

Mathematics Towards Foundation A

Chapter 3 — Algebra: cause and effect

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Responding to actions that have an effect

Mathematics Towards Foundation A · Chapter 3 — Algebra: cause and effect · Strand: Algebra

The teacher reads, shows and watches. The student responds in their own way — with a look, a movement, a sound, a touch, or their communication aid. Nothing here must be read, said or written by the student.

respond to actions that have an effect — VC2MFAA01

Achievement standard (Algebra, Foundation Level A):

Students respond to cause-and-effect experiences.

About this subtopic

For the teacher.

A **cause** is something someone does. An **effect** is what happens next. Press a switch, and a light comes on. The press is the cause. The light is the effect.

This subtopic is the Algebra strand at Foundation Level A. At this level, Algebra means cause and effect. **It does not mean pattern.** The student is not asked to make, copy or complete a pattern. That is later learning.

A pattern does appear here, but only as something to feel or hear. In this subtopic, a *pattern* is something that repeats — the same thing happening again and again. The student feels or hears the repetition. The adult or the material makes it. The student is not asked to make it.

The verbs of this subtopic are *respond to* and *participate in*. The student does not have to act alone. A response made with hand-over-hand help is a response. (Hand-over-hand means the teacher's hand on the student's hand, moving together.) A partial response is a response. A look, a stilling, a movement or a sound is a response.

This is the thinnest chapter in this book, and that is by design. It is not a gap to fill. The one content description is the whole of the scope here.

Across learning areas. The same student may also be working, in the same teaching time, in Critical and Creative Thinking Level A, where students “*engage in cause-and-effect activities*” (VC2CCFAR01). That is a different learning area. One lesson can satisfy both.

No age is implied here. A student working at this level may be any age. The materials below are chosen to be right for any student.

Elaborations carried for linkage

The four elaborations below are carried for MCQ, short-answer and coverage linkage. They are illustrations of how the content description might look, not a list to walk through. The teaching in this subtopic is built from the content description, and coverage is judged against the content description text and the achievement standard extract — never against a count of elaborations touched.

1. *participating in using objects that generate an immediate effect upon an action; for example, using musical instruments, touch-sensitive lights, crinkly materials, pull-and-push toys, and adapted switch toys or appliances — VC2MFAA01.E01*
2. *experiencing a repeating pattern on textured material; for example, rolling over a series of bumps or feeling a repeating pattern on objects with different textures — VC2MFAA01.E02*
3. *using an instrument such as a drum or triangle to make a repeating sound — VC2MFAA01.E03*
4. *participating in mark-making; for example, making lines or dots using paint, marker pens or a digital device — VC2MFAA01.E04*

Materials

Real objects come first. At this level, the object is the page.

Objects that do something when you act:

- **A switch and the thing it turns on.** A switch is a button that turns something on when it is pressed. It can be pressed with a hand, a foot, the head, or any part of the body the student can move in a sure way. Pair the switch with a lamp, a fan, a music player or a bubble machine.
- **Touch-sensitive lights** — lights that come on, or change, when touched.
- **Crinkly material** — crinkly wrapping or paper that makes a sound when squeezed.
- **Objects to push and pull** — a lever, a push-along, a door handle, something that opens when pushed or pulled.
- **Musical instruments** — a drum, a triangle, a shaker.
- **Appliances adapted for switch use** — anything in the room that can be made to go from a switch the student can reach.

Things with a repeating pattern to feel:

- a bumpy mat or a bumpy path to move a hand or foot along
- fabric with ridges you can feel again and again
- bubble wrap
- a textured roller

Things for mark-making:

- paint, marker pens, large paper, an easel
- a tablet, touchscreen or interactive whiteboard with a drawing program that makes a mark from a touch or from a switch press. **Access note:** any digital tool named here accepts touch or switch input, and the student's access way is set up before the lesson.

Communication support:

- the student's own communication aid, if they use one, to hand at all times
- choice cards or photographs of the objects on offer
- the yes/no pair, fixed before the lesson (see Response ways below)

Response ways — set before the lesson

Nothing in this subtopic needs speech. Every activity here can be answered in at least three ways:

1. **Object or photograph choice** — the student touches the object, or its photograph, that they want.
2. **Gesture, eye-gaze, switch or communication aid** — the student points, looks, presses or selects. A communication aid (AAC) is a tool that speaks or shows words for the student.
3. **Speech or sign** — the student says or signs what they want.

