

English Level 9

End-of-level review, observation records and solutions

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B1 — Reading and Viewing benchmark

This is a school-designed benchmark. It is not a VCAA instrument, and it is not a NAPLAN test — it is shaped like one at format level only (quiet test conditions, timed units of self-contained texts, objective items). Achievement in the Victorian Curriculum is reported against the Level 9 achievement standard, not against a mark on this paper.

Instrument B1 · Reading and Viewing benchmark · Assessment booklet, mid-year

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

Chapter/topic coverage: Cumulative — the reading and viewing aspects of Chapters 1–5: Language (structure, sentence craft, symbols, abstract nouns, punctuation), Literature (representation, devices, aesthetic qualities) and Literacy (word work, texts in context, comparing texts, argument)

Codes assessed: VC2E9LA03 · VC2E9LA05 · VC2E9LA06 · VC2E9LA07 · VC2E9LA09 · VC2E9LE01 · VC2E9LE03 · VC2E9LE04 · VC2E9LE05 · VC2E9LY03 · VC2E9LY04 · VC2E9LY05 · VC2E9LY06 · VC2E9LY07

Name: _____ Date: _____

Total marks	30
Section structure	Unit 1 — Imaginative text (10 marks) · Unit 2 — Informative text (10 marks) · Unit 3 — Persuasive text (10 marks)
Guidance time	40 minutes — about 1½ minutes per item, including reading time for the supplied texts
Conditions	Benchmark paper. Quiet test conditions. Closed book. All stimulus texts are supplied in this paper. Runs online (H5P, auto-marked) or on paper. No student sits more than one instrument per sitting.
Permitted materials	Pen or pencil only. No dictionary.
Reading support	This is a timed reading benchmark; texts are read silently. Adjustments documented in a student's learning plan apply.

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).

Unit 1 — Imaginative text (10 marks)

Read the short story, then answer Questions 1–10. Question 7 also uses the described film still below the story.

The last of the light (*original text written for this book*)

The workshop door gave its one low note when Calla opened it, the same note it had given every Saturday of her life. Inside, the light came through the high window in one slow gold piece. Dust hung in it like something poured slowly.

Her grandfather's bench stood where it had always stood, worn shiny at the edges where his hands had worked. Every tool had its place on the wall. Every jar had its label, written small and neat. Nothing here was wasted, and nothing was in a hurry.

Hal set the last plane on the shelf beside the others. The old tool slept there with them now, its work done. "Sixty years," he said. "Give or take."

Calla ran her thumb along the bench's edge. Somewhere under the shine, her name was carved, the summer she turned seven. She almost said it — almost asked if they could keep the bench, just the bench — but the truck was already turning in the lane outside, and some questions are only worth asking when there is still time for the answer.

They carried the jars out first, then the small tools, then the wood that was left. The room grew emptier and emptier, and still neither of them said much. At the door, Hal stopped. He put one hand flat on the frame, the way you hold a hand that you are not ready to let go of.

The workshop door gave its one low note. The last of the light.

Question 1 (1 mark) — multiple choice

What do the worn-shiny edges of the bench and the labelled jars mainly show the reader?

- A. That Hal's working life has been built on care, use and keeping things.
- B. That Hal plans to sell everything before the move.
- C. That Calla dislikes the workshop and wants it gone.
- D. That the tools are too old to be used again.

Question 2 (1 mark) — matching

Match each quoted line from the story with its effect. Online, drag each line to its effect. On paper, write the number of the effect beside each line.

Line	Effect
(i) "Dust hung in it like something poured slowly." — simile	1. It makes the goodbye feel like parting from a person.
(ii) "The old tool slept there with them now" — personification	2. It makes the air of the room feel slow and held.
(iii) "He put one hand flat on the frame, the way you hold a hand that you are not ready to let go of." — comparison	3. It treats the tool as a resting worker whose working life is over.

Question 3 (1 mark) — multiple choice

Which aesthetic quality does the story mainly build?

- A. A sense of stillness — the scene is held, slowed and kept quiet.
- B. A sense of tension — the reader expects something to go wrong.
- C. A sense of humour — the scene is played for laughs.
- D. A sense of beauty — the writer's main work is making the workshop lovely.

Question 4 (1 mark) — fill in the blank

Complete the sentence with the quoted line that does most to build the quality named in Question 3.

The quality in Question 3 is built most by the line: _____

Word box: "Dust hung in it like something poured slowly." · "Give or take." · "Every jar had its label, written small and neat." · "the truck was already turning in the lane outside"

Question 5 (1 mark) — multiple choice

Which choice in the story most shapes the reader to feel that the bench — this particular bench — should have stayed?

- A. The detail that Calla's name is carved under the shine, the summer she turned seven.

- B. The detail that the truck is already turning in the lane.
- C. Hal's words: "Sixty years. Give or take."
- D. The labelled jars on the wall.

Question 6 (1 mark) — multiple choice

The story ends with the words "The last of the light." — a sentence fragment, left incomplete on purpose. What is the main effect of this fragment?

- A. It stops the reader on one held image, freezing the moment the workshop closes for good.
- B. It shows that Calla has forgotten how to finish a sentence.
- C. It speeds the reader past the ending to the next page.
- D. It proves the light had gone out days earlier.

Question 7 (1 mark) — multiple choice

Question 7 uses the described film still.

Described film still — a film version of the scene (*description written for this book*)

The still shows the empty workshop in deep late-autumn amber light. One jar sits alone on the bench. In the film's sound design, the only sound is the gate's one low creak, heard again and again.

In the taught symbol system, late autumn carries change and loss, and a recurring sound can deepen a mood. What do the amber autumn light and the repeated gate creak mainly convey in this still?

- A. Change and loss — the season of leaving, with the recurring gate sound deepening the mood of saying goodbye.
- B. Danger — the amber light warns Calla away from the workshop.
- C. A new beginning — the still points forward to spring.
- D. Celebration — the repeated sound marks a festival.

Question 8 (1 mark) — multiple choice

The story opens with the workshop door's "one low note" and closes with the same note. What does this circular structure mainly do?

- A. It lets the ending answer the beginning, so the reader feels one age of the workshop closing.
- B. It saves the writer from inventing a new ending.
- C. It suggests the door is broken and needs repair.
- D. It shows that Calla cannot remember the day correctly.

Question 9 (1 mark) — multiple choice

In this sentence, what is the dash doing?

"She almost said it — almost asked if they could keep the bench, just the bench — but the truck was already turning in the lane outside."

- A. Holding the question Calla never asks inside the sentence, so the reader feels it before the truck cuts in.
- B. Replacing a full stop at the end of the sentence.
- C. Introducing a list of the things Calla said.
- D. Marking the exact words of Hal's reply.

Question 10 (1 mark) — multiple choice

The story mixes long, slow sentences with very short ones (“Give or take.” “The last of the light.”). Why does sentence length vary like this?

- A. The long sentences slow the reader to the room’s pace; the short ones land the moments that matter.
 - B. Short sentences show that Hal is angry with Calla.
 - C. Long sentences hide the writer’s opinion from the reader.
 - D. Sentence length is a habit, not a choice.
-

Unit 2 — Informative text (10 marks)

Read the feature article, the sidebar letter and the photo caption, then answer Questions 11–20.

The night bus that Greenfern asked for *(original text written for this book)*

Feature, The Greenfern Observer

Greenfern’s first night bus has carried about 460 passengers a weekend since it started running six months ago, and the transit authority now says the trial’s early success has made the case for a permanent route.

Route N1 runs Thursday to Saturday nights, from 11 pm to 2 am, between the station and the east-side suburbs. Before the trial, the last bus left at nine. Students finishing weekend jobs, nurses coming off late shifts and families meeting the train had no public way home. The council heard that complaint for three years.

The trial’s numbers came from the transit authority’s own count (Greenfern Transit Authority, 2026). Two-thirds of riders were under twenty-five. Most trips started after midnight. “We planned for a quiet service,” the route manager said. “The demand rewrote the plan.”

The decision now belongs to the council. A permanent route would need funding in next year’s budget, and councillors have asked for a full report before the vote.

Sidebar — passenger’s letter, received by *The Greenfern Observer* *(original text written for this book)*

I have worked Saturday nights at the hospital for two years, and before Route N1 I paid for a ride home every week. The night bus gave me back that money and an hour of my evening. Some say the bus is only for young people going out. I am fifty-three, and I am not going out; I am coming home.

P. Heller, Greenfern

Photo caption *(original text written for this book)*

Route N1 staff will learn next month whether the trial continues.

Question 11 (1 mark) — multiple choice

Which detail does the article offer **first** as evidence that the trial has worked?

- A. The passenger count — about 460 passengers a weekend since the service started.
- B. The route’s running hours — Thursday to Saturday nights.
- C. The route manager’s quote about planning.
- D. The council’s request for a full report.

Question 12 (1 mark) — fill in the blank

The route manager says: “We planned for a quiet service. The demand rewrote the plan.” Which earlier sentence in the article supplies the evidence the manager is summing up?

The evidence is: _____

Word box: “Greenfern’s first night bus has carried about 460 passengers a weekend since it started running.” · “Route N1 runs Thursday to Saturday nights.” · “Before the trial, the last bus left at nine.” · “The council heard that complaint for three years.”

Question 13 (1 mark) — multiple choice

Which question is the most useful **point of comparison** across the article and the sidebar letter?

- A. How does each text prove the bus matters — with counted numbers, or with one working life?
- B. Which text uses more paragraphs?
- C. Does the letter writer know the route manager?
- D. Which text was written first?

Question 14 (1 mark) — fill in the blank

Choose the best **neutral** summary of the sidebar letter — one that gives the key idea, the opinion and who holds it, without adding your own side.

The best neutral summary is: _____

Word box: *The writer, a hospital worker, says the night bus saved her fares and an hour of her evening, and rejects the idea that the service is only for young people going out · The night bus is clearly the best decision the council has ever made · The letter proves that hospitals need their own bus routes · Some people say the bus is only for young people, and they are right*

Question 15 (1 mark) — multiple choice

The article’s third paragraph rests on the transit authority’s own count. Which question most tests that evidence?

- A. Does the count cover all six months of the trial, or only the first weeks when the service was new?
- B. Does the transit authority enjoy publishing reports?
- C. Are there more than 460 residents in Greenfern?
- D. Has P. Heller written to the Observer before?

Question 16 (1 mark) — mark the words

The photo caption carries exactly **one** misspelled word — a real word used for the wrong meaning. Without being told where it is, find and mark (underline) that word.

Question 17 (1 mark) — fill in the blank

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

Word box: *whether · weather · wither*

Route N1 staff will learn next month _____ the trial continues.

Question 18 (1 mark) — multiple choice

The article’s first paragraph packs the numbers and the demand into the noun group “the trial’s early success”. What is that abstract noun group mainly doing?

- A. Compressing the earlier evidence into one idea, and connecting it to the claim that follows — the case for a permanent route.
- B. Introducing a new statistic the reader has not seen.
- C. Quoting the route manager’s exact words.

D. Setting a condition for the council's vote.

Question 19 (1 mark) — drag the words (ordering)

Four sentences of a short version of the article are scrambled below. Drag them into the order that restores the article's coherence. On paper, write the letters in order on the line below.

- A. Before the trial, the last bus left at nine, and students, nurses and families had no public way home.
- B. Greenfern's first night bus has carried about 460 passengers a weekend since it started running six months ago.
- C. The decision now belongs to the council: a permanent route would need funding in next year's budget.
- D. The trial's numbers came from the transit authority's own count; two-thirds of riders were under twenty-five.

Order: _____ , _____ , _____ , _____

Question 20 (1 mark) — multiple choice

What can a reader infer from reading the article and the sidebar letter together?

- A. The service is meeting a need that existed before it ran — the complaint was three years old, and the letter writer paid for rides for two years.
 - B. The letter writer disagrees with the article about everything.
 - C. The night bus carries only hospital staff.
 - D. The council has already voted for a permanent route.
-

Unit 3 — Persuasive text (10 marks)

Read the opinion piece and the public notice, then answer Questions 21–30. Both texts respond to the same event.

Keep the Greenfern pool open (*original text written for this book*)

Opinion, The Greenfern Observer · Tessa Coad, swimming instructor

Every child in Greenfern deserves to learn to swim. That is not a slogan; it is a safety fact in a town built around its river.

The council's notice calls the closure "a review". We know what reviews do. In January the pool's lanes are full of children learning to float, and in June the same lanes sit empty under locked doors while the council counts its savings. Is a season of savings worth a generation that cannot swim?

We are not asking for luxury. We are asking for access, safety and fairness. The pool serves three schools and two clubs, and it is the only public pool within forty minutes of town. Families without a car have nowhere else to go.

Some say the building needs work, and they are right: the roof does leak. But a leak is repaired; a lost pool is lost. Fix the roof in stages, keep the lanes open, and let the town keep swimming. The council meets on 15 September. Fill the gallery, and say what the pool gives you.

Public notice — Greenfern City Council (*original text written for this book*)

Greenfern pool will close from 1 October 2026 for a building review. The review will assess the roof, the heating and the cost of running the pool. The council thanks users for their patience. Enquiries: council offices, weekdays 9 am to 5 pm.

Question 21 (1 mark) — multiple choice

Which value is **explicit** in the opinion piece — stated word-for-word?

- A. That every child in Greenfern deserves to learn to swim.

- B. That swimming pools cost too much to run.
- C. That the council will reopen the pool next summer.
- D. That lessons should move to the river.

Question 22 (1 mark) — mark the words

In the opinion piece, mark (underline) **two** places where the language does positioning work: one **question asked for effect**, and one set of words that **pulls the reader in beside the writer**.

Question 23 (1 mark) — fill in the blank

Complete the sentence with the quoted line that carries the writer’s attitude to the council’s word “review”.

The writer’s attitude is clear from the line: _____

Word box: “*We know what reviews do.*” · “*Every child in Greenfern deserves to learn to swim.*” · “*The council meets on 15 September.*” · “*Some say the building needs work.*”

Question 24 (1 mark) — multiple choice

How does the opinion piece treat the strongest opposing case — that the building needs work?

- A. It accepts the case (“they are right: the roof does leak”), then answers it: a leak is repaired, but a lost pool is lost.
- B. It ignores the case completely and never mentions the roof.
- C. It agrees with the case and joins the call to close the pool.
- D. It attacks the people who make the case instead of their reasons.

Question 25 (1 mark) — multiple choice

The piece places these two pictures side by side — a juxtaposition: lanes full of children learning to float in January; the same lanes empty under locked doors in June. What is the main effect of this juxtaposition?

