Victorian Curriculum names these three qualities as the goals of reviewing and editing, but does not define them. This section therefore treats them as follows, and every question in it is answerable on these definitions alone. A text has **clarity** when a reader takes in what the writer means the first time, without stopping, going back or guessing. A text has **coherence** when its parts hold together — each idea follows the one before it, and the reader always knows where they are and why. A text shows **control** when its parts look chosen rather than accidental — when the writer can give a reason for the content, the order, the sentences, the words and the images. Clarity is about being understood. Coherence is about holding together. Control is about meaning what you do.

What this section means by *reviewing, editing, proofreading and redrafting*. These words are often used as if they meant the same thing, and different writers draw the boundaries in different places. This section treats them as four named stages of one job. **Reviewing** is the big-picture pass: content, organisation, purpose and audience — is this the right material, in the right order, for these readers? **Editing** is the sentence-and-word pass: fixing sentences that run on, tightening repetition, choosing stronger vocabulary, linking paragraphs. **Proofreading** is the accuracy pass: spelling, punctuation, grammar and layout — everything a reader counts as a mistake. **Redrafting** is producing the next version with the changes built in. Every task in this section is answerable on these definitions alone.

What this section means by *feedback*. The curriculum asks students to review and edit the texts of others, but does not define what passes between the reader and the writer. This section therefore treats **feedback** as information about how a text is working, given to the writer so they can make better choices. Feedback is advice, not an order and not a mark: the writer keeps the decisions. Feedback is **constructive** when it builds — when it names a specific place in the text, says what effect that place has, and offers a possible move.

Theory

1. Three lenses: clarity, coherence, control

Each of the three goals is a lens — a way of reading the same text with one question switched on (Figure 1). A text can pass one lens and fail another: a story can be perfectly clear and still go nowhere, and a well-organised report can still be full of sentences that sag. So the lenses are used one at a time, and each gets its own read.

Three lenses for judging any text

Each lens is one question switched on. Use them one at a time, and each gets its own read.

Clarity

The reader takes in what the writer means the first time — no stopping, going back or guessing.

Test: read like a stranger. Mark every place where you slow down or have to guess.

Coherence

The parts hold together — each idea follows the one before it, and the reader always knows where they are.

Test: number the ideas, then ask of each one: why here?

Control

The parts look chosen, not accidental — the writer can give a reason for content, order, sentences, words, images.

Test: ask “why this?” of each part. “It just happened” is a finding.

Section 5E · English 9 · the goals of reviewing and editing, as defined in this section

Diagram of three lenses for judging a text — clarity, coherence and control — each with its definition and a test question a writer can ask

- **Clarity — will the reader take this in the first time?** Read like a stranger: someone who knows nothing you know and owes you nothing. Mark every place where you slow down, go back, or have to guess. Those marks are your clarity list.
- **Coherence — do the parts hold together?** Number the ideas in the order they appear, then ask of each one: *why here?* If you cannot answer, the idea is sitting in the wrong place — or no link was built to hold it there. If a paragraph could sit anywhere in the text without anyone noticing, its links are missing.
- **Control — was this chosen?** Ask *why this?* of each part: this word, this order, this image, this heading. “I don’t know” and “it just happened” are findings. Control is the difference between a text that happened and a text that was built.

None of the three lenses is fault-finding for its own sake. Each one is a question, and the text answers it. Your job at Level 9 is to ask steadily and to act on the answers.

2. Three passes: review, edit, proofread

The three lenses say what to look for; the three passes say when to look (Figure 2). The order is fixed — biggest picture first:

1. **Reviewing** moves the biggest levers: what the text says, in what order, for whom. This is where a text is saved or lost.
2. **Editing** moves the middle levers: sentences, words, paragraph links. This is where a saved text becomes a strong one.
3. **Proofreading** moves the smallest levers: spelling, punctuation, grammar, layout. This is where a strong text becomes a finished one.

The three passes, biggest picture first

The order is fixed. Later passes are wasted if an earlier one changes the plan.

1 REVIEWING

the biggest levers

content • organisation • purpose • audience

Is this the right material, in the right order, for these readers?

where a text is saved or lost

2 EDITING

the middle levers

sentence structure • vocabulary • paragraph links

Does every sentence and paragraph earn its place?

where a saved text becomes a strong one

3 PROOFREADING

the smallest levers

spelling • punctuation • grammar • layout

Is anything left that a reader counts as a mistake?

where a strong text becomes a finished one

Why the order matters: there is no point polishing a sentence you are about to cut.

Section 5E · English 9 · reviewing, editing and proofreading as defined in this section

Diagram of the three editing passes in order from biggest picture to smallest — reviewing, editing, proofreading — each with the levers it moves and its test question

The order matters because later passes are wasted if an earlier one changes the plan. There is no point polishing a sentence you are about to cut, and no point fixing the commas in a paragraph that should never have been there. Review first, or the polishing bill keeps growing.

The curriculum names six levers that reviewing and editing control: content, organisation, paragraphing, sentence structure, vocabulary, and multimodal elements. They line up with the passes like this:

Lever (from the content description)	Where it is first caught
Content	Reviewing — is the right material here at all?
Organisation	Reviewing — is it in the right order for the reader?
Paragraphing	Reviewing and editing — does each paragraph develop the text?
Sentence structure	Editing — does each sentence carry its thought well?
Vocabulary	Editing — does each word earn its place?

3. Sentence level: run-on sentences and their repairs

The first named sentence fault at this level is the **run-on sentence**: two or more complete thoughts pushed into one sentence without the punctuation or joining words to carry them. The reader hits the join and has to go back — so clarity fails at exactly the seam:

The hall was packed the sound system failed twice.

There are three repairs, and they are not the same repair. Each one says a different thing about how the two thoughts belong together (Figure 3).

One run-on sentence, three repairs

Two complete thoughts pushed into one sentence without the punctuation or joining words to carry them.

The hall was packed the sound system failed twice.

the seam — no mark, no joining word

Repair 1 • full stop

The hall was packed. The sound system failed twice.

Two facts, side by side. Clean and neutral; no link claimed.

Repair 2 • semicolon

The hall was packed; the sound system failed twice.

One breath. The reader is asked to hold the two facts together.

Repair 3 • joining word

The hall was packed, but the sound system failed twice.

The relationship is named — here, contrast. 'Although...' would say concession; 'because...' would say cause.

Choosing the repair is a meaning choice: added, contrasted, caused or timed — pick the one that says what you mean.

Marked-up example of one run-on sentence repaired three ways — with a full stop, with a semicolon, and with a joining word that names the relationship

1. **Split with a full stop.** *The hall was packed. The sound system failed twice.* Two facts, side by side, no claimed link. Clean and neutral.
2. **Join with a semicolon** — the mark you met in Section 2E. *The hall was packed; the sound system failed twice.* The two facts belong in one breath; the reader is asked to hold them together.
3. **Add a joining word or dependent clause that names the relationship.** *The hall was packed, but the sound system failed twice.* Now the relationship is out in the open — here, contrast. *Although the hall was packed, the sound system failed twice* would say concession instead; *because the hall was packed, the sound worked harder than ever* would say cause.

Choosing the repair is therefore a meaning choice, not just a punctuation fix. Ask what the two thoughts are to each other — added, contrasted, caused, timed — and pick the repair that says so.

One more thing belongs here, because it is easy to overcorrect. A **fragment** — a sentence with a part missing — is a fault when it strands the reader waiting for the rest. But as you met in Section 2A, fragments can also be chosen on purpose: *Breathtaking*. The difference is control. A chosen fragment stands alone because nothing is missing for its purpose; an accidental one leaves the reader hanging. Editing is where you learn to tell the two apart — in your own work and in other people’s.

4. Detail and repetition: effect, not filler

The curriculum asks you to check that *detail or repetition is used for effect* — which means repetition is not automatically wrong. It is one of the oldest tools in writing. The question is what it is doing (Figure 4).

Repetition: effect or filler?

Test: hold the repeated part on its own and ask — what changes because this is here?

Sentence	What the repetition does	Verdict
“We asked for a meeting. We asked for answers. We asked for a date.”	Three repeats, three steps up the pressure. The shape is the drumbeat; the changed final word is the movement.	Effect
“Quiet. The whole hall went quiet. Even the yard went quiet.”	The echoed word widens the quiet — from the hall to the yard. Each repeat adds ground.	Effect
“The concert was completely amazing and really brilliant.”	One claim said twice, with two empty words of emphasis. Cut either half and nothing is lost.	Filler
“He came down himself in person to tell us.”	The same fact three ways. Each extra word weakens the one before it.	Filler

Section 5E · English 9 · detail or repetition must be used for effect — repetition is a tool, not automatically a fault

Table of sentences that repeat words or ideas, showing which repetitions work for effect and which fill space, and why

Repetition works when each repeat moves something — a beat of rhythm, a step of pressure, a deepening of the one idea:

We asked for a meeting. We asked for answers. We asked for a date.

Three repeats, three steps up. The repeated shape is the drumbeat; the changed word at the end of each sentence is the movement. Cut the repetition and the pressure goes with it.

Repetition fills space when it says the same thing twice and calls it twice:

The concert was completely amazing and really brilliant.

Two empty intensifiers, one claim, nothing gained. The same fault hides in longer shapes — a paragraph that restates its opening instead of developing it, or a list of three adjectives where one true detail would do more work. Notice the cure for that last one: *detail*. “The tap in the amenities block drips every four seconds” is doing more work than “the facilities are old, worn and tired”, because one exact detail gives the reader something to see.