Fix the yes/no pair before the lesson, and use the same pair every time. For example: a YES card and a NO card side by side, a yes-switch and a no-switch, or two objects the student knows. The student shows yes and no by touching, looking at or pressing the one they mean. Do not take a head nod or head shake as yes or no unless that is the student's known, recorded way.

Wait time. After each action, stop and wait. Watch closely. A response can be small: a look, a stilling, a change in the face, a movement, a sound. Give the student time before you act again.

Watch sensory load. Some lights are too bright, some sounds too loud, some textures not wanted. If the student turns away, covers eyes or ears, or becomes unsettled, move the object further away, make it dimmer or quieter, or change the object. Turning away is a response — follow it.

Teaching sequence — teacher script

One sequence in three episodes, delivered over as many lessons as the student needs, and repeated often. The episodes can be moved around to fit the student. The words at **Say** are read aloud. Keep them short. Use the same words every time.

Episode 1 — you do something, and something happens

Materials: a switch and lamp (or fan, or music player); a touch-sensitive light; crinkly paper.

Set up: one object at a time, in the student's sight and reach.

Say: Look.

Do: Press the switch. The lamp comes on.

Say: The light is on!

Do: Wait. Watch the student.

Say: I press it again.

Do: Press again.

Say: The light is on again!

Do: Wait. Watch. Then move the switch toward the student.

Say: You press it.

Do: If the student does not press, press together — your hand on their hand. If the student presses alone, wait and watch. Any press counts: with your hand over theirs, with a touch of help, or alone.

Say: You pressed it! Look — the light is on.

Do: Pause. Then offer the switch again.

Say: Again?

Do: Wait for the student's yes or no, using the pair fixed before the lesson. Follow it. If yes, press again, with help or alone. If no, put the object down.

Say: We will stop.

Watch for: a look at the object or the light; a stilling or a change in the body; a movement toward the switch; a sound; a press with help or alone. Note what the student responds to — the light, the sound, or the feel of the press.

Episode 2 — again and again: sounds and feels that repeat

Materials: a drum or a triangle; a bumpy mat or textured roller.

The point here is a repeating pattern the student feels or hears. **The adult makes the repetition. The student responds.** The student is not asked to make the pattern.

Sound — script:

Say: Listen.

Do: Tap the drum: tap, tap, tap. The same speed and the same strength each time.

Say: Tap, tap, tap. The sound comes again and again.

Do: Stop. Wait. Watch.

Say: The drum goes again.

Do: Tap again, the same way. Then offer the drum to the student. Tap together if needed — your hand on their hand. A tap with help counts. A tap alone counts.

Do: Stop again. Wait. Watch for any sign the student wants the sound again: a look at the drum, a movement toward it, a sound. Take that as a response, and tap again.

Say: Again?

Do: Wait for yes or no, using the fixed pair. Follow it.

Feel — script:

Say: Feel this.

Do: Wait for the student to touch, or offer your hand. Move a hand along the bumps: bump, bump, bump. The same way each time.

Say: Bump, bump, bump. The bumps come again and again.

Do: Wait. Watch. Offer again. Follow the student's yes or no.

Watch for: staying with the sound or the feel; turning toward; a hand or foot moving toward the drum or the mat; pulling away (a response — follow it); showing that the next tap or bump is coming — a wait, a look, a movement before the sound or the touch.

Episode 3 — make a mark: an effect that stays

Materials: paint and large paper; marker pens; a drawing program on a tablet, touchscreen or interactive whiteboard that makes a mark from a touch or a switch press.

Say: Look. I make a mark.

Do: Make a line with the marker. Or press the screen: a mark appears.

Say: A mark!

Do: Wait. Watch.

Say: You make a mark.

Do: Help as needed — hand-over-hand with the pen, a hand on the student's hand at the screen, or a switch press. Any mark counts: a line, a dot, a smear.

Say: You made a mark. Look.

Do: Show the mark. Then offer again.

Say: Again?

Do: Wait for yes or no, using the fixed pair. Follow it.