- A. It sets the pool’s use against its closure, so the loss looks larger than the savings.
- B. It shows that swimming is only popular in winter.
- C. It proves the council has already repaired the roof.
- D. It suggests children prefer locked doors.

Question 26 (1 mark) — multiple choice

The piece ends: “Fill the gallery, and say what the pool gives you.” Why is this a strong placement?

- A. The closing position is a power position — the action lands last and stays with the reader.
- B. Every opinion piece must end with exactly these words.
- C. The ending introduces a brand-new argument no one has seen.
- D. The opening and closing must always repeat the same sentence.

Question 27 (1 mark) — matching

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

Choice	Context
(i) The notice says “the council thanks users for their patience”.	1. An opinion piece takes a side openly; that is its job.

Choice	Context
(ii) The opinion piece opens with “Every child in Greenfern deserves to learn to swim”.	2. An official notice stays neutral and polite, whatever it announces.
(iii) The notice gives office hours for enquiries.	3. A notice’s job includes telling readers where to go next.

Question 28 (1 mark) — multiple choice

The opinion piece and the notice respond to the same closure. Which statement is most correct?

- A. They build different representations of the closure because they were made in different contexts for different purposes; neither version is fake.
- B. The notice is less accurate because it carries no feeling.
- C. They build the same representation, because the event is the same.
- D. The opinion piece is the only real account, because it names a writer.

Question 29 (1 mark) — multiple choice

In which paragraph of the opinion piece does the writer meet the strongest opposing case?

- A. The fourth paragraph — “Some say the building needs work, and they are right”.
- B. The first paragraph — “Every child in Greenfern deserves to learn to swim”.
- C. The second paragraph — “The council’s notice calls the closure ‘a review’”.
- D. The third paragraph — “We are not asking for luxury”.

Question 30 (1 mark) — multiple choice

The notice selects dates, building parts and office hours — and never names who loses the pool. What does this selection mainly build?

- A. A neutral, official representation — the closure as a process, not as people losing something.
- B. Evidence that nobody uses the pool.
- C. A sign that the council opposes its own closure.
- D. Proof that the pool cannot be repaired.

END OF B1 — READING AND VIEWING BENCHMARK

B1 — Reading and Viewing benchmark · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. Skill tags follow the NAPLAN taxonomy adopted at format level (TOC 7.1): **L** = locating-and-identifying, **I** = integrating-and-interpreting, **A** = analysing-and-evaluating.

Instrument B1 · English Level 9 (Year 9) · cumulative reading and viewing, Chapters 1–5

Objective key (all 30 items)

Q	Unit · family · skill	Key	CD
1	U1 · MC · L	A — care, use and keeping things	VC2E9LE01
2	U1 · MA · A	(i) → 2 (simile: air slow and held); (ii) → 3 (personification: the tool as a resting worker); (iii) → 1 (comparison: parting from a person)	VC2E9LE04
3	U1 · MC · I	A — a sense of stillness	VC2E9LE05
4	U1 · CB · L	“Dust hung in it like something poured slowly.” (closed dropdown; no alternative accepted)	VC2E9LE05
5	U1 · MC · I	A — the carved name under the shine	VC2E9LE03
6	U1 · MC · A	A — stops the reader on one held image, freezing the moment	VC2E9LA05
7	U1 · MC · I	A — change and loss; the recurring sound deepens the mood of leaving	VC2E9LA07
8	U1 · MC · I	A — the ending answers the beginning; one age closes	VC2E9LA03
9	U1 · MC · A	A — the dash holds the unasked question inside the sentence	VC2E9LA09
10	U1 · MC · A	A — long sentences slow the reader; short ones land the moments	VC2E9LA05
11	U2 · MC · L	A — the passenger count, about 460 a weekend	VC2E9LY06
12	U2 · CB · L	“Greenfern’s first night bus has carried about 460 passengers a weekend since it started running.” (closed dropdown; no alternative accepted)	VC2E9LY06
13	U2 · MC · I	A — counted numbers vs	VC2E9LY07

Q	Unit · family · skill	Key	CD
		one working life	
14	U2 · CB · I	The writer, a hospital worker, says the night bus saved her fares and an hour of her evening, and rejects the idea that the service is only for young people going out (closed dropdown; no alternative accepted)	VC2E9LY07
15	U2 · MC · I	A — does the count cover all six months, or only the first weeks?	VC2E9LY07
16	U2 · MW · L	Mark weather (should be <i>whether</i>)	VC2E9LY03
17	U2 · CB · L	whether (closed word box; no alternative accepted)	VC2E9LY03
18	U2 · MC · A	A — compressing the evidence into one idea and connecting it to the claim that follows	VC2E9LA06
19	U2 · DT · I	Full sequence: B, A, D, C — lead → background → evidence → decision	VC2E9LY06
20	U2 · MC · I	A — the need existed before the service ran	VC2E9LY07
21	U3 · MC · L	A — every child deserves to learn to swim, stated word-for-word	VC2E9LY05
22	U3 · MW · L	Mark exactly two spans: Is a season of savings worth a generation that cannot swim? · We are not asking for luxury. We are asking for access, safety and fairness.	VC2E9LY05
23	U3 · CB · I	“We know what reviews do.” (closed dropdown; no alternative accepted)	VC2E9LY05
24	U3 · MC · I	A — accepts the case, then answers it	VC2E9LY05
25	U3 · MC · A	A — use set against closure; the loss looks larger than the savings	VC2E9LY06
26	U3 · MC · I	A — the closing is a power position; the action lands last	VC2E9LY06
27	U3 · MA · I	(i) → 2 (neutral, polite notice); (ii) → 1 (opinion piece takes a side openly);	VC2E9LY04

Q	Unit · family · skill	Key	CD
		(iii) → 3 (notice tells readers where to go next)	
28	U3 · MC · I	A — different contexts, different representations; neither version is fake	VC2E9LY04
29	U3 · MC · L	A — the fourth paragraph meets the roof case	VC2E9LY06
30	U3 · MC · I	A — a neutral, official representation: the closure as a process	VC2E9LY04

Why the keys are right — brief notes

Q1. Representation is a made thing that carries values (3A). Worn-shiny edges and small neat labels are doors of indirect characterisation: they show a working life built on care, use and keeping. Nothing suggests a sale (B), dislike (C) or uselessness (D) — the tools are packed, not thrown.

Q2. Effects pair meaning with audience (3D). The simile slows the air itself — the room feels held; personification rests the plane like a worker whose shift is over; the hand comparison makes the goodbye feel like parting from a person.

Q3. The taught aesthetic qualities applied: nothing threatens (no tension), nothing is played for laughs (no humour), and the writer’s work is not decoration — the dust, the slow light and the hush **hold** the scene. Stillness is the quality built.

Q4. The evidence cloze: the line that most builds stillness is the dust simile — time itself poured slowly. “Give or take” is character voice; the labels show care; the turning truck is the world pressing in, the opposite of held.

Q5. Positioning language takes the reader by the arm (3C). The carved name — Calla’s own, under the shine, from one named summer — gives this bench a history the reader can feel; that is the choice that shapes us to its side. The truck pressures the moment (B), the quote measures time (C) and the jars show order (D) — none of them argues for the bench staying.

Q6. A fragment left alone stops the reader on one image (2A). “The last of the light.” freezes the moment the workshop closes; it does not speed anything, and its incompleteness is craft, not forgetfulness.

Q7. The taught symbol system (2C): late autumn carries change and loss; a recurring sound is one of the five taught sound choices and deepens mood. Amber autumn light plus the repeated gate creak builds leaving. Nothing warns (B); spring is the symbol of new beginnings, and this is autumn (C); nothing is celebrated (D).

Q8. Structure serves purpose (1C). The same door note opening and closing makes a circle: the ending answers the beginning, and the reader feels one age of the workshop closing. It is not economy (B), a repair note (C) or a memory lapse (D).

Q9. Punctuation condenses and holds (2E). The dashes keep Calla’s unasked question inside the sentence — the reader feels it hang there before the truck cuts in. They do not end the sentence (B), introduce a list (C) or quote speech (D).

Q10. Sentence length is a chosen dial (2A’s variety for effect): long sentences slow the reader to the room’s pace; short ones land the moments that matter. Length is never mere habit (D), anger (B) or concealment (C).

Q11. The article’s lead carries its first evidence (1C’s lead-first structure, read through 5B’s evidence job): the 460-passenger count opens the piece. The hours describe the service (B), the quote interprets (C) and the report is what comes next (D).

Q12. The manager’s “demand rewrote the plan” sums up the counted demand — the 460-passengers-a-weekend sentence. The other sentences give the timetable, the old service or the complaint, none of which is the demand itself.

Q13. A useful point of comparison is about what the texts claim and how they prove it (5C): counted numbers against one working life. Paragraph counts, acquaintance and dates compare nothing about meaning.

Q14. The neutral summary carries the key idea, the opinion and who holds it (5C's grid): the keyed option does all three. Option 2 adds the reader's own verdict; option 3 invents a claim the letter never makes; option 4 takes the opposing side as the letter's own.

Q15. The evidence check asks what would test the evidence (5C): whether the count holds across all six months or only the novelty weeks. The other questions test nothing about the count.

Q16. The one real-word error in the caption: **weather** standing where *whether* belongs — the dangerous kind of error software will not catch (4C). Every other word is correctly spelled.

Q17. *Whether* introduces the choice (continue or not); *weather* is the sky; *wither* is to dry up. Only *whether* fits the meaning.

Q18. Abstract noun groups compress, connect and sometimes evaluate (2B). "The trial's early success" packs the count and the demand into one idea and hooks it to the claim that follows — a permanent route. It introduces no new statistic (B), quotes nobody (C) and sets no condition (D).

Q19. Coherence restored in the article's own order (5B's jobs): **B** leads with the key fact and first evidence; **A** gives the background the lead assumes; **D** supplies the count behind the story; **C** closes with the decision still to come. Any other order leaves the lead buried or the decision before its reasons.

Q20. Both texts carry the same inference (5C): the need came first — the council heard the complaint for three years, and the letter writer paid for rides for two. The letter and article agree rather than clash (B); the bus plainly carries more than hospital staff (C); and the vote is still ahead (D).

Q21. The value is explicit — stated word-for-word and self-labelled (5A): "Every child in Greenfern deserves to learn to swim." The other options are not in the piece, and none is a value statement.

Q22. Two positioning spans, one per described job (5A/4A): the rhetorical question is asked for effect with only one allowed answer; the "We are not asking... We are asking..." pair pulls the reader in beside the writer with inclusive language. The notice's date and enquiry line carry no positioning load of their own.

Q23. The attitude to "review" — distrust of the softened word — rides on "We know what reviews do." The value line (option 2) states the belief; the date (option 3) is the call; the roof line (option 4) voices the other side.

Q24. The piece meets its strongest opposing case the taught way (5D): it concedes the fact ("they are right: the roof does leak") and then answers it — a leak is repaired; a lost pool is lost. It does not ignore (B), surrender (C) or attack people (D).

Q25. Juxtaposition sets two things together so the difference stands out (5B): full lanes in January against locked, empty lanes in June makes the loss look larger than a season of savings. Nothing says swimming is winter-only (B), the roof is fixed (C) or children want locked doors (D).

Q26. The closing is a power position — space at the end marks what matters (5B). The action lands last and stays with the reader. There is no rule about exact words (B); the ending is not new ground (C); and opening and closing do not repeat each other (D).

Q27. Representation choices reflect context (4D): the thanks keep the official notice neutral and polite; the opening value line is an opinion piece doing its job — taking a side openly; the office hours are the notice's practical job of telling readers where to go next.

Q28. The 4D principle: neither version is fake — they differ because their contexts differ. Feeling is not inaccuracy (B); same event does not force the same representation (C); and the channel does not decide what is real (D).

Q29. The fourth paragraph opens "Some say the building needs work, and they are right" — that is the strongest opposing case, met and answered in the same paragraph. The first states the value, the second the distrust of "review", the third the ask.

Q30. Selection builds representation (4D). Dates, building parts and office hours — with nobody named as losing anything — build the closure as a process: neutral and official. The notice never claims the pool is unused (B), opposed (C) or beyond repair (D).

Skill mix and strand mix (TOC 7.4 targets)

Skill (NAPLAN

taxonomy, format level)

Items

Count

Target

Locating and identifying

Q1, Q4, Q11, Q12, Q16,
Q17, Q21, Q22, Q29

9

~9 (30%)

Integrating and
interpreting

Q3, Q5, Q7, Q8, Q13,
Q14, Q15, Q19, Q20, Q23,
Q24, Q26, Q27, Q28, Q30

15

~15 (50%)

Analysing and evaluating

Q2, Q6, Q9, Q10, Q18,
Q25

6

~6 (20%)

Strand

Items

Count

Target

Language

Q6, Q10 (LA05); Q8
(LA03); Q18 (LA06); Q7
(LA07); Q9 (LA09)

6

~5–6

Literature

Q1 (LE01); Q5 (LE03);
Q2 (LE04); Q3, Q4
(LE05)

5

~4–5

Literacy

Q11, Q12, Q19, Q25, Q26,
Q29 (LY06); Q13, Q14,
Q15, Q20 (LY07); Q16,
Q17 (LY03); Q21, Q22,
Q23, Q24 (LY05); Q27,
Q28, Q30 (LY04)

19

~19–21

All strand counts sit within the TOC 7.4 ranges.

Coverage map (per-item CD codes)

CD

Items in B1

VC2E9LA03

Q8

VC2E9LA05

Q6, Q10

VC2E9LA06

Q18

VC2E9LA07

Q7

VC2E9LA09

Q9

VC2E9LE01

Q1

VC2E9LE03

Q5

VC2E9LE04

Q2

VC2E9LE05

Q3, Q4

VC2E9LY03

Q16, Q17

VC2E9LY04

Q27, Q28, Q30

VC2E9LY05

Q21, Q22, Q23, Q24

VC2E9LY06

Q11, Q12, Q19, Q25, Q26, Q29

CD	Items in B1
VC2E9LY07	Q13, Q14, Q15, Q20

All fourteen CDs named for B1 in TOC 7.4/7.7 are evidenced. Total: 30 marks. VC2E9LA06 and VC2E9LA09 are anchored here per TOC 7.4’s B1 anchor list even though TOC 7.7’s benchmark column routes their primary benchmark evidence through B2/B3 — the extra evidence here is deliberate and noted for the audit.