The test is quick. Hold the repeated or doubled part on its own and ask: *what changes because this is here?* A beat, a step, an emphasis — effect. Nothing — filler, and filler dulls exactly the emphasis it reaches for.

5. Paragraphs that develop: linking to move forward

A text develops when each paragraph takes the reader somewhere new — a new reason, a new step in the story, a turn, a deeper point. Development is killed twice: by paragraphs that repeat instead of advance, and by paragraphs that advance but never join up. The curriculum names the second fault directly: paragraphs must be *linked in ways that develop the narrative*.

Three linking moves do most of the work (Figure 5):

Three moves that link paragraphs

A text develops when each paragraph takes the reader somewhere new — and joins up on the way.

The joke landed exactly as rehearsed, and the room went quiet.

paragraph 1

Quiet was exactly what nobody got. Within a second, three people were talking at once.

paragraph 2

echo and answer —
the repeated word is the bridge

Three linking moves

Signposts

Connectives that tell the reader what is coming: later, as a result, on the other hand, by the end.

Echo and answer

The new paragraph picks up a word or idea from the last one and answers it or turns it.

Known ground, new ground

Open on something the reader already knows, then hand them something new.

The shuffle test: if the paragraphs still work in a different order, they are sitting next to each other — not developing anything.

Two short paragraphs with the links between them drawn and labelled — a signpost word, an echoed word, and an opening that starts from known ground

1. **Signposts.** Connective words and phrases that tell the reader what is coming next: *later, as a result, on the other hand, by the end of the week*. You built with these in Section 1D; here they become an editor's tool, because a missing signpost is often the real reason a join feels rough.
2. **Echo and answer.** The new paragraph picks up a word or idea from the end of the last one and answers it or turns it: ... *the room went quiet*. / *Quiet was exactly what nobody got*. The echo is a bridge the reader crosses without noticing.
3. **Known ground, new ground.** Open the paragraph on something the reader already knows from the text, then hand them something new: *The beds were built by Friday. What nobody expected was how fast the seedlings would follow*. The reader starts from firm ground and is led forward.

How do you test development? Try shuffling the paragraphs. If the text still makes the same sense in a different order, the paragraphs are sitting next to each other, not developing anything. Where development is real, order is forced: each paragraph needs the one before it.

6. Purpose, audience and accuracy: the reviewing pass

Editing at Level 8 refined and clarified ideas. Level 9 adds a sharper target: every text is built for a **particular purpose** and a **specific audience**, and the reviewing pass judges the text against both (Figure 6).

The reviewing pass: purpose and audience

Four moves for improving clarity and control of content — then the audience check, then accuracy.

Move	Questions to ask
Organise	Does the order serve the reader — the biggest news first, the steps in time, the reasons building to the contention?
Develop	Does each paragraph cover new ground — a new reason, a new step, a turn, a deeper point?
Extend	Where could one more reason, example or detail carry an idea further? Underdone is as real a fault as overlong.
Link	Can the reader move from paragraph to paragraph without a bump?
Audience check	Read it in the register its audience expects (the formality dial of Section 1A). Would this sound right read aloud to the people it is for?
Accuracy last	Grammar, spelling and punctuation — the finish coat. Homophones, apostrophes, commas after opening clauses, and the full stops that run-on sentences swallow.

Section 5E · English 9 · reviewing to achieve particular purposes and address specific audiences

Table of reviewing questions for purpose and audience, set out under four moves — organise, develop, extend and link

The curriculum gives four moves for improving clarity and control of content:

- **Organise.** Does the order serve the reader? The biggest news first for a busy audience; the steps in time for instructions; the reasons building to the contention for an argument.
- **Develop.** Does each paragraph cover new ground, in the sense of part 5?
- **Extend.** Where could one more reason, example or detail carry an idea further? Underdone is as real a fault as overlong.
- **Link.** Can the reader move from paragraph to paragraph without a bump?

Then the audience check. Read the text in the register its audience expects — the formality dial you met in Section 1A. A letter to council that reads like a group chat has missed its audience; so has a notice for Year 8 students that reads like a legal document. Ask: *would this sound right read aloud to the people it is for?*

Accuracy comes last in the pass order, but it is not a small thing: grammar, spelling and punctuation are what a reader counts as mistakes, and mistakes cost a text its authority. Watch the classic traps — homophones like *their/there/they're* and *its/it's*, apostrophes for possession versus contractions, commas after opening clauses, and the full stops that run-on sentences swallow.

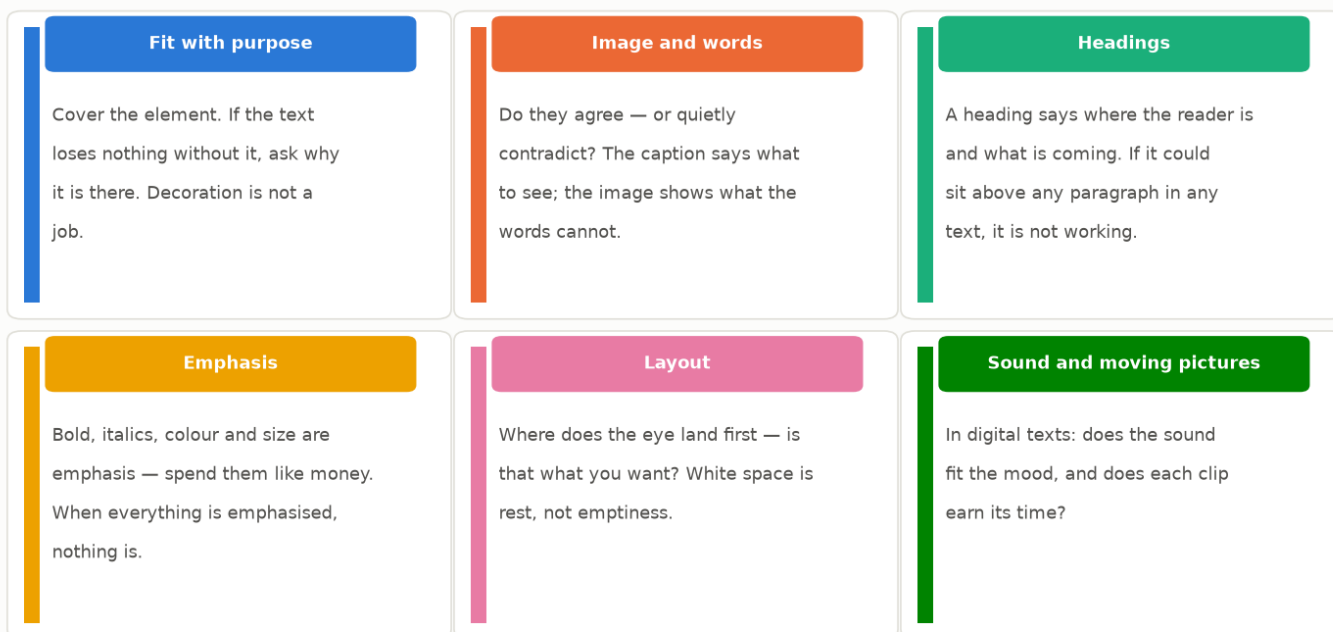
Two working notes about tools. First, online applications — spell-checkers and grammar tools — are a useful first pass, but they spot patterns, not meanings. A spell-checker sees that *their* is a real word and says nothing, even when you meant *there*. Grammar tools offer guesses dressed as rules. Use them to find candidates for attention; never let them decide in your place. The decision is the writer's — that is what control means. Second, read the text aloud, slowly. The ear hears joins that the eye skates over, and almost every run-on sentence announces itself out loud.

7. Editing the multimodal elements

The curriculum's lever list includes **multimodal elements** — the images, layout, headings, captions, colour, fonts, and in digital texts the sound and moving pictures. They are edited with the same three lenses, not left alone because they are not words (Figure 7).

Editing the multimodal elements

Images, layout and sound are edited with the same three lenses — not left alone because they are not words.



Section 5E · English 9 · multimodal elements are one of the six levers named in the content description

Checklist for editing multimodal elements — images, captions, headings, emphasis, layout, and sound or moving pictures — each with its test question

- **Fit with purpose.** Cover each element in turn. If the text loses nothing without it, ask why it is there. Decoration is not a job.
- **Image and words.** Do they agree — or do they quietly contradict each other? A caption tells the reader what to see in the image; the image shows what the words cannot. Each should do the half of the work the other can't.
- **Headings.** A heading tells the reader where they are and what is coming. If yours could sit above any paragraph in any text, it is not doing its job.
- **Emphasis.** Bold, italics, colour and size are emphasis — spend them like money. When everything is emphasised, nothing is.
- **Layout.** Where does the eye land first? Is that what you want? White space is not emptiness; it is rest, and a cramped page tires a reader before the words get a chance.
- **Sound and moving pictures.** In digital texts, ask the same questions of the soundtrack and the clips: does the sound fit the mood, and does each clip earn its time?

8. Peer review: discussing device choices

Half of this content description is about other people's texts. The richest form of that work is the one the curriculum names: sitting with a peer, discussing the choices of literary devices in a literary text, and evaluating the potential effect of each choice on an audience. The same conference works on any draft of any kind, and it is where your own drafts go to meet their future readers (Figure 8).

The device-choice conference

Discussing choices of devices in a text, and evaluating the potential effect of each choice on an audience.