Watch for: a look at the mark; a mark made with help or alone; staying with the activity or choosing to stop; a look that moves between the tool and the mark.

Note: a line or a dot here is a mark, not a shape to name, and the marks are not counted. The mark is the effect of the student's action. That is the whole of the mathematics here.

Worked examples

Two worked examples, modelled with real objects. The teacher shows these. Nothing here is written out for the student to read.

Worked example 1 — press, and the light comes on

Materials: an adapted switch and lamp.

Do	Say
Put the switch and the lamp in sight and reach.	Look.
Press the switch. The lamp comes on.	The light is on!
Wait. Watch the student.	—

Do	Say
Press again.	Again. The light is on.
Move the switch toward the student.	You press it.
Press together, hand-over-hand, or watch the student press alone.	You pressed it! The light is on.
Offer the yes/no pair.	Again?
Follow the response. Press again, or put the switch down.	Again! / We will stop.

What this shows: an action (the press) has an effect (the light). The student responds to the effect — by looking, stilling, moving, sounding, or pressing with help or alone.

Worked example 2 — tap, tap, tap: a sound that repeats

Materials: a drum.

Do	Say
Hold the drum where the student can see and hear it.	Listen.
Tap the drum: tap, tap, tap. The same speed each time.	Tap, tap, tap.
Stop. Wait. Watch.	—
Tap again, the same way.	The sound comes again and again.
Offer the drum to the student. Tap together if needed.	Tap the drum.
Stop. Wait. Watch for any response.	—
Offer the yes/no pair.	Again?
Follow the response.	Again! / We will stop.

What this shows: the repeating sound is something the student hears; the teacher makes the repetition, and the student responds. A tap with help counts. A tap alone counts. A look or a movement toward the drum at the pause is a response.

Practice — four scaffolded opportunities

Each opportunity can be answered in the three response ways. None needs speech.

Practice 1 — choose what to act on

Materials: two cause-and-effect objects, for example the switch-and-lamp and the drum.

The student chooses one object. Then act together, and respond to the effect, as in Episode 1.

- **Object or photograph choice:** touch the object you want, or its photograph.
- **Gesture, eye-gaze, switch or communication aid:** point or look at the one you want; select on the aid.
- **Speech or sign:** say or sign which one.

Follow the choice every time.

Practice 2 — make it go, make it stop

Materials: a switch-and-fan, a switch-and-music-player, or a touch-sensitive light.

The student acts — with help or alone — to make it go. Respond to the effect. Then choose: go on, or stop.

- **Object or photograph choice:** touch the GO card or the STOP card, fixed side by side before the lesson.
- **Gesture, eye-gaze, switch or communication aid:** point or look at GO or STOP; press the go-switch or the stop-switch; select on the aid.

- **Speech or sign:** say or sign go or stop.

Follow the choice. Stop means stop; that is part of the cause and effect.

Practice 3 — feel it again and again

Materials: two of: the bumpy mat, the textured roller, ridged fabric, bubble wrap.

Move the student's hand along the texture, or let them touch alone. The same way each time: bump, bump, bump. Stop. Wait. Offer again.

- **Object or photograph choice:** touch the texture you want, from the two on offer.
- **Gesture, eye-gaze, switch or communication aid:** point or look at the one you want; select on the aid.
- **Speech or sign:** say or sign which one.

Follow the response. Turning away or pulling back is a no — stop.

Practice 4 — make a mark

Materials: paint, marker pens, large paper, or a drawing program on a touchscreen or interactive whiteboard that makes a mark from a touch or a switch press.

The student makes a line or a dot, with help or alone. Respond to the mark.

- **Object or photograph choice:** touch the paint or the pen, or the photograph of either.
- **Gesture, eye-gaze, switch or communication aid:** point or look at the one you want; press the switch that makes the mark; select on the aid.
- **Speech or sign:** say or sign which one.

There is no right mark. A line, a dot or a smear is the effect of the student's action.

Further opportunities — other settings, other materials

Four further ways to practise the same learning. Teach and watch each one the same way: the student acts, something happens, the student responds — in any of the three response ways.