B2 — Language Conventions benchmark

This is a school-designed benchmark. It is not a VCAA instrument, and it is not a NAPLAN test — it is shaped like one at format level only (locked sections, timed objective items on conventions of language). Achievement in the Victorian Curriculum is reported against the Level 9 achievement standard, not against a mark on this paper.

Instrument B2 · Language Conventions benchmark · Assessment booklet, mid-year

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

Chapter/topic coverage: Cumulative — the language conventions of Chapters 1–5: word-level accuracy (spelling), grammar at sentence, clause and word level, and the punctuation system taught in Chapter 2

Codes assessed: VC2E9LA01 · VC2E9LA02 · VC2E9LA03 · VC2E9LA04 · VC2E9LA05 · VC2E9LA06 · VC2E9LA07 · VC2E9LA08 · VC2E9LA09 · VC2E9LY03

Name: _____ Date: _____

Total marks	30
Section structure	Section A — Spelling (10 marks), then Section B — Grammar and punctuation (20 marks). The sections are locked : Section A completes before Section B opens.
Guidance time	25 minutes — Section A about 8 minutes, Section B about 17 minutes
Conditions	Benchmark paper. Quiet test conditions. Closed book. All stimulus is supplied in this paper. Runs online (H5P, auto-marked) or on paper. Online, the platform locks Section A before Section B opens; on paper, do not turn past the lock line until your teacher says so. No student sits more than one instrument per sitting.
Permitted materials	Pen or pencil only. No dictionary.

Attempt every question. Each question is worth 1 mark. In Section A, each question has **two parts** — find the misspelled word **and** choose its correct spelling — and the two parts score together as one mark. In multiple-choice questions, choose the **one best** answer. In mark-the-words questions, mark the exact words asked for. Online, these items run as H5P interactions; on paper, follow the instructions in each question.

Section A — Spelling (10 marks)

Part 1 — Questions 1–5

*Each sentence below contains exactly **one** misspelled word. For each question: (a) mark the misspelled word, and (b) choose its correct spelling from the word box. Both parts together are worth 1 mark.*

Question 1 (1 mark)

The coach said the team would recieve new uniforms before the first round.

Word box: receive · recive · reseive

Question 2 (1 mark)

The library display was definately the busiest corner of the school that week.

Word box: definitely · definitly · definatly

Question 3 (1 mark)

Students who want to join the camp must return the seperate permission form by Friday.



Word box: *separate · seporate · seprate*

Question 4 (1 mark)

The delay occured because the bus had to take the longer route around the oval.

Word box: *occurred · ocured · occoured*

Question 5 (1 mark)

Bringing a water bottle is neccessary for every training session this summer.

Word box: *necessary · necesary · nessessary*

Part 2 — Questions 6–10

*Proofread each sentence below. The sentence may or may not look easy to check: several long words are spelled correctly, and exactly **one** word is misspelled. For each question: (a) find and mark the misspelled word, and (b) choose its correct spelling from the word box. Both parts together are worth 1 mark.*

Question 6 (1 mark)

From the begining of the term, the debating team had practised every Wednesday, and their preparation immediately showed in the first round.

Word box: *beginning · beginnig · beggining*

Question 7 (1 mark)

The sports committee checked the calender carefully before confirming the carnival date, because the schedule was already crowded.

Word box: *calendar · calander · calandar*

Question 8 (1 mark)

The cast was dissappointed when the rehearsal was cancelled, although everyone understood that the storm made the hall unsafe.

Word box: *disappointed · disapointed · dissapointted*

Question 9 (1 mark)

After a short arguement about which song to open with, the band agreed to let the youngest member choose.

Word box: *argument · argement · arguament*

Question 10 (1 mark)

The science class measured the enviroment around the creek: temperature, light and the amount of litter collected in one careful hour.

Word box: *environment · enviornment · envoirnment*

LOCK — SECTION A COMPLETE. *Do not turn past this line until your teacher says so. Online, Section B opens only when Section A is locked.*

Section B — Grammar and punctuation (20 marks)

Grammar — Questions 11–23

Question 11 (1 mark) — multiple choice



A student writes to the principal asking for a meeting about the careers evening. Which sentence sits at the right level of formality?

- A. “Good morning. Could I make a time to talk about the careers evening?”
- B. “Hey, can I grab five minutes about the careers thing?”
- C. “Yo, gotta talk to you about careers — it’s urgent.”
- D. “I wish to formally request an audience about the careers evening.”

Question 12 (1 mark) — fill in the blank

Complete the request with the opening that keeps the formality consistent all the way through.

“_____ could you sign the permission form before Friday?”

Word box: *Good morning, Ms Kowalski, · Morning Kowalski, · Hi there,*

Question 13 (1 mark) — multiple choice

The review says: “The production was possibly the strongest the school has staged.” What is the adverb **possibly** doing?

- A. Grading the judgement — presenting the opinion as something that may be true, not as a proven fact.
- B. Stating that the production was definitely the best the school has staged.
- C. Showing that the reviewer disliked the production.
- D. Telling the reader when the production ran.

Question 14 (1 mark) — fill in the blank

Complete the review so the evaluation word matches the verdict that follows it.

“The opening scene was _____: every choice served the story.”

Word box: *convincing · confusing · careless*

Question 15 (1 mark) — drag the words (ordering)

Four clauses of an opening sentence are scrambled below. Drag them into the order that makes one coherent opening. On paper, write the letters in order on the line below.

- A. and the camp bus pulled slowly away from the kerb
- B. when the last bag had been checked
- C. the driver closed the doors
- D. On the first morning of camp

Order: _____ , _____ , _____ , _____

Question 16 (1 mark) — fill in the blank

Complete the sentence with the connective that names the relationship between the two ideas.

“The hall was already booked for the rehearsal. _____, the band had to practise in the library instead.”

Word box: *However · Therefore · Similarly · Also*

Question 17 (1 mark) — mark the words

Four sentences from a student's paragraph are below. Mark (underline) the **one** sentence that is a comma splice — two complete sentences joined with only a comma.

The rehearsal finished late. The cast walked home together, the streets were quiet. Everyone was tired after the run-through. Tomorrow was the big night.

Question 18 (1 mark) — fill in the blank

Choose the best repair of the comma splice in Question 17.

Word box: *The cast walked home together. The streets were quiet.* · *The cast walked home together the streets were quiet.* · *The cast walked home, together the streets were quiet.*

Question 19 (1 mark) — multiple choice

The sentence “The team decided quickly” is rewritten as “The team’s quick decision surprised everyone.” What does the noun group **the team’s quick decision** mainly do?

- A. It packs the action into one idea and makes that idea the thing the sentence is about.
- B. It adds a second action to the sentence.
- C. It turns the sentence into a question.
- D. It shows the reader who is speaking.

Question 20 (1 mark) — fill in the blank

Complete the sentence with the abstract noun that fits the verdict.

“The volunteers’ _____ turned the bare hall into a venue in one afternoon.”

Word box: *teamwork* · *hesitation* · *weariness*

Question 21 (1 mark) — multiple choice

Which rewrite turns the literal sentence “The wind blew through the open corridor” into a personification?

- A. “The wind rushed through the open corridor, eager to reach the oval.”
- B. “The wind blew hard through the open corridor.”
- C. “The corridor was windy that morning.”
- D. “The wind was like a roar in the open corridor.”

Question 22 (1 mark) — multiple choice

The library’s report about the book club needs the formal word family. Which word keeps the sentence formal?

“The library _____ three copies of the novel for the book club.”

- A. purchased
- B. grabbed
- C. got
- D. picked up

Question 23 (1 mark) — fill in the blank

Rewrite the informal sentence in formal language using one word from the box.

Informal: “The coach told the team to sort out the kit.”

Formal: “The coach asked the team to _____ the equipment.”

Word box: *organise · sort · fix*

Punctuation — Questions 24–30

Question 24 (1 mark) — mark the words

One word in the sentence below needs an apostrophe it does not have. Without being told which, find and mark (underline) that word.

The teams locker room was repainted over the holidays, and every name now sits above a hook.

Question 25 (1 mark) — fill in the blank

Choose the correct form of the word.

“The _____ locker room was repainted over the holidays.”

Word box: *team’s · teams · teams’*

Question 26 (1 mark) — multiple choice

Which sentence punctuates quoted speech correctly?

- A. The captain said, “We train on Tuesday.”
- B. The captain said “we train on Tuesday”.
- C. The captain, said “We train on Tuesday.”
- D. “We train on Tuesday”, said the captain.

Question 27 (1 mark) — multiple choice

What is the colon doing in this sentence?

“The kit list named four essentials: torch, water bottle, sun hat and notebook.”

- A. Introducing the list that the word “essentials” promises.
- B. Ending the sentence.
- C. Showing that someone is speaking.
- D. Separating two items inside the list.

Question 28 (1 mark) — fill in the blank

Choose the mark that completes the sentence correctly.

“One rule decided the day _____ no kit, no entry.”

Word box: *a colon (:) · a comma (,) · a semicolon (;)*

Question 29 (1 mark) — mark the words

One word in the sentence below should be followed by a comma it does not have. Without being told which, find and mark (underline) that word.

Therefore the queue outside the canteen kept growing.

Question 30 (1 mark) — drag the words (ordering)

Three clauses of a sentence are scrambled below, each carrying its own punctuation. Drag them into the order that builds one correctly punctuated sentence. On paper, write the letters in order on the line below.

- A. the cast moved under the verandah,
B. When the rain started,
C. and the afternoon schedule changed.

Order: _____ , _____ , _____

END OF B2 — LANGUAGE CONVENTIONS BENCHMARK

B2 — Language Conventions benchmark · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. The sections are locked — Section A completes before Section B opens.

Instrument B2 · English Level 9 (Year 9) · cumulative language conventions, Chapters 1–5

Section A — Spelling: objective key (Q1–Q10)

Each item: mark the misspelled word (MW) **and** choose the correction from the closed box (CB); the two actions score together as one mark. The box's other entries are pedagogically motivated alternative misspellings — never the correct form.

Q	Type	Mark (MW)	Correction (CB)	CD
1	mistake-identified	recieve	receive	VC2E9LY03
2	mistake-identified	definately	definitely	VC2E9LY03
3	mistake-identified	seperate	separate	VC2E9LY03
4	mistake-identified	occured	occurred	VC2E9LY03
5	mistake-identified	neccessary	necessary	VC2E9LY03
6	mistake-not-identified	begining (comparators: practised, immediately, preparation)	beginning	VC2E9LY03
7	mistake-not-identified	calender (comparators: committee, carefully, confirming)	calendar	VC2E9LY03
8	mistake-not-identified	dissapointed (comparators: rehearsal, cancelled, understood)	disappointed	VC2E9LY03
9	mistake-not-identified	arguement (comparators: about, youngest, agreed)	argument	VC2E9LY03
10	mistake-not-identified	enviroment (comparators: temperature, collected, careful)	environment	VC2E9LY03

Error patterns tested: ie/ei reversal (Q1), dropped internal vowel (Q2), a/e confusion at a weak syllable (Q3), double-consonant omission (Q4, Q6), double-consonant insertion (Q5, Q8), a/ar confusion at a weak syllable (Q7, Q9), missing internal letter in a long word (Q10). The mistake-identified items state that one error exists; the mistake-not-identified items give no such signal, so the student must scan long correctly-spelled comparators to locate the single error.

Section B — Grammar and punctuation: objective key (Q11–Q30)

Q	Block · family	Key	CD
11	Grammar · MC	A — “Good morning. Could I make a time to talk about the careers	VC2E9LA01

Q	Block · family	Key	CD
		evening?”	
12	Grammar · CB	“Good morning, Ms Kowalski,” (closed box; no alternative accepted)	VC2E9LA01
13	Grammar · MC	A — grading the judgement; may be true, not proven fact	VC2E9LA02
14	Grammar · CB	convincing (closed box; no alternative accepted)	VC2E9LA02
15	Grammar · DT	Full sequence: D, B, C, A	VC2E9LA03
16	Grammar · CB	However (closed box; no alternative accepted)	VC2E9LA04
17	Grammar · MW	Mark The cast walked home together, the streets were quiet.	VC2E9LA05
18	Grammar · CB	“The cast walked home together. The streets were quiet.” (closed box; no alternative accepted)	VC2E9LA05
19	Grammar · MC	A — packs the action into one idea and makes it the sentence’s subject	VC2E9LA06
20	Grammar · CB	teamwork (closed box; no alternative accepted)	VC2E9LA06
21	Grammar · MC	A — “The wind rushed through the open corridor, eager to reach the oval.”	VC2E9LA07
22	Grammar · MC	A — purchased	VC2E9LA08
23	Grammar · CB	organise (closed box; no alternative accepted)	VC2E9LA08
24	Punctuation · MW	Mark teams (should be <i>team’s</i>)	VC2E9LA09
25	Punctuation · CB	team’s (closed box; no alternative accepted)	VC2E9LA09
26	Punctuation · MC	A — The captain said, “We train on Tuesday.”	VC2E9LA09
27	Punctuation · MC	A — introducing the list that “essentials” promises	VC2E9LA09
28	Punctuation · CB	a colon (:) (closed box; no alternative accepted)	VC2E9LA09
29	Punctuation · MW	Mark Therefore (the comma follows it)	VC2E9LA09
30	Punctuation · DT	Full sequence: B, A, C	VC2E9LA09

Why the keys are right — brief notes

Q11. The formality dial (1A): a request to someone in an official role moves up the dial without leaving natural speech. A is polite and clear; B and C sit at the casual end (grab, hey, yo, gotta); D overshoots into mock-official language — over-formality is its own register error.

Q12. Consistency on the dial (1A): a formal request keeps title + surname + polite opener all the way through. “Morning Kowalski,” drops the title; “Hi there,” drops both title and name.

Q13. Evaluation can be graded (1B): *possibly* turns the verdict from a claim of fact into an opinion that may be true. B reads the graded word as certain; C inverts the verdict; D confuses evaluation with time.

Q14. The evaluation word must match the verdict that follows (1B): “every choice served the story” is the evidence for *convincing*. *Confusing* and *careless* would need evidence of muddle or slips.

Q15. Coherence restored (1C’s openings read at clause level): the time frame opens (**D**), the checking clause completes it (**B**), then the two actions follow in their natural order — doors closed (**C**), bus pulls away (**A**). Any other order leaves the opening before its time or an action before its condition.

Q16. The connective names the relationship (1D): booked hall, so the band practised somewhere else — contrast, so *However*. *Therefore* would make the library the result of the booking; *Similarly* would make it the same situation; *Also* would merely add a fact.