1 • Writer names the choices

Two or three deliberate choices, and what each was meant to do: “I repeated *water* to make the pool feel like the whole world.”

2 • Reader reports the effect

Not a verdict — a report: “The repeated word made me feel closed in, in a good way.” Places, not marks.

3 • Together: evaluate the potential effect

An audience will never hear the intent — they only meet the words. For a reader walking in cold, does each choice land?

4 • Writer decides

Keep, adjust, or try again. The reader advises; the writer owns the text.

Feedback stems

“At [place], I felt [effect] — was that meant?”

“The [device] is doing [work]. If you want [other effect], you could try [move].”

“This choice works for [audience] because ...”

“I’d keep this because ... / I’d question this because ...”

Two failure modes

Empty praise

“It’s good.” Kind, and useless — no place, no effect, no move.

Verdict without reasons

“This line is weak.” A mark, not feedback.

Challenge the choice, never the writer. Clarify before you push back. The decision stays with the writer.

Peer review protocol in four steps, with sentence stems for giving feedback on device choices

A device-choice conference runs in four steps:

1. **The writer names the choices.** Read the text, then name two or three deliberate choices and what each was meant to do: “I repeated *water* to make the pool feel like the whole world.”
2. **The reader reports the effect.** Not a verdict — a report of what actually happened inside you as you read: “The repeated word made me feel closed in, in a good way.” “I lost the beat at line four.”
3. **Together you evaluate the potential effect on an audience.** An audience will not know the intent; they will only meet the words. For a reader walking in cold, does each choice land?
4. **The writer decides.** Keep, adjust, or try again. The reader advises; the writer owns the text.

This is Section 4A’s discussion moved to a new job. Present, build, challenge, clarify — and challenge the choice, never the writer. “The door image loses me” is a challenge to a choice; “you’re bad at images” is an attack, and it ends the conference as quickly as it ends the friendship.

Feedback has two failure modes, and both are common. The first is **empty praise**: *it’s good*. It is kind, and it is useless — no place named, no effect described, no move offered; the writer leaves with nothing to work on. The second is the **verdict without reasons**: *this line is weak*. That is a mark, not feedback — a judgement handed down with nothing the writer can test or build on. Constructive feedback is the third thing: a place, an effect, a possible move, and the decision left where it belongs.

Two sides of the suggestion. How far should a peer’s suggestions reach? The question is real, and both answers have strength.

The strongest case for bold suggestions: readers are the text’s future audience. If a real reader stumbles, the stumble is real, whatever the writer intended; and some of the bravest fixes come from outside the writer’s habits, because a peer is not attached to the sentence the way its author is.

The strongest case for the writer’s voice: a text is not a committee product. If every suggestion is taken, the text stops sounding like anyone at all, and the writer who cannot defend a text as their own has not really finished it. Ownership is not stubbornness; it is the difference between a text you wrote and a text that happened to you.

The honest question is therefore not “should I take advice?” but “when does a suggestion improve the text, and when does it replace the writer?” One test settles most cases: after the change, can the writer still explain and defend every choice as their own? If yes, the suggestion became theirs. If not, it was borrowed, not earned.

9. Reflecting on the process

The content description ends with five words that change the whole task: *and reflect on these processes*. Reviewing and editing fix one text. Reflection is what turns one text’s fixes into a habit that outlives it — the difference between a repair and a skill (Figure 9).

The reflection log

Reviewing and editing fix one text. Reflection turns one text’s fixes into a habit that outlives it.

Four questions after every real edit

1

What did I change, and why?

Name the move, not just the mark.

2

What did I keep, and why was it already right?

Knowing what works in your own writing
is half of control.

3

What did my peer see that I could not?

Naming your blind spots is how you stop
being surprised by them.

4

Next text — what will I watch for from the first draft?

The question that carries the skill
forward.

Be honest about what you could not fix yet.

Example entry — question 1

“I split the run-on in paragraph two because the two thoughts were contrast, not addition, and I used ‘but’ to say so. I also cut a paragraph that repeated my introduction — it filled space instead of developing the argument.”

Why this entry works

- It names the place: paragraph two.
- It names the move: split, and the repair chosen.
- It gives the reason: contrast, not addition.
- It judges a kept/cut choice: the repeated paragraph.

Section 5E · English 9 · “... and reflect on these processes” — the last five words of the content description

Reflection log template with four questions and a short example entry from a student

A short reflection log, kept after each real edit, does the work. Four questions are enough:

1. **What did I change, and why?** Name the move, not just the mark: “I split the run-on because the two thoughts were contrast, not addition.”
2. **What did I keep, and why was it already right?** Knowing what works in your own writing is half of control.
3. **What did my peer see that I could not?** Every writer has blind spots; naming yours is how you stop being surprised by them.
4. **Next text — what will I watch for from the first draft?** This is the question that carries the skill forward.

Be honest about what you could not fix yet. Naming the next step is part of control too.

This is also the moment the book turns around and looks at itself. Text structures (Section 1C), cohesion and nominalisation (Section 1D), sentence shapes (Section 2A), vocabulary and style (Section 2D), punctuation (Section 2E), literary devices (Section 3D), discussion protocol (Section 4A) — every one of them was preparation for the questions you now ask of your own work. That is why this section closes the book: the skills are no longer the point. Your texts are.

Worked examples

Example 1 — scaffolded

Task. Ash wrote a draft article for the school newsletter. Its audience is families; its purpose is to tell them about the new student vegetable garden and to find weekend volunteers. Figure 10 shows the draft with its problems marked; read it, then study the editing trail, which is completed for you.

Ash's draft, marked for editing

Audience: families. Purpose: tell them about the garden; find weekend volunteers.

Our new garden

Our class has been building a vegetable garden behind the library we started it in Week 3 and it is nearly ready now. The beds are built and the soil is in and the seedlings have been planted and the first ones are already coming up.

It is a very exciting project and it is really exciting for everyone involved. Gardens are good for students. They teach students about growing things and also about working together and about being patient too.

We need help on weekends to water the beds over summer. If you can help please come to the garden gate on Saturday morning.

We have jobs for everyone and there will be something for people to do and we will make sure everyone is busy.

Caption under the photograph: Students.

Heading
could sit above any garden story

Run-on sentence
two thoughts, no join

Paragraph floats free
no link back to paragraph 1
Same claim twice
very exciting / really exciting
Flat words
"good" does no work

One thought, three times
cut to one clear sentence

Empty caption
"Students." tells nothing

Every mark answers one of the three lenses — clarity, coherence or control. The editing trail in Example 1 names each one.

Draft newsletter article with its problems marked — a run-on sentence, repetition that fills space, a paragraph that floats free, flat words, and an empty caption

Draft — by Ash, Year 9

Our new garden

Our class has been building a vegetable garden behind the library we started it in Week 3 and it is nearly ready now. The beds are built and the soil is in and the seedlings have been planted and the first ones are already coming up.

It is a very exciting project and it is really exciting for everyone involved. Gardens are good for students. They teach students about growing things and also about working together and about being patient too.

We need help on weekends to water the beds over summer. If you can help please come to the garden gate on Saturday morning. We have jobs for everyone and there will be something for people to do and we will make sure everyone is busy.

(Caption under the photograph: *Students.*)

What the editor noticed	Lens and pass	Move made
The first sentence runs two thoughts together: where the garden is, and when it began	Clarity — editing	Split at <i>library</i> . Full stop; the second sentence starts with <i>We began</i>
<i>very exciting ... really exciting</i> repeats one claim and adds nothing	Control — editing	Cut both. Let a detail carry the feeling instead — <i>the first seedlings</i>

What the editor noticed	Lens and pass	Move made
Paragraph 2 opens with <i>It is a very exciting project</i> — vague, and floating free of paragraph 1	Coherence — editing	<i>are already up</i> Open on known ground (<i>the garden</i>), then move to new ground (what it teaches)
Paragraph 3 says three times that helpers will find work	Clarity — editing	Cut to one sentence; name the real jobs — watering, weeding, small repairs
<i>good, busy, really</i> are flat words doing no work	Control — editing	Swap for words with content: <i>patient, shared, welcome</i>
The heading <i>Our new garden</i> could sit above any garden story; the caption <i>Students</i> tells nothing	Control — multimodal	Heading becomes a hook; caption names what the photograph shows and why it matters

Figure 11 shows the edited version with the improvements labelled.

The edited version, with improvements labelled
Same facts, same order, same friendly tone — now the article works.

Behind the library, something is growing

Our class has been building a vegetable garden behind the library. We began it in Week 3, and it is nearly ready now: the beds are built, the soil is in, and the first seedlings are already up.

The garden teaches more than growing. Working the beds has taught our class patience, because nothing in a garden can be rushed, and it has taught us to share the work, because no one can carry it alone.

Now we need a few weekend hands. Over summer the beds must be watered, and we are looking for families who can spare an hour on a Saturday morning. Watering, weeding, small repairs — there is a job for every pair of hands, and seedlings to thank you for it.

Caption: Year 9 students water the first beds — one hour on a Saturday is all the help the garden asks.

Editing was never about writing a different article. It was about letting this one work.