1. **Water play.** Tip a cup, and water falls. Squeeze a sponge, and water comes out. Splash, drip, pour — each action has an effect the student can see, hear and feel.
2. **A dark or sensory room.** Lights that come on or change from a switch press; tubes that glow; colours that move when a switch is pressed or a panel is touched.
3. **Music time.** Instruments that sound when acted on: tap a drum, shake a shaker, tap a triangle. Sound, then stop. Stop, then sound. The student responds to the sound and to the pause.
4. **Things that open, move or go when acted on.** A lever, a handle, a door, a push-button panel: push, pull or press, and something happens.

Watching and recording

Watch across **at least three separate occasions**. One observation is not evidence at this level. Response changes with fatigue, seizure activity, medication, sensory load, pain, and whether the student's communication aid is to hand. The recorded judgement is the student's **best sustained response** — not an average, and not the most recent occasion.

Assisted and partial responses are scored, not zeroed. Hand-over-hand, a partial physical prompt, co-active movement (moving together), and eye-gaze are all legitimate responses here. A rubric that scores only independent performance has failed the achievement standard.

Recording sheet — VC2MFAA01, *respond to actions that have an effect*

Occasion	Date	Activity and materials	What the student did	Support	Response way	Notes
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Occasion	Date	Activity and materials	What the student did	Support	Response way	Notes
2						
3						
further						

- **What the student did** — for example: pressed the switch with hand-over-hand; tapped the drum alone; looked at the mark; turned away.
- **Support** — full physical (hand-over-hand), partial (a touch or gesture prompt), or none.
- **Response way** — touch, gesture, eye-gaze, switch, communication aid, speech, sign.
- **Notes** — sensory load, fatigue, whether the communication aid was to hand, what worked, what did not.

Best sustained response across the occasions: write here what the student did most consistently, with the support it needed.

Judging the achievement standard

The judgement is made against the achievement standard extract for this content description, quoted verbatim:

Students respond to cause-and-effect experiences.

Signs of responding to cause-and-effect experiences, seen across the occasions:

- stays with the effect — looks at, turns toward, or stills when the light comes on, the sound happens, or the mark appears
- responds when the effect happens — a movement, a change in the face, a sound, a look
- shows that the effect is coming — a wait, a reach, or a movement toward the switch or the drum at the pause
- acts to make the effect happen — presses, taps, squeezes, marks, with help or alone

Record the judgement when responses are seen across at least three occasions, in the student's own communication ways. Assisted and partial responses count.

Coverage and linkage

- **Content description:** VC2MFAA01 — *respond to actions that have an effect*
- **Achievement standard extract:** *Students respond to cause-and-effect experiences.*
- **Elaboration ids carried for MCQ, short-answer and coverage linkage:** VC2MFAA01.E01, VC2MFAA01.E02, VC2MFAA01.E03, VC2MFAA01.E04
- **MCQs keyed to this CD in the bank:** 48 — serving the digital and teacher-facing question layer. No printed assessment in this book is multiple choice.
- The four elaborations here name no songs, rhymes or games pitched at very young children, so no alternative referent is required under the house rule; the materials used throughout are age-neutral by design.
- Coverage of this subtopic is judged against the content description text and the achievement standard extract, never against a tally of elaborations touched.

Checkpoint 3 (CP3) — Chapter 3: Algebra — cause and effect

Mathematics Towards Foundation A · ClassBasics workbook · Foundation Level A

Observation checkpoint — one-to-one, with real objects that do something when acted on. The teacher reads, signs or symbol-supports everything on these pages. The student reads nothing, writes nothing and is never required to speak. A cause is something someone does; an effect is what happens next. The student's mathematics is their response to the effect.

Instrument information

Instrument

Checkpoint 3 (CP3) — Chapter 3 assessment

Book and band

ClassBasics *Mathematics Towards Foundation A* (book code BK_MathsADA) — one level of the Towards Foundation continuum. Foundation Level A is a disability progression level, not a year level, and implies no age.

Chapter coverage

Chapter 3 — Algebra: cause and effect (section 3A)

Content descriptions assessed

VC2MFAA01 (3A) — scored once, out of 4

Marks

4 — 4 marks for the owned content description, on the Level A 0–4 scale

Structure

1 observed task: the student responds to actions that produce an effect — switch toy, instrument, touch light, textured material — and to a modelled repeating pattern

Format

Observed, one-to-one: response to actions that have an effect, with real objects in ordinary classroom routine

Timing

Untimed. A guidance duration for planning is 5–10 minutes per occasion, split across the week. This is never a limit on the student.