Q17. A comma splice is two complete sentences joined with only a comma (2A/5E’s sentence-boundary work): “The cast walked home together” and “the streets were quiet” can each stand alone; the comma alone cannot hold them. The other three sentences are single complete sentences.

Q18. The full-stop repair lets both sentences stand (5E’s repair menu). The second option removes all punctuation — the splice as a run-on; the third moves the comma to a place that breaks the first clause.

Q19. Nominalisation packs the action into one idea and makes it the thing the sentence is about (2B’s compressing job). It adds no action (**B**), asks nothing (**C**) and names no speaker (**D**).

Q20. The abstract noun must pay off against the verdict (2B): a bare hall turned into a venue in one afternoon is the work of *teamwork*. *Hesitation* and *weariness* would slow the work, not finish it.

Q21. Personification gives the non-human a human quality (2C/3D): the wind “eager to reach the oval” wants something. B stays literal; C reports the weather; D is a simile (like), not personification.

Q22. The taught word families (2D): *purchased* sits in the formal family a report needs; *grabbed*, *got* and *picked up* sit in the everyday family.

Q23. Same families (2D): *organise* carries the formal register; *sort* is the informal original; *fix* changes the meaning from arranging to repairing.

Q24. One locker room belonging to one team needs the singular possessive: *team’s*. As written, *teams* is a plain plural — the apostrophe is missing at that word (2E).

Q25. *team’s* (singular possessive) names one team owning one room; *teams* is plural with no ownership; *teams’* would belong to several teams. The sentence gives one locker room, so one team (2E).

Q26. The taught quoted-speech shape (2E): signal phrase + comma + the exact words in quotation marks, full stop inside the quotes. B starts the quote lowercase and parks the full stop outside; C breaks the signal phrase with a stray comma; D puts the comma outside the quotation marks.

Q27. The colon is one of the five condensing marks (2E): it introduces the list that “four essentials” promises. It does not end sentences (**B**), mark speech (**C**) or sit between list items (**D** — that is the comma’s job here).

Q28. One condensing mark fits (2E): the colon introduces what the rule is — “no kit, no entry”. A comma cannot carry the introduction alone; a semicolon joins two standing sentences, and “no kit, no entry” is the promised content, not a second sentence.

Q29. Sentence-opening connectives take a comma after them (2E): the comma follows *Therefore*.

Q30. The punctuation is carried by the pieces; the order makes it right (2E at clause level): the dependent clause with its comma first (**B**), the main clause next (**A**, ending in its comma), and the connected clause last (**C**, with the full stop). No other order leaves the commas and the full stop standing in their right places.

Coverage map (per-item CD codes)

CD	Items in B2	Notes
VC2E9LY03	Q1, Q2, Q3, Q4, Q5, Q6, Q7, Q8, Q9, Q10	Primary benchmark evidence (7.7)
VC2E9LA01	Q11, Q12	Primary benchmark evidence (7.7)
VC2E9LA02	Q13, Q14	Primary benchmark evidence (7.7)
VC2E9LA06	Q19, Q20	Primary benchmark evidence (7.7)
VC2E9LA08	Q22, Q23	Primary benchmark evidence (7.7)
VC2E9LA09	Q24, Q25, Q26, Q27, Q28, Q29, Q30	Primary benchmark evidence (7.7); shared with B3
VC2E9LA03	Q15	Anchored per 7.4 B2 list; primary evidence in B1
VC2E9LA04	Q16	Anchored per 7.4 B2 list; primary evidence in B3
VC2E9LA05	Q17, Q18	Anchored per 7.4 B2 list; primary evidence in B1/B3
VC2E9LA07	Q21	Anchored per 7.4 B2 list; primary evidence in B1

All ten CDs named for B2 in TOC 7.4/7.7 are evidenced. Total: 30 marks (Section A 10 + Section B 20). Section shape per 7.4: grammar 13 (Q11–Q23) + punctuation 7 (Q24–Q30) within the ~2/3 + ~1/3 NAPLAN split.

B3 — Writing Construction benchmark

This is a school-designed benchmark. It is not a VCAA instrument, and it is not a NAPLAN test — it is shaped like one at format level only (timed, objective construction items). There is no extended essay in this paper: every item asks you to build or repair a stated piece of writing against a taught standard.

Achievement in the Victorian Curriculum is reported against the Level 9 achievement standard, not against a mark on this paper.

Instrument B3 · Writing Construction benchmark · Assessment booklet, mid-year

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

Chapter/topic coverage: Cumulative — the construction aspects of Chapters 1–5: sentence craft and repair, narrative structure and choice, cohesion, and planning and reviewing persuasive texts

Codes assessed: VC2E9LA04 · VC2E9LA05 · VC2E9LA09 · VC2E9LE06 · VC2E9LY08 · VC2E9LY09

Name: _____ Date: _____

Total marks	20
Section structure	Set 1 — Narrative construction (10 marks) · Set 2 — Persuasive construction (10 marks)
Guidance time	30 minutes — about 1.5 minutes per mark
Conditions	Benchmark paper. Quiet test conditions. Closed book. All scaffolds are supplied in this paper. Runs online (H5P, auto-marked) or on paper. No student sits more than one instrument per sitting.
Permitted materials	Pen or pencil only. No dictionary.

Attempt every question. Each question is worth 1 mark. In repair questions, the two parts — finding the fault and choosing the repair — score together as one mark. In multiple-choice questions, choose the **one best** answer. In matching and ordering questions, place every item as instructed. Online, these items run as H5P interactions; on paper, follow the instructions in each question.

Set 1 — Narrative construction (10 marks)

Questions 1–10 build one narrative world: a swimmer named Wren, a river, and a storm that arrives early.

Question 1 (1 mark) — multiple choice

Combine these two sentences into one well-built sentence.

“Wren reached the river.” + “The water was cold and still.”

- A. “When Wren reached the river, the water lay cold and still.”
- B. “Wren reached the river, the water was cold and still.”
- C. “Wren reached the river and the water.”
- D. “The water was cold and still, and Wren reached the river.”

Question 2 (1 mark) — multiple choice

Combine these two sentences into one well-built sentence that keeps the timing of events.

“She swam out.” + “The sky turned green.”

- A. “She was halfway across when the sky turned green.”

- B. “She swam out, the sky turned green.”
- C. “The sky turned green and she swam out.”
- D. “The green sky swam out with her.”

Question 3 (1 mark) — mark the words + fill in the blank

- (a) In the draft below, mark (underline) the sentence that is a fragment — an incomplete sentence standing alone.

Waiting for the water to warm. Wren watched the storm build on the horizon.

- (b) Choose the best repair from the word box.

Word box: *While she waited for the water to warm, Wren watched the storm build on the horizon.* · *Waiting for the water to warm, and Wren watched the storm build on the horizon.* · *Wren waited for the water to warm she watched the storm build on the horizon.*

Question 4 (1 mark) — mark the words + fill in the blank

- (a) Mark (underline) the sentence that is a comma splice — two complete sentences joined with only a comma.

The thunder rolled, Wren turned back.

- (b) Choose the best repair from the word box.

Word box: *When the thunder rolled, Wren turned back.* · *The thunder rolled Wren turned back.* · *The thunder rolled Wren, turned back.*

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

Four beats of the story are scrambled below. Drag them into the only order in which the referring words (“she”, “the middle”) have what they need. On paper, write the letters in order on the line below.

- A. By the time she reached the middle, the sky had turned green.
- B. Wren reached the river before sunrise.
- C. She counted her strokes and turned back.
- D. The water had been cold and still when she slipped in.

Order: _____ , _____ , _____ , _____

Question 6 (1 mark) — drag the words (ordering)

Four different beats of the story are scrambled below. Drag them into the order that earns the ending — opening, rising action, climax, resolution. On paper, write the letters in order on the line below.

- A. Wren pulled herself onto the bank as the first drops fell.
- B. The thunder rolled across the water.
- C. Far out, Wren felt the first cold pull of the current change.
- D. She had promised herself one calm swim before the season turned.

Order: _____ , _____ , _____ , _____

Question 7 (1 mark) — multiple choice

A student is drafting this story. The writer’s purpose is to build tension **before** the storm breaks. Which scene does most of that work?

- A. Wren counts her strokes to the far bank while the sky darkens behind her, one cloud at a time.
- B. Wren packs her bag and walks home in the rain.

- C. Wren's friend laughs about the weather forecast.
- D. The river is busy with swimmers on a hot, still day.

Question 8 (1 mark) — multiple choice

The same story can be told in first person ("I counted my strokes") or third person ("Wren counted her strokes"). What does first person mainly change?

- A. It puts the reader inside the swimmer's fear — the water is felt as she feels it.
- B. It makes the story shorter.
- C. It hides the storm from the reader until the last line.
- D. It lets the writer describe two swimmers at once.

Question 9 (1 mark) — fill in the blank

Complete the micro-narrative with the referring word that keeps the sentence chain unbroken.

"Wren counted her strokes and turned for home. The current had other plans. _____ pulled at her shoulders with every kick."

Word box: *It · She · They*

Question 10 (1 mark) — fill in the blank

Choose the closing sentence that completes the micro-narrative and answers its opening.

"Wren had promised herself one calm swim before the season turned. The river had other ideas. Now she lay on the warm stone of the bank, breathing. _____"

Word box: *Below her, the river moved on, still and cold, as if nothing had happened. · She decided to enter the swimming carnival next week. · The storm was the biggest one in years. · Wren's towel was where she had left it.*

Set 2 — Persuasive construction (10 marks)

Questions 11–20 build one persuasive task: a student opinion piece arguing that Greenfern Secondary should install a water refill station beside the oval.

Question 11 (1 mark) — multiple choice

Which sentence works best as the piece's contention — its main claim, stated early in one clear sentence?

- A. "Greenfern Secondary should install a water refill station beside the oval."
- B. "Water is a topic that many people have different views about."
- C. "In this piece I am going to write about the oval and some bottles."
- D. "Every training night, the oval bins overflow with single-use bottles."

Question 12 (1 mark) — multiple choice

The piece is addressed to the principal, who controls the school budget. Which contention speaks most directly to that audience?

- A. "Greenfern Secondary should install a water refill station beside the oval: it costs less than one term of bottled-water cleanup."
- B. "Students should be allowed to carry bottles wherever they like."
- C. "The oval is the best part of the school."

D. “Refill stations are being installed in schools everywhere, and we should not be left behind.”

Question 13 (1 mark) — matching

Match each piece of evidence with the contention it supports. Online, drag each piece of evidence to its contention. On paper, write the number of the contention beside each piece of evidence.

Evidence	Contention
(i) “Last summer, three students were sent home ill after training in the heat.”	1. Greenfern Secondary should install a refill station beside the oval.
(ii) “The school spends more each term on bottled-water cleanup than a refill station would cost.”	2. Greenfern Secondary should keep things as they are.
(iii) “Some students prefer the taste of bottled water.”	

Question 14 (1 mark) — matching

A student’s draft contains the three sentences below. Match each sentence with the job it does in the draft. Online, drag each sentence to its job. On paper, write the number of the job beside each sentence.

Sentence	Job
(i) “Every training night, the oval bins overflow with single-use bottles.”	1. Evidence supporting the contention
(ii) “Some say the taps near the canteen are enough.”	2. The counter-argument, waiting to be met
(iii) “Add your name to the petition before the meeting on 12 November.”	3. The call to action

Question 15 (1 mark) — drag the words (ordering)

Four paragraph plans are scrambled below. Drag them into the order they should appear in the opinion piece. On paper, write the letters in order on the line below.

- A. Paragraph 3 — meet the strongest case against the station, “the taps are enough”, and answer it with the queue and the cost.
- B. Paragraph 1 — open with the contention in one clear sentence, then the scene at the oval bins after training.
- C. Paragraph 4 — close by asking students to sign the petition before the 12 November meeting.
- D. Paragraph 2 — give the evidence: three students sent home ill last summer, and cleanup costs more than a station.

Order: _____ , _____ , _____ , _____

Question 16 (1 mark) — drag the words (ordering)

A different student’s four drafted paragraphs are scrambled below. Drag them into the order that restores the piece. On paper, write the letters in order on the line below.

- A. “That is why the station should be installed before next summer.”
- B. “Every training night, the oval bins overflow with single-use bottles.”
- C. “Some say the taps near the canteen are enough, but by half-time they run dry.”
- D. “Greenfern Secondary should install a water refill station beside the oval.”

Order: _____ , _____ , _____ , _____

Question 17 (1 mark) — fill in the blank

Complete the sentence with the connective that names the relationship between the two ideas.

“The oval bins overflow every training night. _____, last month’s cleanup counted twelve bags of single-use bottles.”

Word box: *For example · However · Since · Similarly*

Question 18 (1 mark) — fill in the blank

Complete the sentence with the connective that names the relationship between the two ideas.

“Some say the taps near the canteen are enough. _____, by half-time they run dry.”

Word box: *However · For example · Similarly · Also*

Question 19 (1 mark) — multiple choice

In the paragraph plan, where does the counter-argument paragraph belong?

- A. After the evidence paragraph and before the close — meet it and answer it while the case is still open, then close with your own side.
- B. Before the contention, so the reader hears the other side first.
- C. After the close, as an extra paragraph.
- D. It does not belong in the piece at all.

Question 20 (1 mark) — multiple choice

A student’s draft opens with the counter-argument — “Some say the taps are enough” — and the contention does not appear until paragraph 4. What is the best structural fix?

- A. Move the contention up to open the piece, and move the counter-argument into the middle, after the evidence.
- B. Delete the contention — the reader will guess it.
- C. Move the counter-argument to sit after the close.
- D. Leave the draft as it is — openings are interchangeable.

END OF B3 — WRITING CONSTRUCTION BENCHMARK

B3 — Writing Construction benchmark · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. Repair items (Q3, Q4) score their two parts — finding the fault and choosing the repair — together as one mark (TOC 6.6 all-or-nothing). The P2 exemplars follow the keys.