- Heading becomes a hook**
a promise the text keeps
- Split at the seam**
full stop; the thoughts can breathe
- Detail carries the feeling**
no “very exciting” needed
- Known ground, new ground**
the garden — then what it teaches
- Reasons develop the point**
named, not claimed
- One clear sentence**
the real jobs, named
- Caption earns the photograph**
what to see, and why

Edited version of the newsletter article with improvements labelled — split sentence, detail carrying the feeling, linked paragraphs, precise words, and a working heading and caption

Edited version

Behind the library, something is growing

Our class has been building a vegetable garden behind the library. We began it in Week 3, and it is nearly ready now: the beds are built, the soil is in, and the first seedlings are already up.

The garden teaches more than growing. Working the beds has taught our class patience, because nothing in a garden can be rushed, and it has taught us to share the work, because no one can carry it alone.

Now we need a few weekend hands. Over summer the beds must be watered, and we are looking for families who can spare an hour on a Saturday morning. Watering, weeding, small repairs — there is a job for every pair of hands, and seedlings to thank you for it.

(Caption: Year 9 students water the first beds — one hour on a Saturday is all the help the garden asks.)

The point to copy. Every change answers one of the three lenses, and the trail says which one. Nothing was fixed because it “sounded wrong”; everything was fixed for a nameable reason. Notice too what was kept — the facts, the order, the friendly tone. Editing was never about writing a different article. It was about letting this one work.

Example 2 — scaffolded

Task. Priya wrote the poem below for a class showcase. In the conference that follows, she and Noah discuss her choices of literary devices and evaluate the potential effect of each one on an audience. Read the poem and the transcript, then study the evaluation table, which is completed for you.

The Last Lap — by Priya, Year 9

The pool is a sheet of blue glass, and I am the stone thrown across it. Lane four. My turn. The whistle. The water closes over my head like a door, and the crowd goes quiet — only the lane rope, the black line, my breath. One lap left. I give the water everything I have, and the water gives me back the wall.

Priya: The choice I'm least sure about is the stone. *I am the stone thrown across it* — I wanted the water to feel hard, and me to feel small against it.

Noah: It lands. When I read *stone*, I felt the swimmer had no control — thrown, not jumping. Was that meant?

Priya: Half of it. I meant small, but you're right that *thrown* takes the choice away from her. That's worth sitting with.

Noah: Can I build on that, though? If the swimmer is thrown in line two, then line nine — *I give the water everything I have* — hits harder, because she takes the choice back.

Priya: Oh. I hadn't seen that. So the weakness and the strength need each other.

Noah: That's my read. The fragments work the same way — *Lane four. My turn. The whistle.* I felt my own heartbeat speed up. Three short beats, and then the long line after them feels like falling in.

Priya: That was the intent — the countdown.

Noah: Then keep them. My one challenge is the door. *The water closes over my head like a door* — a door shuts you in. At that moment in the race, is the swimmer shut in, or let out?

Priya: Shut in, I think. The noise goes quiet; the world shrinks to the lane rope.

Noah: Then it works — but only because the next line proves it. Without *the crowd goes quiet*, the door would read like the wrong image.

Priya: So the door earns its place one line later. Good. That's going in my notes.

Figure 12 sets the three device choices out as an evaluation.

Evaluating three device choices

Intent meets effect meets audience — and the writer keeps the decision.

Choice	What Priya meant	What Noah felt	Potential effect on an audience	Decision
Metaphor: the swimmer is "the stone thrown across it"	Water hard; swimmer small	A swimmer with no control — thrown, not jumping	The loss of control is stronger than smallness alone — and it sets up line nine, where the swimmer takes control back	Keep — the two lines need each other
Fragments: "Lane four. My turn. The whistle."	The countdown before the race	Heartbeat speeding up; the long line after feels like falling in	The rhythm carries a reader who has never raced; the beat does the work without explaining itself	Keep
Comparison: "the water closes over my head like a door"	The world closing down	Being shut in — which is right only because the next line proves it	The choice depends on the line after it; read alone, it could be misread	Keep — but never split the two lines in a rewrite

Section 5E · English 9 · discussing, with a peer, choices of literary devices used in a literary text

Table evaluating three device choices from the poem — what the writer meant, what the reader felt, the potential effect on an audience, and the decision reached

Choice	What Priya meant	What Noah felt	Potential effect on an audience	Decision
Metaphor: the swimmer is <i>the stone thrown across it</i>	Water hard; swimmer small	A swimmer with no control — thrown, not jumping	The loss of control is stronger than smallness alone — and it sets up line	Keep — the two lines need each other

Choice	What Priya meant	What Noah felt	Potential effect on an audience	Decision
			nine, where the swimmer takes control back	
Fragments: <i>Lane four. My turn. The whistle.</i>	The countdown before the race	Heartbeat speeding up; the long line after feels like falling in	The rhythm carries a reader who has never raced; the beat does the work without explaining itself	Keep
Comparison: <i>the water closes over my head like a door</i>	The world closing down	Being shut in — which is right only because the next line proves it	The choice depends on the line after it; read alone, it could be misread	Keep — but never split the two lines in a rewrite

The point to copy. The reader reports the effect before judging. The writer names the intent. Both evaluate the potential effect on an audience that will never hear the intent — because that audience is the only one there will be. And the decisions stay with the writer: Noah never once says *you should*.

Example 3 — unscaffolded

Task. Mika wrote the piece below for the school website. Its audience is Year 8 students about to move into Year 9; its purpose is to tell them about the Year 9 camp and to settle nerves. Read it, then carry out the work yourself.

Year 9 camp info

The Year 9 camp is happening in November it goes for three days and two nights and we stay at a campsite by the lake. Last year everyone said it was the best thing about Year 9 and honestly it was pretty awesome. You do rope climbing and canoeing and night walks.

Some students worry about being away from home. The teachers are there the whole time and the campsite is only an hour away so if anything happened someone would deal with it.

You need to bring warm clothes and a water bottle and also probably a torch because of the night walks and stuff like that. See you there.

Your task has four parts:

1. Carry out the three passes — review, edit, proofread — and write the edited version.
2. Keep an editing trail of at least five moves: what you noticed, which lens, what you did.
3. Name one change you made for clarity, one for coherence and one for control, and say why each one serves the purpose and the audience.
4. Write two sentences of reflection: what was hardest to judge, and what you would watch for if this were your own first draft.

Pointers — no scaffold this time:

- Find the run-on sentences first; decide what each pair of thoughts is to each other before you choose the repair.
- Ask what a nervous Year 8 reader actually needs. Is anything missing that would settle them? Is anything there that would unsettle them?
- Test every vague phrase against the audience: does *someone would deal with it* comfort a fourteen-year-old's parents? Does it comfort the fourteen-year-old?
- Check the register: this text speaks *to* Year 8 students, not *about* them. Which words fit that, and which have wandered in from somewhere else?

A model edit is given in the fully-worked solutions. Do your own first.

Practice questions

Scaffolded

Q1. Each editing move below belongs to one of the three passes: **R** (reviewing), **E** (editing) or **P** (proofreading). Label each one.

- (a) Moving your strongest reason up into the first paragraph.
- (b) Fixing *their* to *there*.
- (c) Splitting a sentence that runs two thoughts together.
- (d) Swapping *nice* for a word that says what you actually mean.
- (e) Writing a caption that names what the image shows.
- (f) Checking that every sentence ends with the right mark and starts with a capital.
- (g) Cutting a paragraph that only repeats the introduction.
- (h) Reordering paragraphs so the story runs in time.

Q2. Each sentence below is a run-on. Repair each one in a way of your choosing, then name the relationship you have claimed between the two thoughts: added, contrasted, caused, or timed.

- (a) The bus was late we missed the start of the match.
- (b) She trained every morning before school her times kept dropping.
- (c) The recipe looked easy the mixture split the moment I added the eggs.

Q3. Each item below repeats something. Decide whether the repetition works for effect or fills space, and say what the repetition does — or fails to do.

- (a) “We asked for a meeting. We asked for answers. We asked for a date.”
- (b) “The concert was completely amazing and really brilliant.”
- (c) “Quiet. The whole hall went quiet. Even the yard went quiet.”
- (d) “He came down himself in person to tell us.”

Q4. Here are two paragraphs from a story about Jo, who built a birdbox over the holidays.

The last nail went in on Friday afternoon. Jo set the box on the fence post where the morning sun would find it, and stepped back to look.

For three weeks nothing happened. Jo checked each morning before breakfast, and the box stayed as empty as the day it was built.

- (a) Write one signpost word or phrase that could open the second paragraph.
- (b) Rewrite the opening of the second paragraph so that it echoes a word from the end of the first.
- (c) Which of your two links suits this pair better? Give a reason.

Q5. Read the text below, written by a student for the school’s formal assembly program. Its purpose is to welcome the new Year 7 students; its audience is the whole school, with the Year 7 students in the front rows. Find the three places where the draft misses its purpose or its audience, and say what you would do about each one.

So, Year 7s, you made it. Big deal, right? The lockers are a bit dodgy and the canteen line is slow but whatever, you’ll get used to it. Anyway, the year level runs a buddy program, which is when an older student shows you around and stuff. Good luck with all that.

Q6. A student’s slide for a class presentation has: a heading in three different fonts; a photograph with no caption; five bullet points, each three lines long; and no white space anywhere. List four editing checks from Figure 7 that this slide fails, and for each one say what you would change and why.

Q7. Each comment below is feedback that misses — empty praise or a verdict without reasons. Rewrite each one as constructive feedback: name the place, describe the effect, offer a possible move, and leave the decision with the writer.

- (a) “It’s good.”
- (b) “This paragraph is boring.”
- (c) “I didn’t get the ending.”
- (d) “Too many big words.”