Occasions

Evidence is gathered across **at least three separate occasions**. The recorded mark is the student's **best sustained** response — not an average and not the most recent occasion.

Permitted materials

The materials list below, and the student's own communication system. No worksheets, no written responses — none are needed or used.

Recording

Record every occasion on the CP3 recording sheet: _MathsADA_CP3_Rubric.md. The recording space for this checkpoint is that sheet.

Conditions

- **All instructions are read aloud, signed or symbol-supported by the teacher.** No task depends on the student reading anything.
- **No task requires speech.** The task offers the three-modality response set: object or photograph choice; gesture, eye-gaze, switch or AAC selection; speech or sign. A response in any channel is a response. AAC (augmentative and alternative communication) is any tool the student uses to communicate — a symbol board, a speech-generating device, a book or an app.
- **Yes/no questions name the yes/no method.** The YES symbol and NO symbol, the yes object and no object, or the yes-switch and no-switch are placed in front of the student before the question is asked. A head-shake or head-nod is never assumed unless it is the student's known, recorded way.
- **Assisted and partial responses are scored, never zeroed.** Hand-over-hand, co-active movement, partial physical prompts and eye-gaze are legitimate responses at Level A.

- **The student's communication system is to hand and in reach** on every occasion. If it is not, note that on the recording sheet — it is part of the evidence, not a detail.
 - **Watch sensory load.** Some lights are too bright, some sounds too loud, some textures not wanted. If the student turns away, covers eyes or ears, or becomes unsettled, move the object further away, make it dimmer or quieter, or change the object. Turning away is a response — follow it, and record it.
 - **This is a school-designed assessment instrument.** It is written by the school for its own students against the Victorian Curriculum F–10 Mathematics Version 2.0 content description named above. It is not a VCAA instrument and has not been reviewed or endorsed by VCAA.
 - Whole pages may be removed from the printed booklet for distribution, provided only whole pages are removed.
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Teacher guidance — before you begin (Level A)

CP3 gathers the evidence Chapter 3 has been building: the student responding to actions that have an effect. At Level A, Algebra means cause and effect — **it does not mean pattern as content**. The student is not asked to make, copy or complete a pattern. A pattern appears here only as something to feel or hear: something that repeats, made by the adult or the material, that the student responds to.

Run the task one-to-one, when the student is rested, with one object at a time in the student's sight and reach. Run it on at least three separate occasions, varying the materials and the setting where you can. What the student does on one day is noted, not judged; the judgement is the best sustained response across the occasions.

What CP3 never asks. No pattern-making, no copying, no completing a sequence, no reading, writing or speech. The one content description is the whole of the scope here — this is the thinnest chapter in the book, by design.

What counts as a response. A look at the object or the effect, a stilling or a change in the body, a movement toward the object, a sound, a press or a tap with help or alone. Turning away or pulling back is also a response — follow it. Record the support you gave; the rubric scores it.

Support ladder. For every prompt: wait first — several seconds is not too long. Then gesture towards the object. Then a partial physical prompt. Then hand-over-hand: your hand on the student's hand, moving together. Any press, tap or mark counts — with help or alone. Record which step the response came at.

Fix the yes/no pair before each occasion, and use the same pair every time — the YES symbol and NO symbol, the yes object and no object, or the yes-switch and no-switch. Symbols named here are from this book's own neutral symbol set, authored for this book — no licensed symbol library is used (the YES symbol: a white tick on a green square; the NO symbol: a white diagonal cross on a red square). The student's own communication system may replace these at any time.

Task 1 — Actions that have an effect (Level A)

Assessed content description: VC2MFAA01 — *respond to actions that have an effect* (quoted verbatim from `maths_AD.json`). **Section:** 3A. **Marks:** 4.

The whole of this task. The student acts — or acts with support — and something happens: press a switch and a light comes on; tap a drum and a sound happens; touch a light and it changes; move a hand along bumps and the bumps come again and again; make a mark and the mark stays. The student responds to the effect, and — where they can — acts to make the effect happen again. The repeating pattern is the adult's and the material's; the student feels or hears it and responds.