Instrument B3 · English Level 9 (Year 9) · cumulative writing construction, Chapters 1–5

Objective key (all 20 items)

Q	Set · family	Key	CD
1	S1 · MC combining	A — “When Wren reached the river, the water lay cold and still.”	VC2E9LA05
2	S1 · MC combining	A — “She was halfway across when the sky turned green.”	VC2E9LA05
3	S1 · MW+CB repair	Mark Waiting for the water to warm. · repair “While she waited for the water to warm, Wren watched the storm build on the horizon.” (closed box; no alternative accepted)	VC2E9LA05
4	S1 · MW+CB repair	Mark The thunder rolled, Wren turned back. · repair “When the thunder rolled, Wren turned back.” (closed box; no alternative accepted)	VC2E9LA09
5	S1 · DT beats	Full sequence: B, D, A, C	VC2E9LA04
6	S1 · DT beats	Full sequence: D, C, B, A	VC2E9LE06
7	S1 · MC scene	A — counting strokes while the sky darkens builds the tension	VC2E9LE06
8	S1 · MC voice	A — first person puts the reader inside the swimmer’s fear	VC2E9LE06
9	S1 · CB cloze	It (closed box; no alternative accepted)	VC2E9LA04
10	S1 · CB cloze	“ Below her, the river moved on, still and cold, as if nothing had happened. ” (closed box; no alternative accepted)	VC2E9LE06
11	S2 · MC thesis	A — “Greenfern Secondary should install a water refill station beside the oval.”	VC2E9LY08
12	S2 · MC thesis	A — the contention with the budget argument the	VC2E9LY08

Q	Set · family	Key	CD
		principal controls	
13	S2 · MA evidence	(i) → 1; (ii) → 1; (iii) → 2	VC2E9LY08
14	S2 · MA jobs	(i) → 1 (evidence); (ii) → 2 (counter-argument); (iii) → 3 (call to action)	VC2E9LY09
15	S2 · DT plan	Full sequence: B, D, A, C	VC2E9LY08
16	S2 · DT draft	Full sequence: B, D, C, A	VC2E9LY09
17	S2 · CB connective	For example (closed box; no alternative accepted)	VC2E9LA04
18	S2 · CB connective	However (closed box; no alternative accepted)	VC2E9LA04
19	S2 · MC placement	A — after the evidence, before the close: met and answered while the case is open	VC2E9LY08
20	S2 · MC placement	A — move the contention up to open; move the counter-argument to the middle	VC2E9LY09

Why the keys are right — brief notes

Q1. A well-built combination subordinates one idea to the other without losing either (2A): the *when*-clause carries arriving, the main clause holds the water. B is a comma splice; C drops the water’s description; D reverses the order of events.

Q2. The combination must keep the timing — the swim first, the sky change mid-swim (2A): “halfway across when” does both. B is a splice; C reverses the order; D tangles subject and sky.

Q3. The fragment has no subject-verb pair of its own — “Waiting for the water to warm.” cannot stand alone (2A). The keyed repair attaches it as a dependent clause to the sentence that follows. The “and” repair leaves the fragment dangling; the third option splices two sentences together.

Q4. Two complete sentences joined by a comma alone (2A/2E): the keyed repair turns the first clause into a *when*-clause. The second option is the splice with no punctuation at all; the third parks a comma where no break belongs.

Q5. The referring words only have what they need in one order (1D): Wren must reach the river (**B**) before she slips in (**D**), and she must be swimming before she reaches “the middle” (**A**); counting and turning back (**C**) follow the green sky.

Q6. The order that earns the ending (craft of response): the promise opens (**D**), the current change rises (**C**), the thunder breaks (**B**), and the bank closes (**A**). Any other order lands the climax before its build-up or the resolution before the danger.

Q7. Tension is the gap between what the character is doing and what the reader can see coming (response craft): counting strokes while the sky darkens holds both at once. Walking home is after the event; the friend and the busy day release the tension instead of building it.

Q8. Point of view changes who the reader is with (response craft): first person puts the reader inside the swimmer’s fear. Voice changes nothing about length (B), concealment (C) or the number of characters (D).

Q9. The referring word must reach back to the nearest idea it can own (1D): *It* picks up “the current”. *She* would point to Wren pulling at her own shoulders; *They* has nothing plural to reach back to.

- Q10.** The closing answers the opening (1C): “still and cold” returns the water’s own opening quality, changed in meaning by what happened between. The carnival and the storm’s rank open new ground; the towel is a flat detail that closes nothing.
- Q11.** A contention is the main claim stated early in one clear sentence (5D). B sits on the fence; C announces the topic; D is evidence, not the claim.
- Q12.** Audience shapes the claim (5D): a principal who controls the budget is spoken to with a cost argument built into the contention. B addresses nobody’s budget; C is a feeling, not a claim; D leans on other schools instead of this one’s case.
- Q13.** Evidence must be matched to the side it actually supports (5D): the heat illness and the cost comparison both argue for the station; the taste preference argues for keeping things as they are.
- Q14.** Reviewing a draft means naming each sentence’s job (5E): the bins sentence is the evidence; “some say” is the counter-argument waiting to be met; the petition sentence is the call to action.
- Q15.** The argument shape (5D): contention early with the scene, then the counted evidence, then the strongest opposing case met and answered, then the close with the action.
- Q16.** The drafted piece restores to: the scene leads (**B**), the contention follows it (**D**), the counter-argument is met and answered in its own sentence (**C**), and the close asks for the action (**A**). The lead-first shape is the taught alternative to thesis-first (5B’s power positions); the counter-argument still lands before the close.
- Q17.** The cleanup count is an instance of the overflowing bins — the connective that names that relationship is *For example* (1D’s connective jobs). *However* would push back; *Since* would make it a reason; *Similarly* would make it a second parallel fact.
- Q18.** The second sentence pushes back against the softened claim — contrast, so *However* (1D). *For example* would make the dry taps an example of being enough; *Similarly* and *Also* would add, not answer.
- Q19.** The taught counter-argument placement (5D): after the evidence, before the close — meet it and answer it while the case is still open, so your own side is the last thing standing. Before the contention buries the claim; after the close reopens a finished piece; omitting it leaves the strongest case unmet.
- Q20.** The structural fault is placement, not content (5E’s reviewing): the reader meets the other side before knowing this writer’s side. The fix moves the contention to the opening and the counter-argument to the middle, after the evidence. Deleting the claim (B) empties the piece; moving the counter-argument after the close (C) repeats the fault; doing nothing (D) keeps it.

P2 exemplars — full model answers for the construction items

Exemplar 1 — the completed micro-narrative (Set 1)

Assembled from the keyed pieces: Q3’s repair opens; Q1’s and Q2’s combinations carry the swim out; Q6’s rising and climax beats and Q5’s referring order shape the middle; Q4’s repair turns the swimmer; Q9’s chain and Q10’s closing sentence land the ending.

One calm swim (exemplar assembled from the keys)

While she waited for the water to warm, Wren watched the storm build on the horizon. When she reached the river, the water lay cold and still. She slipped in. She was halfway across when the sky turned green. Far out, she felt the first cold pull of the current change. Wren counted her strokes and turned for home. The current had other plans. It pulled at her shoulders with every kick. When the thunder rolled, Wren turned back. She pulled herself onto the bank as the first drops fell. Below her, the river moved on, still and cold, as if nothing had happened.

What makes it the model: every sentence does one job; the referring words (*she*, *it*) always have what they need; the fragment and the splice are both repaired by subordinating, not by adding “and”; and the closing returns the opening’s “cold and still” with changed meaning — the circle structure of 1C at narrative scale.

Exemplar 2 — the persuasive plan (Set 2)

Assembled from the keyed pieces: Q12's audience-fitted thesis opens (Q11's plain claim inside it); Q15's and Q16's orders fix the paragraph sequence; Q13's evidence fills paragraph 2 with Q17's connective; Q14's jobs and Q18's connective build paragraph 3's met counter-argument; Q19's and Q20's placement rules are the plan's spine; the petition date closes.

The plan

Paragraph 1 — contention, then scene. Thesis: *Greenfern Secondary should install a water refill station beside the oval: it costs less than one term of bottled-water cleanup.* Then the scene: every training night, the oval bins overflow with single-use bottles.

Paragraph 2 — evidence. Last summer, three students were sent home ill after training in the heat. For example, last month's cleanup counted twelve bags of single-use bottles — and the cleanup costs more each term than a station would.

Paragraph 3 — the other side, met. Some say the taps near the canteen are enough. However, by half-time they run dry, and the queue there is already twenty minutes long on training nights.

Paragraph 4 — close with the action. That is why the station should be installed before next summer: add your name to the petition before the meeting on 12 November.

Model paragraph 2 (written out):

Last summer, three students were sent home ill after training in the heat. For example, last month's cleanup counted twelve bags of single-use bottles from the oval alone. The cost argues the same way: the school spends more each term cleaning up bottled water than a refill station would cost to install.

What makes it the model: the contention opens in one clear sentence fitted to the audience that controls the money; the evidence paragraph gives counted support before any case against is met; the counter-argument sits in the middle, named fairly and answered in its own sentence; and the close is an action with a date.

Coverage map (per-item CD codes)

CD	Items in B3	Notes
VC2E9LA04	Q5, Q9, Q17, Q18	Primary benchmark evidence (7.7)
VC2E9LA05	Q1, Q2, Q3	Shared with B1; sentence-craft construction
VC2E9LA09	Q4	Shared with B2; punctuation repair
VC2E9LE06	Q6, Q7, Q8, Q10	Primary benchmark evidence (7.7)
VC2E9LY08	Q11, Q12, Q13, Q15, Q19	Primary benchmark evidence (7.7)
VC2E9LY09	Q14, Q16, Q20	Primary benchmark evidence (7.7)

All six CDs named for B3 in TOC 7.4/7.7 are evidenced. Total: 20 marks (Set 1 narrative 10 + Set 2 persuasive 10). Family counts: MC x8, MW+CB compound x2, DT x4, CB x4, MA x2.

O1 — Interaction in practice · Observation checklist

Teacher record page. **Unscored and formative** (TOC 7.6, DJB-1): there is no mark, no rating scale and no solutions key for this page. It records what a student **does** while interacting, so the Speaking-and-Listening half of the achievement standard can be reported honestly. Every criterion is an observable action, not an adjective — you are recording what happened, not judging a personality.

Instrument O1 · Observation checklist · VC2E9LA01 · formative, unscored

English Level 9 (Year 9) · Victorian Curriculum 2.0 · Chapter 1, beside Section 1A

Run against

Any paired or group speaking activity Section 1A requires (planning a conversation, role-playing a relationship, working through a disagreement)

Evidence anchor

Achievement standard, Speaking and Listening sentence 1: *“When interacting with others, students explore vocabulary of mood and style...”*

Conditions

In class, during the activity itself. Observe one focus group per activity; rotate the focus across the term so every student is observed at least twice.

Record

Tick what you observe; add a short evidence note quoting or describing the action. No score is recorded anywhere.

Observable actions

Tick the action when you observe it. The evidence note should say **what the student actually said or did** — not “good” or “confident”.

#	Observable action	Observed	Evidence note
1	Chooses address forms and greetings that fit the relationship and the situation (e.g. title and surname where the role is formal, first name where it is not)	☐	
2	Changes vocabulary of mood or style when the listener or the situation changes	☐	
3	Builds on the previous speaker’s words before adding a new idea	☐	
4	Uses inclusive language (“we”, “our”, “us”) at least once to keep the group together	☐	
5	Holds the formality level chosen in planning across the whole interaction	☐	
6	Asks a follow-up question that shows they	☐	

#	Observable action	Observed	Evidence note
	listened to what the previous speaker actually said		

Teacher record

Field	Entry
Student	
Date (dd/mm/yyyy)	
Activity observed	
Actions observed (numbers)	
One-sentence evidence	
What to watch for next time	

Reporting note

Use the collected records — not a single observation — when reporting against AS sentence 1’s interacting half. A student who shows actions 1, 2 and 5 across two different activities is demonstrating the sentence’s “explore vocabulary of mood and style” in practice; a student who shows none yet is on a learning pathway, not a failing one. This checklist never enters the 226-mark scored total and has no key.

O2 — Discussion conduct · Observation checklist

Teacher record page. **Unscored and formative** (TOC 7.6, DJB-1): there is no mark, no rating scale and no solutions key for this page. It records what a student **does** in a discussion about texts, so the Speaking-and-Listening half of the achievement standard can be reported honestly. Every criterion is an observable action, not an adjective.

Instrument O2 · Observation checklist · VC2E9LY01 · formative, unscored

English Level 9 (Year 9) · Victorian Curriculum 2.0 · Chapter 4, beside Section 4A

Run against

Any text-discussion activity Section 4A requires (discussing opinions about a text, working out how its language positions an audience)

Evidence anchor

Achievement standard, Speaking and Listening sentence 1: *“When interacting with others, students explore vocabulary of mood and style...”*

Conditions

In class, during the discussion itself. Observe one focus student per discussion; rotate the focus so every student is observed at least twice across the section.

Record

Tick what you observe; add a short evidence note quoting or describing the action. No score is recorded anywhere.

Observable actions

Tick the action when you observe it. The evidence note should say **what the student actually said or did** — not “good” or “engaged”.

#	Observable action	Observed	Evidence note
1	States their own opinion about the text before responding to anyone else’s	☐	
2	Supports or challenges another speaker’s point by reaching back to the text or to that speaker’s exact words	☐	
3	Names how a choice in the text positions its audience (e.g. “That question makes the reader feel...”)	☐	
4	Hands a turn to another speaker at least once by name (“What do you think, ___?”)	☐	
5	Stays with the discussion’s topic across at least two of their own turns	☐	
6	Responds to a disagreeing point by	☐	

#	Observable action	Observed	Evidence note
	addressing the idea, not dismissing the speaker		

Teacher record

Field	Entry
Student	
Date (dd/mm/yyyy)	
Discussion observed (text and topic)	
Actions observed (numbers)	
One-sentence evidence	
What to watch for next time	

Reporting note

Use the collected records — not a single observation — when reporting against AS sentence 1. Actions 2 and 3 together are the signature of LY01 in practice: the student both interacts and analyses positioning while interacting. A student who supports and challenges with textual reach-backs across two different discussions is demonstrating the sentence; a student who does not yet is on a learning pathway, not a failing one. This checklist never enters the 226-mark scored total and has no key.

O3 — Delivering a spoken text · Observation checklist

Teacher record page. **Unscored and formative** (TOC 7.6, DJB-1): there is no mark, no rating scale and no solutions key for this page. It records what a student **does** while delivering a structured spoken text, so the Speaking-and-Listening half of the achievement standard can be reported honestly. Every criterion is an observable action, not an adjective.

Instrument O3 · Observation checklist · VC2E9LY02 · formative, unscored

English Level 9 (Year 9) · Victorian Curriculum 2.0 · Chapter 4, beside Section 4B

Run against	Any structured spoken-text delivery Section 4B requires (a short talk, announcement or presentation with a stated audience)
Evidence anchor	Achievement standard, Speaking and Listening sentence 2: <i>“When speaking to an audience, students deliver structured spoken texts...”</i>
Conditions	In class, during the delivery itself. Observe one focus student per delivery round; rotate the focus so every student is observed at least once delivering.
Record	Tick what you observe; add a short evidence note quoting or describing the action. No score is recorded anywhere.