Q8. (*Speaking and listening.*) Work in pairs, and each bring a draft you have written this term — any text, any subject. Run the conference from Figure 8. Writer: two minutes to name two deliberate choices and what they were meant to do. Reader: three minutes to report the effects you actually felt — places, not verdicts. Together: three minutes to evaluate the potential effect of each choice on an audience. Writer: one minute to state your decisions and your reasons. Swap roles. Protocol: challenge choices, not the writer; clarify before you push back; no verdicts without reasons. Finish by checking your own feedback against the stems in Figure 8.

Unscaffolded

Q9. Choose a text you wrote this term — an essay, a story, a report, anything with at least three paragraphs. Carry out the three passes on it and produce the edited version. With it, hand in: an editing trail of at least six moves; one thing you refused to change, with your reason; and one place where you are still not satisfied, named honestly. This is the heart of the content description — your own texts, reviewed and edited for clarity, coherence and control.

Q10. Complete the reflection log from Figure 9 for the edit you made in Q9. Answer all four questions in full sentences, 120 to 150 words in total. A strong log names real moves, not generalities: “I split the run-on in paragraph two because the thoughts were contrast, not addition” beats “I fixed some sentences.”

Q11. Consider this claim:

“Spell-checkers and grammar tools have made careful proofreading a waste of time.”

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 at least one example from this section.

You are marked on the quality of your reasoning — terms defined, both sides at full strength, a position with reasons, honest limits — not on which side you land on. Whichever side you favour, spend equal effort on the other one.

Q12. In Example 2, the conference never discussed the poem’s last line: *and the water gives me back the wall*. Write the feedback you would bring to that conference. Name the choice the line makes, describe the effect it had on you as a reader, evaluate its potential effect on an audience, and offer one possible move — then leave the decision with the writer. Use at least two stems from Figure 8.

Q13. (*Speaking and listening.*) In groups of three or four, read the micro-story below. Each member chooses one device the story uses — repetition, the turn, the final line, or one of your own — and presents it: what the choice does and what its potential effect is on an audience. Then open the floor: build, challenge, clarify. After eight minutes, agree as a group on the single strongest choice, with reasons, and have your chair report it to the class in five or six sentences.

The Bench

Every Tuesday, Ed sat on the same bench and fed the same ducks. One Tuesday the bench was wet, so he stood — and the ducks came up out of the water and stood with him, all of them facing the lake like a row of small, patient watchers. Ed laughed. “You’re waiting for someone too, then,” he said. The ducks said nothing, which Ed had always taken for agreement.

Q14. This section closes the book. Write 200 to 250 words reflecting on your own editing across the whole year. Your reflection must:

- say which of the three lenses — clarity, coherence or control — changed your writing most, with one example from your own work to prove it;
- name one habit from this section you are carrying into the next text you write;
- name one thing you still find hard, and the move you will use on it.

Check yourself against Figure 13 before you finish.

Checkpoint — what you can do now

If you can do all eight, this section has done its work — and the book has finished its.

1

Test any text against the three lenses — clarity, coherence, control.

2

Run the three passes in order: review, edit, proofread.

3

Find run-on sentences and choose the repair that fits the meaning.

4

Tell repetition for effect from filler.

5

Link paragraphs so the text develops.

6

Review a text against its purpose and audience — including multimodal elements.

7

Give and take feedback on device choices: place, effect, move — writer decides.

8

Reflect on my own editing and name what I will watch for next time.

Section 5E · English 9 · the capstone of the book: every skill now has a question to answer for

Checklist of eight things a student can do after studying this section, from testing a text against three lenses to reflecting on their own editing

Answers

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

Q1. (a) R; (b) P; (c) E; (d) E; (e) can be R or E — the question is whether the caption is being chosen for fit with purpose (review) or sharpened for contribution (editing); (f) P; (g) R; (h) R.

Q2. Samples, one repair each: (a) “The bus was late, so we missed the start of the match” — cause. A full stop also works and claims no link. (b) “She trained every morning before school; her times kept dropping” — the semicolon holds the two facts in one breath and lets the reader draw the link; or “Because she trained every morning before school, her times kept dropping” — cause made explicit. (c) “The recipe looked easy, but the mixture split the moment I added the eggs” — contrast.

Q3. (a) Effect — three repeats, three steps up; the repeated shape is the drumbeat and the changed final word is the movement. (b) Filler — two empty intensifiers, one claim, nothing added. (c) Effect — the echoed word spreads the idea from the hall to the yard; each repeat widens the quiet. (d) Filler — the same fact said three ways; each extra word weakens the one before it.

Q4. Samples: (a) “But for three weeks nothing happened.” (b) “The morning sun found the box every day; for three weeks, nothing else did.” (c) Answers will vary; reward a reason tied to the pair. A strong answer notices that the echo in (b) also carries contrast — the sun arrives daily while the birds never do — so it links and develops at once.

Q5. Samples of the three misses: (a) “Big deal, right?” and “whatever” mock the very students the speech is meant to welcome — register and tone work against the purpose; rewrite the welcome so the Year 7 students feel expected, not teased. (b) “the lockers are a bit dodgy and the canteen line is slow” leads with complaints to an audience the speaker should be settling; cut them or move them after real reassurance. (c) “and stuff” leaves the buddy program — the one genuinely reassuring fact — vague; extend it with the detail a nervous Year 8 student needs: who the buddy is, when they meet, what they help with.

Q6. Samples, from Figure 7’s checks: (a) emphasis — three fonts spend emphasis until nothing stands out; choose one font and let size do the rest. (b) image and words — the photograph has no caption, so it floats; give it a caption that tells the reader what to see. (c) layout — no white space tires the eye; cut bullet content or spread it across two slides. (d) headings — five three-line bullets bury the heading’s job; a heading should say what is coming, not compete with it.

Q7. Samples: (a) “The opening question hooked me — I wanted the answer by the second line. If the middle moved as fast, the whole piece would pull.” (b) “In paragraph three the argument rests on one example, and I felt the pace slow there; a second example or a quote might carry it.” (c) “At the ending I wasn’t sure who had changed — the narrator or the reader. One more line about what the narrator does next could settle it, if you want it settled.” (d) “In the second paragraph the technical terms arrive all at once, and I lost the thread; defining the key one at first use, or spacing them out, might help a reader meet them one by one.”

Q8. Teacher observation. Look for: choices named with intent; effects reported with places, not verdicts; challenges aimed at choices, not the writer; decisions stated by the writer with reasons.

Q9. See the fully-worked solutions for a model edit and trail. Reward: the three passes in order; a trail with a lens named for each move; one kept choice defended; one honest named weakness.

Q10. See the fully-worked solutions for a model log. Reward all four questions answered with named moves, not generalities; the final question must carry a watch-point forward to the next text.

Q11. Marked on reasoning, not conclusion. See the fully-worked solutions for a model structure. A strong response defines its terms (what “careful proofreading” means in the age of tools), gives both cases at full strength, takes a position with reasons, and names its limits.

Q12. See the fully-worked solutions for a model. Reward: a named choice (the water as a second character that answers; the wall as a gift rather than an end); a reported effect on the reader; an evaluation of the potential effect on an audience; one possible move; the decision left with the writer.

Q13. Teacher observation. Look for: each member naming a device and its potential effect on an audience; builds, challenges and clarifies aimed at choices; a final group judgement with reasons, not a vote.

Q14. Answers will vary. Reward: one lens chosen and proved with a real example from the student's own writing; one named habit carried forward; one honest difficulty with a move attached to it. Any response with no example from the student's own work has not met the task.

Fully-worked solutions

Example 3 — model edit and trail.

The Year 9 camp: three days you will talk about for years

The Year 9 camp runs for three days and two nights in November, at a campsite by the lake. Last year's students said it was the best part of Year 9 — the activities alone are worth it: rope climbing, canoeing, and night walks under whatever the sky brings.

If you are nervous about being away from home, you are not the first. Here is what settles most people: the teachers are there the whole time, the campsite is only an hour from school, and homesickness has a plan — a quiet word, a phone call home, whatever you need. You will not be left to tough it out.

Pack warm clothes, a water bottle and a torch for the night walks. Everything else — the ropes, the canoes, the stories around the fire — is waiting for you.

What the editor noticed	Lens and pass	Move made
The first sentence runs three thoughts together	Clarity — editing	Split; the place and the length now stand where a reader can take them in
<i>honestly it was pretty awesome and stuff like that</i> are flat and vague	Control — editing	Cut both; the activities list now does the selling
<i>someone would deal with it</i> sounds shrugging, not settling — the wrong effect for a nervous reader	Clarity and audience — reviewing	Replaced with a real plan: a quiet word, a phone call home
Paragraph 2 floated in without a link	Coherence — editing	Opened on the reader's own ground — <i>if you are nervous</i> — and answered it
The text told, but never welcomed; <i>See you there</i> assumed the decision was made	Purpose and audience — reviewing	Ending now speaks to the reader and hands them the camp as something waiting for them
The heading <i>Year 9 camp info</i> could sit above any notice	Control — multimodal	Heading now makes a promise the text keeps

Reflection model (part 4): the hardest call was paragraph two — cutting *someone would deal with it* felt like losing honesty, until a real plan replaced it. If this were my own first draft, I would watch for vague comfort phrases from the start, because they feel reassuring to write and read as the opposite.

Q9 — what a strong submission contains.