Materials

- A **switch and the thing it turns on** — a switch is a button that turns something on when it is pressed; it can be pressed with a hand, a foot, the head, or any part of the body the student can move in a sure way. Pair it with a lamp, a fan, a music player or a bubble machine; appliances adapted for switch use work the same way
- A **touch-sensitive light** — a light that comes on, or changes, when touched

- **Crinkly material** — wrapping or paper that makes a sound when squeezed
- **Objects to push and pull** — a lever, a push-along, a door handle, something that opens when pushed or pulled
- **A musical instrument** — a drum, a triangle, a shaker
- **Things with a repeating pattern to feel** — a bumpy mat or path, fabric with ridges, bubble wrap, a textured roller
- **Things for mark-making** — paint, marker pens, large paper; or a drawing program on a tablet, touchscreen or interactive whiteboard that makes a mark from a touch or a switch press. Any digital tool here accepts **touch or switch input**; set up the student's access way before the occasion, and name it on the recording sheet
- Choice cards or photographs of the objects on offer; the student's communication system, to hand; the yes/no pair fixed before the occasion

Script

Part A — you do something, and something happens. One object at a time, in sight and reach. “Look.” Press the switch; the lamp comes on: “The light is on!” Wait. Watch the student. “I press it again.” Press again: “The light is on again!” Wait. Watch. Then move the switch toward the student: “You press it.” If the student does not press, press together — your hand on their hand. Any press counts: with your hand over theirs, with a touch of help, or alone. “You pressed it! Look — the light is on.” Pause, then offer the switch again: “Again?” Wait for the student's yes or no by the fixed pair, and follow it. Run the same sequence with the touch-sensitive light and the crinkly paper — squeeze, and a sound happens.

Part B — again and again: sounds and feels that repeat. The adult makes the repetition; the student responds. *Sound:* “Listen.” Tap the drum: tap, tap, tap — the same speed and the same strength each time. “Tap, tap, tap. The sound comes again and again.” Stop. Wait. Watch. Tap again the same way, then offer the drum; tap together if needed. Stop again and watch for any sign the student wants the sound again — a look at the drum, a movement toward it, a sound. Take that as a response, and tap again. “Again?” — wait for yes or no by the fixed pair; follow it. *Feel:* “Feel this.” Move a hand along the bumps: bump, bump, bump — the same way each time. “Bump, bump, bump. The bumps come again and again.” Wait. Watch. Offer again. Follow the student's yes or no. Watch for anticipation at the pause — a wait, a look, a movement before the next tap or bump. That is the mathematics.

Part C — make a mark: an effect that stays. “Look. I make a mark.” Make a line with the marker, or press the screen: a mark appears. “A mark!” Wait. Watch. “You make a mark.” Help as needed — hand-over-hand with the pen, a hand on the student's hand at the screen, or a switch press. Any mark counts: a line, a dot, a smear. “You made a mark. Look.” Show the mark, then offer again: “Again?” Wait for yes or no by the fixed pair; follow it. A line or a dot here is a mark, not a shape to name, and the marks are not counted — the mark is the effect of the student's action.

Part D — choose, and go or stop. Offer two objects — the switch-and-lamp and the drum: the student chooses one by touch, look, gaze, switch or word, and you act together as in Part A. Then, with the fan or music player running from the switch: go on, or stop? The GO and STOP pair is fixed side by side before the occasion. Follow the choice — stop means stop; that is part of the cause and effect.

Response set — how the student can answer

- **Object or photograph choice:** touch the object wanted, or its photograph; touch the GO or STOP pair; press, tap, squeeze or mark with help or alone; turn away or pull back from an unwanted effect.
- **Gesture, eye-gaze, switch or AAC:** look at or point to the object, the effect or the pause; press the switch that turns the light, fan or music on and off; press the switch that makes the mark; select on the communication system; give yes or no by the fixed pair.
- **Speech or sign:** vocalise at the effect; say or sign which object, go or stop, or again.

Record

On the CP3 recording sheet, for each occasion: the activity and materials; what the student did — pressed, tapped, squeezed, marked, looked, stilled, moved toward, turned away; the support given; the response way; and notes — sensory load, fatigue, whether the communication system was to hand, what worked.