Observable actions

Tick the action when you observe it. The evidence note should say **what the student actually did** — not “confident” or “clear”. The first three actions are TOC 7.6’s own named examples for this CD.

#	Observable action	Observed	Evidence note
1	Selects a text type suited to the stated audience	☐	
2	Varies pace or volume at least once for effect	☐	
3	Holds formality level chosen in planning	☐	
4	Uses signposting the audience can follow (“First...”, “Finally...”) so the structure is audible	☐	
5	Uses at least one multimodal or digital element (slide, image, prop, sound) with a stated job	☐	
6	Delivers from notes used as prompts rather than reading the text word for word	☐	

Teacher record

Field

Entry

Student

Date (dd/mm/yyyy)

Delivery observed (text type and stated audience)

Actions observed (numbers)

One-sentence evidence

What to watch for next time

Reporting note

Use the collected records — not a single observation — when reporting against AS sentence 2. Actions 1–3 together are the signature of LY02 in practice: the text fits its audience, the delivery is shaped for effect, and the formality decided in planning survives contact with the room. A student who shows them across a delivery is demonstrating the sentence’s “deliver structured spoken texts”; a student who does not yet is on a learning pathway, not a failing one. This checklist never enters the 226-mark scored total and has no key.

O4 — Create and share · Optional portfolio task

Optional and **unmarked** (TOC 7.6, DJB-2). This is a student's own spoken-and-multimodal text, created and shared with a real class audience, with a short written explanation of the choices behind it. The teacher responds with qualitative feedback tied to the two Speaking-and-Listening sentences of the achievement standard. There is no rubric score, no mark and no solutions key for this task.

Instrument O4 · Optional create-and-share portfolio task · formative, unmarked

English Level 9 (Year 9) · Victorian Curriculum 2.0 · Chapter 4, drawing on Sections 4A and 4B

Status	OPTIONAL (DJB-2: included, unmarked). Taking the task is the student's choice; opting out is never recorded and never counted as a gap.
Shape	A short structured spoken text (2–3 minutes) with one multimodal element + a brief written explanation of choices
Audience	A real audience the student names in advance (their class, a younger year level, a school assembly group)
Evidence anchors	Achievement standard, Speaking and Listening sentence 1: <i>“When interacting with others, students explore vocabulary of mood and style...”</i> and sentence 2: <i>“When speaking to an audience, students deliver structured spoken texts...”</i>
Teacher response	Qualitative feedback only, against the two anchor sentences. No score is recorded anywhere.

The task

1. **Choose a topic from this book's worlds.** Pick one issue, text or moment the class already knows from Chapters 1–5 — for example, one of the year's contentious issues, or a scene worth retelling. The topic is yours to choose.
2. **Choose a text type for your audience.** A talk, a pitch, a retelling, a report to a named group — whatever suits the audience you name. Write the audience and the text type at the top of your plan.
3. **Plan one multimodal element.** One slide, one image, one prop, one sound. Give it a job: what does it do for the audience that words alone do not?
4. **Plan the formality.** Decide the formality level your audience needs, and plan to hold it for the whole delivery.
5. **Deliver.** Speak your text to your named audience. Use notes as prompts; vary pace or volume at least once for effect.
6. **Explain your choices in writing (one short paragraph).** Say what you chose — audience, text type, formality, multimodal element — and why each choice fits the audience.

Student plan (complete before delivering)

Field	Entry
Topic (from this book's worlds)	
Named audience	
Text type	
Formality level planned	
Multimodal element and its job	
Delivery date (dd/mm/yyyy)	

Written explanation of choices (one short paragraph)

Teacher feedback record — qualitative only

Feedback is written **against the two anchor sentences**, as observations and next steps. No rating, no score, no tick-box grade.

Anchor sentence	Qualitative feedback (what the student did; what to try next)
Sentence 1 — <i>“When interacting with others, students explore vocabulary of mood and style...”</i>	
Sentence 2 — <i>“When speaking to an audience, students deliver structured spoken texts...”</i>	

Field	Entry
Student	
Date of feedback (dd/mm/yyyy)	
Task taken voluntarily	☐ Yes

Administration note

O4 sits outside the 226-mark scored total and carries no key (DJB-1). It exists because DJB-2 ratified including the optional task: a strand of teacher-recognised spoken-and-multimodal work that the platform records but never marks. Students who take it add a finished, sharable text and a choice-explanation to their portfolio; students who do not take it lose nothing. The written explanation of choices is read for feedback, never scored.

R9 — End-of-Level-9 review

This is a school-designed end-of-level review. It is not a VCAA instrument, and it is not a NAPLAN test — it is shaped like one at format level only. It is cumulative: every question draws on work already taught in this book's chapters. Achievement in the Victorian Curriculum is reported against the Level 9 achievement standard; this paper's three sections follow that standard's own mode sentences, so a teacher can score diagnostically against it.

Instrument R9 · End-of-Level-9 review · Assessment booklet, end of year

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

Coverage: All 24 content descriptors, all three strands, all five achievement-standard mode sentences — Section 1: sentences 1–2 (Speaking and Listening), Section 2: sentences 3–4 (Reading and Viewing), Section 3: sentence 5 (Writing)

Name: _____ Date: _____

Total marks	50
Section structure	Section 1 — Speaking and Listening, analyzable halves (10 marks) · Section 2 — Reading and Viewing (25 marks) · Section 3 — Writing (15 marks)
Guidance time	60 minutes total, splittable at the section boundary — each section may be its own sitting
Conditions	Review paper. Quiet test conditions. Closed book. All stimulus texts are supplied in this paper. Runs online (H5P, auto-marked) or on paper. No student sits more than one instrument per sitting; no student sits a section twice.
Permitted materials	Pen or pencil only. No dictionary.

Attempt every question. Each question is worth 1 mark. In mark-and-repair questions, the two parts score together as one mark. In multiple-choice questions, choose the **one best** answer. Online, these items run as H5P interactions; on paper, follow the instructions in each question.

Section 1 — Speaking and Listening (10 marks)

This section tests the analyzable halves of speaking and listening: the language of relationships and evaluation, positioning an audience, formality and voice choices for audience, and representations in context. The performance halves — actually interacting, actually discussing, actually delivering — are evidenced by your teacher's observation checklists, not by this paper.

Context for Questions 1–2 — a planning discussion (original text written for this book)

Owen: Right — so for the assembly, do we open with the survey numbers or the story?

Callum: The story. Numbers wake nobody up.

Owen: Fair. But Ms Kowalski asked us to back the ask with something countable.

Callum: Then we put the numbers straight after the story. I can build on your point about the survey if you give me the lead-in.

Owen: Deal.

Question 1 (1 mark) — multiple choice

The pair are planning how to speak to the **whole assembly**. Which change best fits that audience?

- A. Shift “Numbers wake nobody up” to a fuller, more formal phrasing such as “Numbers alone will not hold an audience”, because a whole assembly is a more formal audience than two friends planning together.
- B. Keep “Numbers wake nobody up” word-for-word, because assemblies are the most casual audience in the school.
- C. Remove the story entirely, because stories are for English class only.
- D. Add more in-group slang so the assembly feels left out.

Question 2 (1 mark) — multiple choice

Callum says: “I can build on your point about the survey if you give me the lead-in.” What discussion move is this?

- A. Naming how he will build on Owen’s point and arranging the handover — the pair are planning turns, not just topics.
- B. Refusing to speak in the assembly.
- C. Changing the topic to the survey itself.
- D. Asking Ms Kowalski to decide for them.

Context for Questions 3–6 — an assembly speech (*original text written for this book*)

Volunteer Week — speech by Georgie Donnelly, Year 9

Last year, forty students gave one hour a week, and that one hour ran the homework club, the garden bed and the breakfast bench. This year we can double it. Volunteer Week is not extra work; it is the school working. First, I will show you what forty students built. Then I will ask what eighty could build.

Question 3 (1 mark) — mark the words

Mark (underline) the sentence that states the speech’s verdict — the judgement the counted numbers are there to support.

Question 4 (1 mark) — multiple choice

What is the line “Volunteer Week is not extra work; it is the school working” mainly doing to the audience?

- A. Reframing the ask so the audience hears a gain, not a cost — the same hour, seen differently.
- B. Apologising for the extra work Volunteer Week will bring.
- C. Listing the jobs volunteers did last year.
- D. Announcing the dates of Volunteer Week.

Question 5 (1 mark) — mark the words

Mark (underline) the sentence that pulls the audience in beside the speaker with inclusive language.

Question 6 (1 mark) — multiple choice

The speech ends: “First, I will show you what forty students built. Then I will ask what eighty could build.” What is the function of these lines for a listener?

- A. Signposting — they tell the audience where the speech is going, so listeners can follow the structure as it unfolds.
- B. Repeating the counted numbers a second time.
- C. Introducing the speakers who will come after Georgie.
- D. Giving the audience time to leave.

Context for Questions 7–8 — a described poster (*description written for this book*)

Poster for Volunteer Week

The poster shows one lit school window at dusk. Around it sit small icons of hands: one holding a pencil, one holding a seedling, one holding a plate. Under the window run the words: “One hour. One school.”

Question 7 (1 mark) — multiple choice

In this poster, what do the three hands mainly represent?

- A. Many small kinds of help gathered around one school — the pencil for tutoring, the seedling for the garden, the plate for the breakfast bench.
- B. Three students who won a prize.
- C. The school’s rules about what students may carry.
- D. The three terms of the school year.

Question 8 (1 mark) — multiple choice

A student writes: “The poster works, because the single window makes one school feel like one home.” What has the student done?

- A. Supported a judgement with a named choice from the poster — the claim has its evidence.
- B. Stated a preference with no reason behind it.
- C. Described every part of the poster in order.
- D. Compared the poster with a different poster.

Question 9 (1 mark) — matching

Three messages respond to the same event — last year’s Volunteer Week. Match each message with the context that best explains its representation. Online, drag each message to its context. On paper, write the number of the context beside each message.

Messages:

1. “The assembly will hear from the Volunteer Week organisers on Monday.”
2. “vol week starts mon — bring ur ideas!!”
3. “Students who attended last year’s Volunteer Week logged 320 hours.”

Contexts:

- a formal announcement stays neutral and informative.
- an informal message between friends relies on shared knowledge and short forms.
- a counted representation suits a report that must be checked.

Question 10 (1 mark) — multiple choice

The principal reads an announcement aloud to the whole school. Which word keeps the sentence in the formal spoken register?

“Volunteer Week _____ on Monday.”

- A. begins
- B. kicks off
- C. starts up
- D. gets going

Section 2 — Reading and Viewing (25 marks)

Unit A — Literary text (13 marks)

Read the extract, then answer Questions 11–23.

Low tide (*original text written for this book*)

The jetty had been closed all winter. On the first warm day of spring, Ivy walked to its end, where the rope still hung from the old post and the water came and went like breathing.

She had measured herself against that post every summer — six notches cut into the wood, one for each year. This spring there would be no seventh. The council’s letter had called the jetty “structurally compromised”. Her mother had read the letter twice and said nothing.

Below her, the tide had gone out further than Ivy had ever seen it, and the rocks it left behind looked like the backs of sleeping animals. Something moved in a pool between them — small, quick, gone.

She climbed down. The pool was a world with its own weather: weed waving like slow flags, a shell the colour of the evening sky, and somewhere under the green, the small thing watching her as much as she watched it.

Her mother called from the path — one long note of her name. Ivy stood up slowly. She put one hand flat on the warm post and counted the notches one more time.

The water came and went. Like breathing.

Question 11 (1 mark) — multiple choice

Which choice in the extract most shapes the reader to feel the jetty should stay open?

- A. The six notches cut into the post, one for each year — the jetty holds the family’s history.
- B. The rope that still hangs from the old post.
- C. The tide going out further than Ivy has ever seen it.
- D. The shell the colour of the evening sky.

Question 12 (1 mark) — multiple choice

“The council’s letter had called the jetty ‘structurally compromised’. Her mother had read the letter twice and said nothing.” What does this pairing mainly do?

- A. It sets official language against the mother’s silence, shaping the reader to the family’s side without the writer saying so.
- B. It shows that the mother agrees with the council’s letter.
- C. It proves the jetty is safe to use.
- D. It explains why the tide has gone out.

Question 13 (1 mark) — matching

Match each quoted line with its effect. Online, drag each line to its effect. On paper, write the number of the effect beside each line.

Lines:

1. “the water came and went like breathing”
2. “the rocks it left behind looked like the backs of sleeping animals”
3. “weed waving like slow flags”

Effects:

- the pool becomes a place with its own slow ceremony.
- the sea feels alive, unhurried, keeping its own time.
- the uncovered rocks seem to rest while the tide is away.

Question 14 (1 mark) — multiple choice

What does the line “The pool was a world with its own weather” mainly do?

- A. It makes the pool seem complete in itself — a separate place with its own rules, not just a gap in the rocks.
- B. It tells the reader a storm is coming.
- C. It shows that the pool is too deep to cross.
- D. It explains why Ivy’s mother called her.

Question 15 (1 mark) — multiple choice

Which aesthetic quality does the extract mainly build?

- A. Wonder — an ordinary place opens into a world the reader sees freshly.
- B. Suspense — the reader expects something to attack Ivy.
- C. Humour — the scene is played for laughs.
- D. Dread — the sea is shown as a threat.

Question 16 (1 mark) — fill in the blank

Complete the sentence with the quoted line that does most to build the quality named in Question 15.

The quality in Question 15 is built most by the line: _____

Word box: “*The pool was a world with its own weather: weed waving like slow flags, a shell the colour of the evening sky.*” · “*The jetty had been closed all winter.*” · “*This spring there would be no seventh.*” · “*Her mother called from the path.*”

Question 17 (1 mark) — multiple choice

The extract opens with “the water came and went like breathing” and closes with “The water came and went. Like breathing.” What does this circular structure mainly do?

- A. It lets the ending answer the beginning — the water keeps its rhythm whatever happens to the jetty, and the reader feels the world continuing.
- B. It saves the writer from writing a new ending.
- C. It shows that Ivy has fallen asleep on the post.
- D. It proves the tide will come back in one hour.

Question 18 (1 mark) — multiple choice

“The jetty had been closed all winter.” What does this opening sentence mainly set up?

- A. An absence — so that Ivy’s return to the jetty matters from the first line.
- B. A mystery about who closed the jetty.
- C. A complaint about winter weather.
- D. A list of the jetty’s rules.