- The three passes in order, visible in the trail: content and organisation moves first, sentence and word moves second, accuracy last.
- Six moves, each with a lens named — and at least one multimodal check if the text has images, headings or layout.
- One kept choice defended: “I kept the fragment because it is the joke's timing” is the shape of the answer. Control includes knowing what not to touch.
- One honestly named weakness: “the ending still tells instead of showing; I could not fix it in time.” Naming it is part of the skill.

Q10 — model reflection log.

What I changed, and why. I split the run-on in paragraph two because the two thoughts were contrast, not addition, and I used *but* to say so. I also cut a paragraph that repeated my introduction — it filled space instead of developing the argument.

What I kept, and why it was already right. I kept the short fragment before the ending. It is deliberate: the pause is the timing, and a full sentence would flatten it.

What my peer saw that I could not. My reader pointed out that my caption contradicted the image — I had written *the finished project* over a photograph of the halfway build. I never saw it because I knew what I meant.

Next text, I will watch for. Vague comfort phrases. I found two in this draft that felt reassuring to write and read as the opposite, so next time I will test every comfort sentence on the person it is meant to comfort.

Q11 — model structure.

For: The defender's case starts with what the tools genuinely do. A spell-checker sweeps a page in a second and catches the slips no human eye is guaranteed to catch on a fifth read. Grammar tools flag the patterns students most often miss — the comma splice, the missing capital. On this view, careful proofreading by hand is slow, tiring and unreliable, and a writer who lets the tools sweep first has spent their attention where it actually counts: on meaning.

Against: The critic's case starts with what the tools cannot do. A spell-checker sees that *their* is a real word and says nothing, even when the writer meant *there*; it spots patterns, not meanings. Grammar tools offer guesses dressed as rules, and a writer who accepts them all stops knowing why their own sentences are right. This section's own definition of control answers the claim directly: a text shows control when the writer can give a reason for every choice. A writer who outsourced the reasons to a tool could not do that — and could not defend the text as their own.

Position (sample): The tools have changed proofreading but not made it a waste of time. They are a first pass, not the pass: they find candidates for attention and a careful reader decides. The claim mistakes a useful sieve for a judge. The honest limit of my position is that it costs time not everyone has — but the answer to that is to proofread less and better, on the sentences that carry the argument, not to hand the decisions over.

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 reasons, honest limits.

Q12 — model feedback on the poem's last line.

The last line makes the water into a second character — everything before it is the swimmer giving, and then the water gives back. At *gives me back the wall* I felt the race end as a kind of exchange, not just a finish — as if the water had been testing her all along and now handed something over. For an audience, I think the choice pays off the repetition of *the water* in the two lines before: by the third mention the water already feels like somebody, so the gift lands. One possible move, if you wanted the ending softer: *and the water lets me find the wall* — less of a handover, more of a permission. But the gift is the stronger ending, and it is yours to keep or lose.

The feedback names the place, reports the effect, evaluates the potential effect on an audience, offers a move, and leaves the decision with the writer — the whole protocol in one paragraph.

Q13 — what a strong group discussion contains.

- Each member naming a device and evaluating its potential effect on an audience — not “I liked it” but “a reader meets this, and it does this”.
- The repetition of *same* noticed: it builds Tuesday into a ritual, so the day the ritual breaks matters.
- The turn discussed: the ducks standing *with* Ed reverses who is keeping whom company, and the discussion should say what that reversal does for a reader’s feeling about Ed.
- The final line heard two ways and compared: as humour, and as something quieter — Ed’s habit of taking silence for agreement, which says as much about Ed as about the ducks.
- A final group judgement with reasons. A strong one is defensible either way: the strongest choice is the turn, because it changes who the story is about; or the final line, because it leaves the reader doing the same thing Ed does — reading silence as company.

Q14 — what a strong closing reflection contains.

- One lens chosen and proved with a real example from the student’s own writing — the lens named, the before and after shown or described.
 - One habit carried forward, stated as a watch-point: “I will check every paragraph against the shuffle test before I call a draft finished.”
 - One honest difficulty with a move attached: “Repetition for effect still fools me — I cut the good kind with the bad. Next time I will use the test from part 4: what changes because this is here?”
 - No distant-future talk, no generalities, no praise of the section itself. The task is self-knowledge about a process, evidenced from the student’s own texts.
-

Section 5E · English 9 · Curriculum reference: VC2E9LY09 (“review and edit their own texts and the texts of others to improve clarity, coherence and control over content, organisation, paragraphing, sentence structure, vocabulary and multimodal elements, and reflect on these processes”), drawing on VC2E9LY09.E01, VC2E9LY09.E02 and VC2E9LY09.E03. All texts, drafts, poems, transcripts and passages in this section were written for this book.

C5 — Chapter 5 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 C5 · Chapter 5 check-in · Chapter 5 booklet, after Section 5E

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

Chapter/topic coverage: Chapter 5 — Literacy: analysing, evaluating, creating (Sections 5A–5E)

Codes assessed: VC2E9LY05 · VC2E9LY06 · VC2E9LY07 · VC2E9LY08 · VC2E9LY09

Name: _____ Date: _____

Total marks	20
Section structure	Section A — Values, beliefs and attitudes (4 marks) · Section B — Organising ideas (4 marks) · Section C — Comparing across texts (4 marks) · Section D — Constructing a point of view (4 marks) · Section E — Reviewing and editing (4 marks)
Guidance time	25 minutes — about 1¼ minutes per item, plus reading time for the supplied texts
Conditions	Class check, not an exam. Closed book. All stimulus texts are supplied in this paper. Runs online (H5P, auto-marked) or on paper.
Permitted materials	Pen or pencil only.
Reading support	Your teacher may read any question or supplied text aloud to you.

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

Section A — Values, beliefs and attitudes (4 marks)

Questions 1–4 assess VC2E9LY05. Read the campaign speech, then answer Questions 1–4.

Campaign speech — community meeting, Greenfern town hall (*original text written for this book*)

Close Elm Street to cars — let our students walk in safety · Ruby Quinn, Year 9

Good evening. Every child deserves to arrive at school safe. That is the value our campaign starts from, and it will not move.

Each morning, about two hundred students cross Elm Street between reversing cars and delivery vans. We believe that road belongs to the students who walk it, not to the traffic that cuts through it. Some people say the closure is too much trouble for drivers. Is two minutes of a driver's time worth more than a child's safety?

We are not asking for a favour. We are asking for safety, fairness and common sense. The council has had nine months to act, and nine months is nine months too long. Close the street at drop-off and pick-up. Let the students walk.

Question 1 (1 mark) — multiple choice

Which value is **explicit** in the speech — stated word-for-word?

- A. That every child deserves to arrive at school safe.
- B. That drivers are always careless near school gates.
- C. That the council will vote for the closure next month.
- D. That walking to school is faster than driving.

Question 2 (1 mark) — mark the words

Mark (underline) the **one** sentence that makes the campaign's **belief** explicit — stated word-for-word as what the campaign holds to be true.

Question 3 (1 mark) — multiple choice

What attitude towards the council is made explicit in the speech?

- A. Frustration — the council has had nine months to act, and the speaker says that is too long.
- B. Gratitude — the council has already fixed the crossing problem.
- C. Doubt — the speaker is not sure the closure would work.
- D. Amusement — the speaker is joking about the council's delay.

Question 4 (1 mark) — matching

Match each quoted feature from the speech with the attitude it expresses. Online, drag each line to its attitude. On paper, write the number of the attitude beside each line.

Line	Attitude
(i) "Is two minutes of a driver's time worth more than a child's safety?" — rhetorical question	1. Frustration with delay — the speaker has had enough of waiting.
(ii) "We are not asking for a favour. We are asking for safety, fairness and common sense." — rule of three	2. Urgency — pressing the audience to agree there is only one answer.
(iii) "nine months is nine months too long" — repeated, loaded phrase	3. Determination — a firm, confident stance, not a request.

Section B — Organising ideas (4 marks)

Questions 5–8 assess VC2E9LY06. A student is writing a letter to the council supporting the Elm Street closure. The five sentences of her main paragraph are scrambled below.

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

Drag the five sentences into the order of one well-built paragraph. On paper, write the letters in order on the line below.

- A. In the school's own survey last term, forty-one cars an hour passed the gate during the drop-off window.
- B. Elm Street at drop-off time is the most dangerous hour of our school day.
- C. That mix of traffic and children turns a short walk into something parents fear.
- D. Cars reverse, circle and cut through the crossing while students move between them on foot.
- E. That is why the street should close to cars during drop-off and pick-up.

Order: _____ , _____ , _____ , _____ , _____

Question 6 (1 mark) — multiple choice

The letter places these two sentences side by side — a juxtaposition: “The crossing supervisor waves twenty students across in one careful minute. In that same minute, forty-one cars push through the gap.” What is the main effect of this juxtaposition?

- A. It sets one slow, careful scene against one busy, crowded scene so the clash between them stands out to the reader.
- B. It shows that the crossing supervisor works too slowly.
- C. It proves that every car stops when it is asked to.
- D. It suggests the students enjoy watching the traffic.

Question 7 (1 mark) — multiple choice

Ruby’s first draft opened with her contention and put the 8:45 am street scene at the end. In her second draft she reversed the order: the scene opens, and the contention follows it. What does this reordering mainly gain?

- A. The reader lives the problem first, so the contention lands with the scene behind it — the opening position is a power position.
- B. The letter becomes shorter, because scenes take fewer words than contentions.
- C. The contention is no longer needed, because a scene makes the point by itself.
- D. The council must answer a scene but may ignore a contention.

Question 8 (1 mark) — matching

Ruby’s letter has four paragraphs. Match each paragraph description with its role in the letter. Online, drag each paragraph to its role. On paper, write the number of the role beside each paragraph.

Paragraph	Role
(i) Paragraph 1 gives the letter’s main idea in one sentence: “Elm Street should close to cars at drop-off and pick-up.”	1. Closing paragraph — restates the line of the letter and names an action.
(ii) Paragraph 2 gives the school’s traffic count and quotes the crossing supervisor.	2. Topic paragraph — gives the main idea up front.
(iii) Paragraph 3 states the drivers’ case — the detour — and answers it.	3. Evidence paragraph — offers countable support.
(iv) Paragraph 4 ends: “Vote for the closure on 22 September, and let our students walk.”	4. Paragraph for the other side — names the opposing case, then answers it.

Section C — Comparing across texts (4 marks)

Questions 9–12 assess VC2E9LY07. Read both texts, then answer Questions 9–12. Both texts are about the same proposal.

Text 1 — letter to the editor, *The Greenfern Observer* (original text written for this book)

I have watched Elm Street from my front window for twenty-one years. In that time, the traffic has grown and the footpath has not. Last term the school’s own survey counted forty-one cars an hour through the drop-off window, while children waited in pairs to cross. The council says a detour is enough. However, a detour moves the problem; it does not fix it. Close the street at drop-off and pick-up, and give the children their own road back.

F. Osei, Elm Street resident

Text 2 — media statement, *Greenfern City Council* (original text written for this book)

The council understands the community's concern about safety outside Greenfern Secondary. A full closure of Elm Street would push about 900 vehicles a day onto nearby streets and add, on our figures, two minutes to each trip. Instead, the council will fund a raised crossing and new lights by 30 November 2026. Safety and access can be balanced. A full closure is not the only way to protect students.

Question 9 (1 mark) — multiple choice

What can a reader infer from reading both texts together?

- A. Both writers agree the street is busy and unsafe at drop-off time; they disagree about what should be done about it.
- B. The writers disagree about whether any cars use Elm Street at all.
- C. The letter writer works for the council.
- D. The council has refused to spend any money on Elm Street.

Question 10 (1 mark) — fill in the blank

Choose the best **neutral** summary of Text 2 — one that gives the key idea, the opinion and who holds it, and the evidence named, without adding your own side.

The best neutral summary of Text 2 is: _____

Word box: *The council says a full closure would push 900 vehicles a day onto nearby streets and offers a raised crossing and new lights by 30 November instead · The council has finally done something sensible about Elm Street · The council's plan is useless, and the street should close today · Traffic on Elm Street is heavier than it has ever been*

Question 11 (1 mark) — multiple choice

Which question is the most useful **point of comparison** across the two texts?

- A. What does each writer say the street is for — the students, or the traffic too?
- B. Which writer uses more words in total?
- C. Do the two writers know each other?
- D. Which text was published first?

Question 12 (1 mark) — multiple choice

Text 2 offers evidence for its case: the detour “would add, on our figures, two minutes to each trip”. Which question most tests that evidence?

- A. Where do the council's two-minute figures come from, and have they been checked at real drop-off times?
- B. Does the council enjoy hearing from residents?
- C. Are there more than 900 residents in Greenfern?
- D. Has the letter writer signed any other petitions?

Section D — Constructing a point of view (4 marks)

Questions 13–16 assess VC2E9LY08. A student is writing an opinion piece supporting the Elm Street closure for the school paper. Help build the piece.

Question 13 (1 mark) — multiple choice

Which sentence works best as the piece's **contention** — its main claim, stated early in one clear sentence?

- A. Elm Street should close to cars during drop-off and pick-up so students can walk to school in safety.

- B. Traffic near schools can be a tricky topic with many different sides to it.
- C. In this piece I am going to write about Elm Street and some of the things happening there.
- D. Cars, vans, bikes, students, teachers, parents and crossing supervisors all share one narrow street at 8:45 each morning.

Question 14 (1 mark) — matching

Match each piece of evidence with the contention it supports. Online, drag each evidence to its contention. On paper, write the number of the contention beside each evidence.

Evidence	Contention
(i) “In last term’s survey, forty-one cars an hour passed the gate while students waited in pairs to cross.”	1. Elm Street should close to cars during drop-off and pick-up.
(ii) “Closing the street would push about 900 vehicles a day into side streets that have no lights.”	2. Elm Street should stay open to cars.
(iii) “A raised crossing would let students cross safely without closing the road to traffic.”	

Question 15 (1 mark) — drag the words (ordering)

The student has planned four paragraph plans for the piece. Drag them into the order they should appear. On paper, write the letters in order on the line below.

- A. Paragraph 3 — meet the strongest case against the closure, the detour, and answer it with the survey’s count.
- B. Paragraph 1 — open with the contention in one clear sentence, then the scene at the gate at 8:45 am.
- C. Paragraph 4 — close by asking the council to vote for the closure on 22 September.
- D. Paragraph 2 — give the evidence: forty-one cars an hour, and students crossing in pairs.

Order: _____ , _____ , _____ , _____

Question 16 (1 mark) — fill in the blank

Complete the student’s sentence with the connective that names the relationship between the two ideas.

The council says a detour will add only two minutes. _____ , those extra cars would fill side streets where younger students walk home.

Word box: *However · For example · Similarly · Since*

Section E — Reviewing and editing (4 marks)

Questions 17–20 assess VC2E9LY09. Read the draft, then answer Questions 17–20. The draft is from a student blog post about the campaign.

Draft — student blog post (*original text written for this book*)

The council will vote on the closure on 22 September that is the night our street’s future will be decided. Our campaign has grown heaps over the past month and stuff like that. Students, families and teachers all agree the gate is dangerous.

Question 17 (1 mark) — mark the words

Mark (underline) the **one** sentence in the draft that is a **run-on** — two sentences joined together with no punctuation or joining word between them.

Question 18 (1 mark) — fill in the blank



Choose the best repair of the sentence you marked.

Word box: *The council will vote on the closure on 22 September. That is the night our street's future will be decided.*
· *The council will vote on the closure on 22 September, that is the night our street's future will be decided.* · *The council will vote on the closure on 22 September that is the night.* · *The council will vote.*

Best repair: _____

Question 19 (1 mark) — multiple choice

The sentence “Our campaign has grown heaps over the past month and stuff like that” is vague filler. Which revision is the **most effective** — clearest on first reading?

- A. Our campaign has grown: two hundred signatures in three weeks, and forty students at last week's meeting.
- B. Our campaign has grown heaps and heaps over the past month.
- C. Our campaign is very, very big now.
- D. Our campaign has grown, which is nice.

Question 20 (1 mark) — multiple choice

A student fixes the run-on and the vague sentence **before** checking spelling and capital letters. Why does that order matter?

- A. Big fixes to meaning and structure come first, because moving or rewriting sentences can undo small fixes; proofreading is the last pass.
 - B. Spelling must always come first, because small errors hide big ones.
 - C. The order does not matter, as long as everything is fixed by the end.
 - D. Proofreading is the only pass that changes a text's meaning.
-

END OF C5 — CHAPTER 5 CHECK-IN

C5 — Chapter 5 check-in · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. Section D carries the exemplar plan and model paragraph required by the P2 exemplar rule.

Instrument C5 · English Level 9 (Year 9) · Chapter 5 (Sections 5A–5E) Codes assessed: VC2E9LY05 · VC2E9LY06 · VC2E9LY07 · VC2E9LY08 · VC2E9LY09

Objective key (all 20 items)

Q	Section / family	Key	CD
1	A · MC	A — that every child deserves to arrive at school safe; the speaker states it word-for-word and names it the campaign’s starting value	VC2E9LY05
2	A · MW	Mark We believe that road belongs to the students who walk it, not to the traffic that cuts through it. — the one sentence that makes the campaign’s belief explicit	VC2E9LY05
3	A · MC	A — frustration; “nine months is nine months too long”	VC2E9LY05
4	A · MA	(i) → 2 (rhetorical question: urgency, pressing the audience to agree); (ii) → 3 (rule of three: determination, a firm stance); (iii) → 1 (repeated loaded phrase: frustration with delay)	VC2E9LY05
5	B · DT	Full sequence: B, D, A, C, E — topic → development → evidence → effect → closing	VC2E9LY06
6	B · MC	A — one slow, careful scene set against one busy, crowded scene; the clash stands out	VC2E9LY06
7	B · MC	A — the reader lives the problem first; the opening is a power position	VC2E9LY06
8	B · MA	(i) → 2 (topic paragraph); (ii) → 3 (evidence paragraph); (iii) → 4 (paragraph for the other side); (iv) → 1 (closing paragraph)	VC2E9LY06
9	C · MC	A — both writers agree the	VC2E9LY07