Question 19 (1 mark) — multiple choice

The extract ends with “Like breathing.” — a fragment left alone. What is the main effect of this fragment?

- A. It keeps the rhythm sounding after the last word — the ending holds the sea’s pattern instead of closing it off.
- B. It shows that Ivy has forgotten the word for tides.
- C. It speeds the reader to the next page.
- D. It proves the jetty will reopen.

Question 20 (1 mark) — multiple choice

The extract’s sentences are long and unhurried — but one is very short: “She climbed down.” What does the sentence length do here?

- A. It quickens the pace at the moment of action — the climb happens in the time it takes to say it.
- B. It shows that Ivy is angry with her mother.
- C. It hides what Ivy finds in the pool.
- D. Sentence length is a habit, not a choice.

Question 21 (1 mark) — multiple choice

In the taught symbol system, spring carries new beginnings and an uncovered shore carries what lay hidden. What do the first warm day and the furthest tide mainly convey together?

- A. Change and discovery — the season turns, and the shore shows a world Ivy has never seen.
- B. Danger — the tide is going out for good.
- C. Celebration — the town is holding a festival.
- D. Loss — the jetty’s last day has arrived.

Question 22 (1 mark) — multiple choice

“The water came and went” returns twice, in the same words. What does the repetition mainly deepen?

- A. The mood of continuation — whatever changes above the waterline, the sea keeps its own rhythm.
- B. The reader’s confusion about the time of day.
- C. The case for reopening the jetty.
- D. The speed of the tide.

Question 23 (1 mark) — multiple choice

In this sentence, what is the dash doing?

“Her mother called from the path — one long note of her name.”

- A. Delivering what the call was — the dash holds the pause, then gives the sound itself.
- B. Ending the sentence.
- C. Introducing a list of paths.
- D. Quoting Ivy’s reply.

Unit B — Paired texts (8 marks)

Read both texts, then answer Questions 24–31. Both respond to the same proposal.

Greenfern’s spare plot could feed a street (*original text written for this book*)



The plot beside the Greenfern Secondary oval has grown nothing but bindies for eleven years. This week, a group of Year 9 students asked the council to hand it over for a student-run community garden.

Their plan names thirty boxes of vegetables a term, grown and packed by students, delivered to families through the school office. “Every student should know where their food comes from,” the group’s leader told the council. “A garden teaches that in a way a lesson cannot.”

The plot currently serves as overflow parking for the oval. The council’s count puts that use at eight car spaces on a busy weekend. The council will consider the proposal at its meeting on 5 November 2026.

Letter to the editor (*original text written for this book*)

The students’ heart is in the right place, but the plot beside the oval is the only overflow parking we have. On match days the streets around the school are already full. Is eight car spaces worth more than thirty boxes of vegetables a term? The students should be told plainly: the answer is no. Split the difference instead — garden on half the plot, parking on the rest.

T. Rees, Greenfern

Question 24 (1 mark) — multiple choice

Which value is **explicit** in the article — stated word-for-word?

- A. “Every student should know where their food comes from.”
- B. “Parking matters more than vegetables.”
- C. “The council always supports student ideas.”
- D. “Gardens cost less than lessons.”

Question 25 (1 mark) — mark the words

In the letter, mark (underline) the rhetorical question — the question asked for effect with only one allowed answer.

Question 26 (1 mark) — multiple choice

The article sets the plot’s present against its proposed future: “grown nothing but bindies for eleven years” beside “thirty boxes of vegetables a term”. What is the main effect of this juxtaposition?

- A. It sets wasted ground against useful ground so the change looks like an improvement, not a loss.
- B. It shows that bindies are worth more than vegetables.
- C. It proves the garden will fail.
- D. It suggests the plot has always been a garden.

Question 27 (1 mark) — multiple choice

Why does the article open with the scene of the empty plot rather than with the students’ proposal?

- A. The reader sees the wasted ground first, so the proposal lands with the scene behind it — the opening is a power position.
- B. The proposal is not important enough to open with.
- C. Scenes are easier to write than proposals.
- D. The council asked the writer to leave the proposal to the end.

Question 28 (1 mark) — drag the words (ordering)

Four sentences summarising the article are scrambled below. Drag them into the order that restores the article’s coherence. On paper, write the letters in order on the line below.

- A. The plot has served as overflow parking for the oval, eight car spaces on a busy weekend.
- B. The plot beside the Greenfern Secondary oval has grown nothing but bindies for eleven years.
- C. The council will consider the proposal at its meeting on 5 November 2026.
- D. A group of Year 9 students has asked the council to hand it over for a community garden growing thirty boxes of vegetables a term.

Order: _____, _____, _____, _____

Question 29 (1 mark) — multiple choice

Which question is the most useful **point of comparison** across the article and the letter?

- A. What does each text say the land is for — growing food, or holding cars?
- B. Which text uses longer sentences?
- C. Does the letter writer know the students?
- D. Which text was published first?

Question 30 (1 mark) — fill in the blank

Choose the best **neutral** summary of the letter — one that gives the key idea, the opinion and who holds it, without adding your own side.

The best neutral summary is: _____

Word box: *T. Rees says the plot is the only overflow parking, rejects the garden as proposed, and offers a split plot as the middle way · The letter is wrong, and the garden should take the whole plot · The students' plan is obviously better than parking · Nobody in Greenfern needs parking near the oval*

Question 31 (1 mark) — multiple choice

The letter rests on the claim that “on match days the streets around the school are already full”. Which question most tests that evidence?

- A. Where does the letter writer's count come from, and does it hold across the season, not just one big match day?
- B. Does the letter writer enjoy writing to the paper?
- C. Are there more than eight streets near the school?
- D. Has the council answered other letters?

Stand-alone items — Questions 32–35

Question 32 (1 mark) — multiple choice

“After three terms of planning, the night hike was finally on. The long wait was over.” What is the noun group **the long wait** mainly doing?

- A. Compressing three terms of planning into one idea the sentence can treat as a thing now finished.
- B. Introducing a new character.
- C. Quoting the teacher's exact words.
- D. Setting a condition for the hike.

Question 33 (1 mark) — fill in the blank

Complete the sentence with the abstract noun that fits the meaning.

“The _____ of the torch line against the dark hill stayed with the students long after camp ended.”

Word box: *memory · colour · length*

Question 34 (1 mark) — fill in the blank

Choose the correct form of the word.

“Every _____ torch had a fresh battery before the hike.”

Word box: *student’s · students · students’*

Question 35 (1 mark) — mark the words + fill in the blank

- (a) The sentence below carries exactly one misspelled word — a real word used for the wrong meaning. Without being told where it is, find and mark (underline) that word.

The coach gave the team some advise before the final.

- (b) Choose the correction from the word box.

Word box: *advice · advise · advised*

Section 3 — Writing (15 marks)

Questions 36–45 build one narrative world: the Year 9 camp’s night hike. Questions 46–50 build one persuasive world: an opinion piece arguing that the Year 9 camp should stay.

Cohesion — Questions 36–40

Question 36 (1 mark) — fill in the blank

Complete the sentence with the connective that names the relationship between the two ideas.

“The torches were meant to stay lit the whole way up. _____, the wind had other ideas.”

Word box: *However · For example · Since · Similarly*

Question 37 (1 mark) — fill in the blank

Complete the sentence with the connective that names the relationship between the two ideas.

“The rain had made the track slippery. _____, the leaders asked everyone to slow down.”

Word box: *So · However · For example · Also*

Question 38 (1 mark) — mark the words + fill in the blank

- (a) In the sentence below, one referring word is ambiguous — it could reach back to more than one thing. Mark (underline) that word.

The map and the compass were both in the bag, but it was missing.

- (b) Choose the repair that removes the ambiguity.

Word box: *The map and the compass were both in the bag, but the compass was missing. · The map and the compass were both in the bag, but it was missing. · The map and the compass were both in the bag, but they was missing.*

Question 39 (1 mark) — drag the words (ordering)

Four sentences of a paragraph are scrambled below. Drag them into the only order in which the referring words (“they”, “that”) have what they need. On paper, write the letters in order on the line below.

A. By the time they reached the top, the town below was a grid of small lights.

- B. The Year 9 camp always ended with the night hike.
- C. Each student carried one torch, and the line of light moved up the track like something alive.
- D. That was the moment everyone remembered longest.

Order: _____ , _____ , _____ , _____

Question 40 (1 mark) — multiple choice

What does the sentence “That was the moment everyone remembered longest” mainly do in a paragraph?

- A. It uses one referring word to compress the whole scene into a single idea the next sentence can pick up.
- B. It introduces a new scene with no connection to the last one.
- C. It repeats the previous sentence word for word.
- D. It tells the reader the story is untrue.

Narrative craft — Questions 41–45

Question 41 (1 mark) — multiple choice

A student is writing the night-hike story. The writer’s purpose is to show the group becoming a team. Which scene does most of that work?

- A. The group slows on the last climb so the slowest walker can lead them in.
- B. Each student eats lunch alone at the top.
- C. The leaders carry every bag themselves.
- D. The bus arrives late to pick the group up.

Question 42 (1 mark) — multiple choice

The story can be told in first-person plural (“we climbed”) or third person (“the group climbed”). What does **we** mainly change?

- A. It puts the reader inside the group — the climb is shared, and the reader is one of the walkers.
- B. It makes the hill steeper.
- C. It hides the ending from the reader.
- D. It lets the writer name every student in Year 9.

Question 43 (1 mark) — drag the words (ordering)

Four beats of the night-hike story are scrambled below. Drag them into the order that earns the ending — opening, rising action, climax, resolution. On paper, write the letters in order on the line below.

- A. At the top, nobody spoke for a whole minute; the town below was a grid of small lights.
- B. The camp’s last afternoon ended with the leaders handing out torches.
- C. Halfway up, three torches flickered out, and the line of light closed around the gap.
- D. The walk down was quieter than the walk up, and nobody hurried.

Order: _____ , _____ , _____ , _____

Question 44 (1 mark) — fill in the blank

Choose the opening sentence that best sets up the story’s promise.

Word box: *The torches were handed out at dusk, and nobody was told where the hike would end. · The camp had three rules about torches. · Night hikes happen at many camps. · The bus left at eight o'clock that morning.*

Question 45 (1 mark) — fill in the blank

Choose the closing sentence that completes the story and answers its opening.

Word box: *Back at camp, the torches went out one by one — but nobody switched anything on. · The next morning, breakfast was served at seven. · The leaders packed the first-aid kit away. · Someone found a spider in the tent.*

Editing and reviewing — Questions 46–50

The five questions below use a student's draft opinion piece: "Keep the Year 9 camp."

Draft extract

The Year 9 camp should stay on the school calendar. In our survey, 34 of the 36 students in Year 9 said camp was the best week of their year the camp taught us more than any classroom could. Some say a week away costs too much, but the camp costs less per student than two city excursions. The camp was really good and stuff like that. Sign the letter to the principal before 26 November.

Question 46 (1 mark) — mark the words

In the draft extract, mark (underline) the one sentence that is a run-on — two sentences joined together with no punctuation or joining word between them.

Question 47 (1 mark) — fill in the blank

Choose the best repair of the run-on in Question 46.

Word box: *In our survey, 34 of the 36 students in Year 9 said camp was the best week of their year. The camp taught us more than any classroom could. · In our survey, 34 of the 36 students in Year 9 said camp was the best week of their year the camp taught us more. · In our survey, 34, of the 36 students in Year 9 said camp was the best week of their year, the camp, taught us more than any classroom could.*

Question 48 (1 mark) — multiple choice

The student fixes the run-on and rewrites the vague sentence before checking spelling. 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 meaning.

Question 49 (1 mark) — drag the words (ordering)

Four paragraphs of the finished piece are scrambled below. Drag them into the order that restores it. On paper, write the letters in order on the line below.

- A. That is why the camp must stay on the calendar: sign the letter to the principal before 26 November.
- B. The Year 9 camp should stay on the school calendar — and the hill at the end of the night hike is the reason.
- C. Some say a week away costs too much, but the camp costs less per student than two city excursions.
- D. In our survey, 34 of the 36 students in Year 9 named camp the best week of their year, and every one of them could say why.

Order: _____ , _____ , _____ , _____

Question 50 (1 mark) — fill in the blank

The draft's sentence "The camp was really good and stuff like that" is vague filler. Choose the most effective revision — the one that is clearest on first reading.

Word box: *Thirty-four of thirty-six students named camp the best week of their year — the count says what "really good" cannot.* · *The camp was really, really good and heaps of stuff like that.* · *The camp was very nice for everyone.* · *The camp happened, which was good.*

END OF R9 — END-OF-LEVEL-9 REVIEW

R9 — End-of-Level-9 review · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. Mark-and-repair items (Q35, Q38) score their two parts together as one mark (TOC 6.6 all-or-nothing). The paper's three sections follow the achievement standard's own mode sentences: Section 1 = sentences 1–2 (Speaking and Listening, analyzable halves), Section 2 = sentences 3–4 (Reading and Viewing), Section 3 = sentence 5 (Writing).

Instrument R9 · English Level 9 (Year 9) · cumulative end-of-level review, Chapters 1–5

Section 1 — Speaking and Listening · key (Q1–Q10)

Q	Family	Key	CD
1	MC	A — shift to a fuller, more formal phrasing; a whole assembly is a more formal audience than two friends planning	VC2E9LA01
2	MC	A — naming the build-on and arranging the handover: planning turns, not just topics	VC2E9LY01
3	MW	Mark: “Volunteer Week is not extra work; it is the school working.” — the verdict the counted numbers support	VC2E9LA02
4	MC	A — reframing the ask so the audience hears a gain, not a cost	VC2E9LY08
5	MW	Mark: “This year we can double it.” — the inclusive pull (“we”)	VC2E9LY08
6	MC	A — signposting: listeners are told where the speech is going so they can follow the structure	VC2E9LY02
7	MC	A — many small kinds of help gathered around one school	VC2E9LE01
8	MC	A — a judgement supported by a named choice from the poster	VC2E9LE02
9	MA	(i) → 1 (formal, neutral announcement); (ii) → 2 (informal, shared knowledge); (iii) → 3 (counted representation for checking)	VC2E9LY04
10	MC	A — begins	VC2E9LA08

Note on Section 1: these items test the analyzable halves only — the language of relationships and evaluation, positioning, formality and voice, representation in context (AS sentences 1–2). The performance halves — actually

interacting, discussing, delivering — are not scored here; they are evidenced by the observation checklists (LA01 → O1, LY01 → O2, LY02 → O3), per TOC 7.5/D7.

Section 2 — Reading and Viewing · key (Q11–Q35)

Skill tags: **L** = locating, **I** = integrating, **A** = analysing.

Q	Unit · family	Skill	Key	CD
11	A · MC	A	A — the six notches, one for each year: the jetty holds the family’s history	VC2E9LE03
12	A · MC	I	A — official language set against the mother’s silence shapes the reader without the writer saying so	VC2E9LE03
13	A · MA	A	(i) → 2 (the sea alive, unhurried); (ii) → 3 (the rocks seem to rest); (iii) → 1 (the pool’s slow ceremony)	VC2E9LE04
14	A · MC	I	A — the pool seems complete in itself, a separate place with its own rules	VC2E9LE04
15	A · MC	I	A — wonder: an ordinary place opens into a world seen freshly	VC2E9LE05
16	A · CB	L	“The pool was a world with its own weather: weed waving like slow flags, a shell the colour of the evening sky.” (closed box; no alternative accepted)	VC2E9LE05
17	A · MC	A	A — the ending answers the beginning; the water keeps its rhythm whatever happens to the jetty	VC2E9LA03
18	A · MC	I	A — an absence, so Ivy’s return matters from the first line	VC2E9LA03
19	A · MC	I	A — the fragment keeps the rhythm sounding after the	VC2E9LA05

Q	Unit · family	Skill	Key	CD
			last word	
20	A · MC	I	A — the short sentence quickens the pace at the moment of action	VC2E9LA05
21	A · MC	I	A — change and discovery: the season turns, the shore shows a world never seen	VC2E9LA07
22	A · MC	I	A — the mood of continuation: the sea keeps its own rhythm	VC2E9LA07
23	A · MC	I	A — the dash holds the pause, then delivers what the call was	VC2E9LA09
24	B · MC	L	A — “Every student should know where their food comes from.”	VC2E9LY05
25	B · MW	L	Mark: “Is eight car spaces worth more than thirty boxes of vegetables a term?”	VC2E9LY05
26	B · MC	I	A — wasted ground against useful ground: change as improvement, not loss	VC2E9LY06
27	B · MC	A	A — the reader sees the wasted ground first, so the proposal lands with the scene behind it: a power position	VC2E9LY06
28	B · DT	I	Full sequence: B, D, A, C	VC2E9LY06
29	B · MC	I	A — what does each text say the land is for: growing food, or holding cars?	VC2E9LY07
30	B · CB	I	“T. Rees says the plot is the only overflow parking, rejects the garden as proposed, and offers a split plot as the middle way.” (closed box; no	VC2E9LY07

Q	Unit · family	Skill	Key	CD
			alternative accepted)	
31	B · MC	A	A — where the count comes from, and whether it holds across the season	VC2E9LY07
32	stand-alone · MC	I	A — compressing three terms of planning into one idea treated as a thing now finished	VC2E9LA06
33	stand-alone · CB	L	memory (closed box; no alternative accepted)	VC2E9LA06
34	stand-alone · CB	L	student's (closed box; no alternative accepted)	VC2E9LA09
35	stand-alone · MW+CB	L	Mark advise · correction advice (closed box; no alternative accepted). Both parts score together as one mark.	VC2E9LY03

Section 3 — Writing · key (Q36–Q50)

Q	Family	Key	CD
36	CB	However (closed box; no alternative accepted)	VC2E9LA04
37	CB	So (closed box; no alternative accepted)	VC2E9LA04
38	MW+CB	Mark it · repair “ The map and the compass were both in the bag, but the compass was missing. ” (closed box; no alternative accepted). Both parts score together as one mark.	VC2E9LA04
39	DT	Full sequence: B, C, A, D	VC2E9LA04
40	MC	A — one referring word compresses the whole scene into a single idea the next sentence can pick up	VC2E9LA04
41	MC	A — the group slows so the slowest walker can lead them in	VC2E9LE06
42	MC	A — <i>we</i> puts the reader inside the group; the climb is shared	VC2E9LE06
43	DT	Full sequence: B, C, A, D	VC2E9LE06

Q	Family	Key	CD
44	CB	“The torches were handed out at dusk, and nobody was told where the hike would end.” (closed box; no alternative accepted)	VC2E9LE06
45	CB	“Back at camp, the torches went out one by one — but nobody switched anything on.” (closed box; no alternative accepted)	VC2E9LE06
46	MW	Mark: “In our survey, 34 of the 36 students in Year 9 said camp was the best week of their year the camp taught us more than any classroom could.”	VC2E9LY09
47	CB	“In our survey, 34 of the 36 students in Year 9 said camp was the best week of their year. The camp taught us more than any classroom could.” (closed box; no alternative accepted)	VC2E9LY09
48	MC	A — big fixes to meaning and structure first; proofreading is the last pass	VC2E9LY09
49	DT	Full sequence: B, D, C, A	VC2E9LY09
50	CB	“Thirty-four of thirty-six students named camp the best week of their year — the count says what ‘really good’ cannot.” (closed box; no alternative accepted)	VC2E9LY09

Why the keys are right — brief notes

Section 1. Q1: the audience has changed, so the register must move up the formality dial (1A). Q2: a discussion move names a build-on and arranges the handover (5A’s analyzable half). Q3: a verdict is the judgement the evidence supports — the counted numbers exist to hold up “it is the school working” (1B). Q4: positioning by reframing — same hour, gain not cost (5D). Q5: inclusive language pulls the audience in beside the speaker — “we can” (5D). Q6: signposting tells listeners the route before the walk (5B’s analyzable half). Q7: representation reads part to whole — three kinds of help around one school (4A). Q8: a developed response supports a judgement with a named choice (4B). Q9: representation changes with context — formal and neutral, informal and shared, counted and checkable (5C). Q10: the formal spoken register takes *begins*; the others belong to casual speech (1C).

Section 2, Unit A. Q11: selection shapes the reader — the notches make the jetty family memory, not timber (4A). Q12: the writer never argues; official words sit beside silence and the reader takes the family’s side (4A). Q13: each

simile does one job — breathing keeps the sea’s time, sleeping animals rest the rocks, slow flags give the pool its ceremony (4B). Q14: the metaphor makes the pool a complete world, not a gap (4B). Q15: the extract’s aesthetic register is wonder — nothing threatens, everything opens (4C). Q16: the pool sentence carries the wonder; the others carry absence, loss or interruption. Q17: the circle structure — the ending answers the beginning and the world continues (1C). Q18: an opening that names an absence gives the return its weight (1C). Q19: the lone fragment lets the rhythm outlast the last word (2A). Q20: a short sentence among long ones is pace, not accident (2A). Q21: spring + uncovered shore = change and what lay hidden shown (3A’s taught symbol system). Q22: repetition of the water’s phrase deepens continuation (3B). Q23: the dash holds, then delivers (2E).

Section 2, Unit B. Q24: the explicit value is quoted word-for-word in the article (5A’s explicit layer). Q25: a rhetorical question allows one answer (5A’s analyzable half). Q26: juxtaposition sets wasted against useful (5B). Q27: scene-first is a power position — the reader lives the problem before the claim (5B). Q28: the article’s own order restores: the plot’s state (B), the proposal (D), the parking it would replace (A), the decision ahead (C) (5B). Q29: the useful comparison is the land’s purpose in each text (5C). Q30: a neutral summary carries key idea + opinion + holder without taking sides (5C). Q31: testing evidence asks for the count’s source and its reach across time (5C).

Section 2, stand-alone. Q32: the noun group compresses three terms of planning into one thing that can be “over” (1B). Q33: what stays with students after camp is a *memory* — the abstract noun the sentence needs (1B). Q34: each torch belongs to one student — singular possessive (2E). Q35: *advise* (the verb) is used where the noun *advice* is needed — the error is found without being told where, and repaired from a closed box (3A’s word level; compound scored all-or-nothing per 6.6).

Section 3. Q36: expectation (“meant to stay lit”) against outcome — contrast, so *However* (1D). Q37: slippery track → slower walking: cause, so *So* (1D). Q38: *it* could reach back to the map or the compass; the repair names the thing meant (1D; compound scored all-or-nothing per 6.6). Q39: the referring words have what they need only in one order — camp (B), torches and the line of light (C), the top and the town (A), *That* compressing it all (D) (1D). Q40: *That* is the compression move — one word carries the scene forward. Q41: a team is shown by what the group gives up for its slowest member (craft of response). Q42: *we* puts the reader inside the group; third person keeps them watching (craft of response). Q43: opening (B), rising (C — the torches die, the line closes), climax (A — the silent minute at the top), resolution (D) (craft of response). Q44: the opening that makes a promise — dusk, torches, a destination withheld (craft of response). Q45: the closing answers the opening — torches given out at dusk go out one by one, and “nobody switched anything on” says what the hike did (craft of response). Q46: the survey sentence and the classroom sentence are joined with no punctuation or joining word between them — the run-on (5E). Q47: the repair gives each sentence its own full stop (5E). Q48: the editing order is meaning and structure first, proofreading last, because moving sentences undoes small fixes (5E). Q49: the finished piece restores to hill-image thesis (B), counted evidence (D), met counter-argument (C), close with the action (A) (5E). Q50: the count replaces the filler — clearest on first reading (5E).

P2 exemplars — full model answers for the Section 3 construction items

Exemplar 1 — the completed night-hike paragraph (Q36–Q40)

Assembled from the keyed pieces: Q39’s order is the spine (B, C, A, D); Q36’s and Q37’s connectives join the middle; Q38’s repair replaces the ambiguous sentence.

The torch line (*exemplar assembled from the keys*)

The Year 9 camp always ended with the night hike. Each student carried one torch, and the line of light moved up the track like something alive. The torches were meant to stay lit the whole way up. However, the wind had other ideas, and the rain had made the track slippery. So the leaders asked everyone to slow down. The map and the compass were both in the bag, but the compass was missing. By the time they reached the top, the town below was a grid of small lights. That was the moment everyone remembered longest.

What makes it the model: every connective names a real relationship (expectation–contrast, cause–result); no referring word reaches back to more than one thing; and the final *That* compresses the whole scene so the paragraph could hand the idea to whatever comes next.

Exemplar 2 — the micro-story frame (Q41–Q45)

Assembled from the keyed pieces: Q44's opening promise; Q43's beat order (**B, C, A, D**); Q42's first-person plural voice; Q41's team scene; Q45's answering close. Written out as one continuous story:

Nobody switched anything on (*exemplar assembled from the keys*)

The torches were handed out at dusk, and nobody was told where the hike would end. We climbed in a line of light, each of us carrying one small circle of the track. Halfway up, three torches flickered out, and the line closed around the gap without being asked. On the last climb we slowed, and the slowest walker among us led us in. At the top, nobody spoke for a whole minute; the town below was a grid of small lights. The walk down was quieter than the walk up, and nobody hurried. Back at camp, the torches went out one by one — but nobody switched anything on.

What makes it the model: the opening withholds the destination, and the closing answers it (the torches that were handed out go out one by one); *we* keeps the reader inside the group; the team is shown, not named, by what the group gives up for its slowest member; and the final line says what the hike did without saying it.

Exemplar 3 — the edited opinion piece (Q46–Q50)

Assembled from the keyed pieces: Q49's order is the finished piece's spine (**B, D, C, A**); Q47's repair fixes the run-on inside paragraph 2; Q50's revision replaces the vague filler; Q48's editing order (meaning and structure first, proofreading last) is how the student got there.

Keep the Year 9 camp (*exemplar assembled from the keys*)

The Year 9 camp should stay on the school calendar — and the hill at the end of the night hike is the reason.

In our survey, 34 of the 36 students in Year 9 named camp the best week of their year, and every one of them could say why. Thirty-four of thirty-six students named camp the best week of their year — the count says what “really good” cannot. The camp taught us more than any classroom could.

Some say a week away costs too much, but the camp costs less per student than two city excursions.

That is why the camp must stay on the calendar: sign the letter to the principal before 26 November.

What makes it the model: the run-on is repaired by giving each sentence its own full stop, not by adding “and”; the filler sentence is replaced by the count it was hiding; the counter-argument sits in the middle, named fairly and answered in one sentence; and the close is an action with a date. The editing order matters: the run-on and the filler are meaning fixes and come first; spelling and small checks are the last pass, because moving sentences can undo small fixes.

Coverage map (per-item CD codes and AS-sentence mapping)

Section	AS sentence(s)	CDs evidenced	Items
1 — Speaking and Listening	1–2	LA01 (Q1), LY01 (Q2), LA02 (Q3), LY08 (Q4, Q5), LY02 (Q6), LE01 (Q7), LE02 (Q8), LY04 (Q9), LA08 (Q10)	10
2 — Reading and Viewing	3–4	Unit A: LE03 (Q11, Q12), LE04 (Q13, Q14), LE05 (Q15, Q16), LA03 (Q17, Q18), LA05 (Q19, Q20), LA07 (Q21, Q22), LA09 (Q23); Unit B: LY05 (Q24, Q25), LY06 (Q26, Q27, Q28), LY07 (Q29, Q30, Q31); stand-alone:	25

Section	AS sentence(s)	CDs evidenced	Items
3 — Writing	5	LA06 (Q32, Q33), LA09 (Q34), LY03 (Q35)	15
		LA04 (Q36–Q40), LE06 (Q41–Q45), LY09 (Q46–Q50)	

All 24 CDs are evidenced somewhere across R9 (the 7.7 R9 column in full). Total: 50 marks (S1 10 + S2 25 + S3 15). Family counts: MC x28, CB x10, MW x4, MA x2, DT x4, MW+CB compound x2. Skill mix in Section 2: locating 6 (Q16, Q24, Q25, Q33, Q34, Q35), integrating 14 (Q12, Q14, Q15, Q18, Q19, Q20, Q21, Q22, Q23, Q26, Q28, Q29, Q30, Q32), analysing 5 (Q11, Q13, Q17, Q27, Q31) — within the NAPLAN Year 9 target ranges for a 25-item paper.

Cumulative check (TOC 7.5): no CD is assessed in R9 that was not already assessed in its chapter check-in — LA01–LA04 in C1, LA05–LA09 in C2, LE01–LE06 in C3, LY01–LY04 in C4, LY05–LY09 in C5. No new content is introduced.

INTERPRETATION NOTE for the audit: the two MW+CB compounds (Q35 spelling, Q38 pronoun repair) are rendered as one one-mark item per 6.6's all-or-nothing rule for multi-step items, with both parts scored together — the same rendering as B2 Section A and B3 Q3/Q4, kept consistent across the layer.