Q	Section / family	Key	CD
		street is busy and unsafe; they disagree about what to do	
10	C · CB	The council says a full closure would push 900 vehicles a day onto nearby streets and offers a raised crossing and new lights by 30 November instead (closed dropdown; no alternative accepted)	VC2E9LY07
11	C · MC	A — what each writer says the street is for: a point of comparison about the texts' claims	VC2E9LY07
12	C · MC	A — ask where the figures come from and whether they hold at real drop-off times	VC2E9LY07
13	D · MC	A — one clear claim, stated early; the others sit on the fence, announce the topic, or set a scene	VC2E9LY08
14	D · MA	(i) → 1 (the survey count supports closure); (ii) → 2 (detour cost supports staying open); (iii) → 2 (the raised crossing is the alternative to closure)	VC2E9LY08
15	D · DT	Full sequence: B, D, A, C — contention and scene → evidence → strongest opposing case met and answered → close with the action	VC2E9LY08
16	D · CB	However (contrast; closed word box, no alternative accepted)	VC2E9LY08
17	E · MW	Mark The council will vote on the closure on 22 September that is the night our street's future will be decided. — two sentences fused with no punctuation or joining word	VC2E9LY09
18	E · CB	The council will vote on the closure on 22 September. That is the night our street's future will be decided. (closed	VC2E9LY09

Q	Section / family	Key	CD
		dropdown; the comma version is a comma splice — the run-on again)	
19	E · MC	A — countable detail replaces vague filler; clearest on first reading	VC2E9LY09
20	E · MC	A — meaning and structure first, proofreading last; the three passes run in a fixed order	VC2E9LY09

Why the keys are right — brief notes

Q1. 5A’s definitions: a value is what a text treats as important, and **explicit** means stated word-for-word, quotable. The speaker says “Every child deserves to arrive at school safe” and then names it “the value our campaign starts from” — the value is explicit and self-labelled. B is never said (no claim about all drivers); C is a prediction the speech does not make, and it is not a value; D is not in the speech at all.

Q2. A belief is what the text holds to be true (5A). The sentence beginning “We believe...” is the one place the campaign’s belief is stated word-for-word. “Every child deserves...” is the value; “nine months...” is the attitude; “Some people say...” voices the other side.

Q3. Attitude is a settled stance (5A), and here it is explicit: the council “has had nine months to act, and nine months is nine months too long” — frustration, plainly stated. Nothing in the speech thanks the council (B), doubts the plan (C) or jokes (D).

Q4. Each feature carries an attitude (5A’s toolkit): the rhetorical question presses the audience to the only answer the speaker allows — urgency; the rule of three (“safety, fairness and common sense”) lands like a firm, determined stance, not a request; the repeated, loaded “nine months” phrase carries frustration with delay.

Q5. 5B’s five paragraph jobs in order: **B** is the topic sentence (the main idea up front); **D** develops it (what actually happens at the crossing); **A** is the evidence (the school’s count); **C** is the effect (what that mix does to parents); **E** is the closing (the claim the paragraph has earned). Any other order breaks the jobs: evidence before topic leaves the paragraph without its point; closing before effect claims what has not yet been built.

Q6. Juxtaposition places two things side by side so the reader notices the difference (5B): one careful minute of crossing against forty-one cars in the same minute. Nothing says the supervisor is slow (B), nothing proves cars obey (C — the cars “push through”), and nothing suggests enjoyment (D).

Q7. 5B’s sequence work: scene-first (the second draft’s order) makes the reader live the problem before the claim lands, and the opening is a power position — space on the page marks what matters. Reordering changes no word count (B); the contention is still needed — a scene alone does not state a claim (C); and the council answers claims, not scenes (D).

Q8. The five jobs applied to whole paragraphs (5B): paragraph 1 gives the main idea up front — topic; paragraph 2 offers countable support — evidence; paragraph 3 names the opposing case and answers it — the other side; paragraph 4 restates the line of the letter and names an action — closing.

Q9. Compare across texts (5C): Text 1 wants closure, Text 2 offers lights and a raised crossing instead — different solutions. But both treat the street as busy and unsafe at drop-off (Text 1’s count, Text 2’s “the community’s concern about safety”). The writers agree cars use the street (B is contradicted by both texts); nothing places the letter writer inside the council (C); and Text 2 promises funded works, contradicting D.

Q10. A neutral summary carries the key idea, the opinion **and who holds it**, and the evidence named (5C’s grid): the keyed option does all three (“The council says...”, 900 vehicles, raised crossing and lights by 30 November). “Finally

done something sensible” adds the reader’s own verdict; “useless” imports the opposite side; and “heavier than it has ever been” claims a comparison Text 2 never makes.

Q11. A useful point of comparison is about what the texts claim and how they frame the issue (5C): what each writer says the street is for. Word count, acquaintance and publication order are surface or unanswerable from the texts — they compare nothing about meaning.

Q12. 5C’s evidence check asks what is offered, how strong it is, and **what would test it**. The two-minute figures are the council’s own (“on our figures”); asking where they come from and whether they were checked at real drop-off times is the question that most tests them. The other questions test nothing about the evidence.

Q13. A contention is the main claim stated early in one clear sentence (5D). A does exactly that. B sits on the fence (“tricky topic, many sides”); C announces the topic without taking a position; D sets a scene with no claim in it.

Q14. Evidence must be matched to the contention it actually supports (5D). The survey count of cars against waiting students supports closure (1). The detour’s cost in displaced vehicles supports keeping the street open (2). The raised crossing is the council’s alternative **to** closure — it supports staying open while improving safety (2).

Q15. 5D’s argument shape: the contention goes early (B, with the scene that earns attention), the supporting evidence follows (D), the strongest opposing case is met and answered before the close (A), and the conclusion summarises the line and calls for the action (C). Any other order breaks the shape: answering a counter-argument before stating the case answers nothing.

Q16. The connective must name the relationship between the ideas (5D; 1D’s connective jobs). The council minimises the detour (“only two minutes”); the writer’s next idea pushes back against it — contrast, so **However**. *For example* would need an instance, *Similarly* would need agreement, *Since* would need a reason.

Q17. A run-on is two sentences joined with no punctuation and no joining word (5E). The keyed sentence fuses the vote’s date and the “that is the night...” sentence into one. The vague sentence is a clarity fault (Q19) but has one clause only; the final sentence is clean.

Q18. The full-stop repair is best: the two ideas stand alone, and the second sentence’s “That” already carries the link (5E’s repair menu: full stop when no joining word names the relationship). The comma version is a comma splice — the run-on again with weaker glue. The third option drops “our street’s future will be decided”; the fourth drops the date’s meaning.

Q19. Clarity is what the reader takes in the first time (5E). Option A replaces filler (“heaps... and stuff like that”) with countable detail — two hundred signatures, forty students — and reads clear in one pass. B repeats the filler three times; C swaps one vague word for another; D adds a feeling, not a fact.

Q20. The three passes run in a fixed order — reviewing, then editing, then proofreading (5E) — because big fixes to meaning and structure can delete or move the small fixes; doing them last would waste them. B reverses the order; C denies the order the section teaches; D is wrong — proofreading is the pass that changes **nothing** about meaning.

Model answer — Section D exemplar plan and model paragraph (P2)

The LY08 row of TOC §7.3 requires an exemplar plan and a model paragraph. Both are built from the Section D scaffold, on the campaign topic.

Exemplar paragraph plan (the keyed order of Q15, B → D → A → C):

1. **Paragraph 1 — contention and scene.** Open with the contention in one clear sentence — “Elm Street should close to cars during drop-off and pick-up so students can walk to school in safety.” — then the 8:45 am scene at the gate: reversing cars, students crossing in pairs, the crossing supervisor’s raised hand.
2. **Paragraph 2 — evidence.** The school’s survey: forty-one cars an hour through the drop-off window; students waiting in pairs to cross; the crossing supervisor’s own words as a named source.
3. **Paragraph 3 — the other side, met and answered.** The council’s detour case (“two minutes to each trip”), answered with the displaced cars filling side streets that have no lights, where younger students walk home.

4. **Paragraph 4 — close with the action.** Ask the council to vote for the closure on 22 September; end on the campaign’s value: “Let the students walk.”

Model paragraph — paragraph 3, the paragraph that meets the counter-argument (the Q16 connective sits here):

Some people say a detour is enough. However, a detour moves the problem; it does not fix it. The council says the detour will add only two minutes to each trip, but those extra cars would fill the side streets where younger students walk home, and those streets have no lights. Our survey counted forty-one cars an hour at one gate; a detour simply spreads those forty-one cars across the neighbourhood. A problem shared across three streets is not a problem solved.

Notice the shape the paragraph proves: the strongest opposing case is stated fairly, the connective names the turn against it, the answer uses evidence rather than feeling, and the last sentence links back to the contention.

Worked alternative (6.6 — choice-among-voicings). The same plan can open scene-first, letting the scene carry the contention in:

At 8:45 on a Tuesday morning, Elm Street is a knot of reversing cars and moving children, and the crossing supervisor’s hand goes up twenty times before the bell. That knot has a simple answer. Elm Street should close to cars during drop-off and pick-up, so every student can walk the last hundred metres in safety.

Both openings satisfy the plan; the choice between them is a voice choice, not a correctness choice — which is why Section B’s Q7 tests what the reordering gains.

Coverage map (per-item CD codes)

CD	Items in C5
VC2E9LY05	Q1, Q2, Q3, Q4
VC2E9LY06	Q5, Q6, Q7, Q8
VC2E9LY07	Q9, Q10, Q11, Q12
VC2E9LY08	Q13, Q14, Q15, Q16
VC2E9LY09	Q17, Q18, Q19, Q20

All five CDs named in TOC §7.7 for C5 are evidenced at four marks each (DJB-4: full 4-per-CD coverage). Total: 20 marks.