After the third occasion

Transfer the best sustained mark from the recording sheet to the summary on that sheet: VC2MFAA01 /4 — checkpoint total /4. The rubric and the scale are on `_MathsADA_CP3_Rubric.md`. The content description then appears again in the Level A review, worth 2 marks, before reporting against the achievement standard.

Checkpoint 3 (CP3) — Rubric and recording sheet

Mathematics Towards Foundation A · ClassBasics workbook · Foundation Level A

Chapter 3 — Algebra: cause and effect. This sheet is for the teacher to fill in. The student reads nothing and writes nothing here. Whole pages may be removed from the printed booklet for distribution, provided only whole pages are removed.

Instrument	Checkpoint 3 (CP3) — scoring rubric and observation record
Book and band	ClassBasics <i>Mathematics Towards Foundation A</i> (BK_MathsADA) — Foundation Level A, Towards Foundation. A disability progression level, not a year level; no age implied.
Content descriptions assessed	VC2MFAA01 — scored once, out of 4
Marks	4
Conditions	Observed, one-to-one, untimed; evidence across at least three separate occasions; the recorded mark is the student's best sustained response. School-designed assessment instrument, not a VCAA instrument; not reviewed or endorsed by VCAA.

Student: _____ Communication system used: _____

The scale — the whole of the mark scheme (Level A)

The content description is scored **once, out of 4**. The scale is defined from Level A's own achievement-standard verbs — *participate in, respond to, observe, experience* — as follows:

Mark	Meaning
0	No observable response on any of the three occasions
1	Participates in the experience: attends to the object, person or event, but no response to the mathematical prompt is observed
2	Responds to the prompt with full support — hand-over-hand, co-active movement or full modelling — on at least one occasion
3	Responds to the prompt with partial support — partial physical prompt, or gesture, symbol, eye-gaze or switch prompt — on more than one occasion, or responds without support on one occasion only
4	Responds to the prompt in the way the CD's achievement-standard extract describes, sustained across at least three occasions and across different materials, people or settings, with or without support

The top band does not require independence, and that is the standard, not a softening of it. Level A's verbs are *participate in* and *respond to*; the level's achievement standard never names independence. What separates 4 from 3 is not the absence of support but the sustainability of the response — across occasions, materials and settings.

Rules that bind the judgement:

- Evidence is gathered across **at least three separate occasions**. A single sitting is not evidence at Level A: response varies with fatigue, seizure activity, medication, sensory load, pain, and whether the student's communication system is to hand.
- The recorded mark is the student's **best sustained** response across the occasions — not an average, and not the most recent occasion.
- **Assisted and partial responses are scored, never zeroed.** Hand-over-hand, co-active movement, partial physical prompts, eye-gaze and aided communication are legitimate observed responses at Level A. A response given with full support on at least one occasion scores at least 2.
- Nothing is timed. Fatigue and sensory load are reasons to observe again, never reasons to mark down. Turning away or pulling back from an effect is a response — record it and follow it.

Record 1 — VC2MFAA01 · actions that have an effect · 4 marks

Content description (quoted verbatim from `maths_AD.json`): “*respond to actions that have an effect.*”

Achievement standard extract carried against this CD (quoted verbatim): “*Students respond to cause-and-effect experiences.*” This record is scored against that sentence: the rubric names the **effect** the student responds to on each occasion — the light coming on, the sound happening, the mark appearing, the bumps repeating — and the action that produced it.

The evidence: a cause is something someone does; an effect is what happens next. Signs of responding to cause-and-effect experiences: stays with the effect — looks at, turns toward or stills when the light comes on, the sound happens, or the mark appears; responds when the effect happens — a movement, a change in the face, a sound, a look; shows that the effect is coming — a wait, a reach or a movement toward the switch or the drum at the pause; acts to make the effect happen — presses, taps, squeezes, marks, with help or alone. The repeating pattern is the adult's and the material's; the student feels or hears it and responds. No pattern-making, copying or completing is asked.

	Occasion 1	Occasion 2	Occasion 3	Further
Date				
Setting and materials (switch toy / instrument / touch light / textured material / mark- making)				
Communication modality used				
The action and the effect — what was done, and what happened				
The student's response to the effect — what was shown, and how				
Anticipation at the pause — wait, look, movement before the next effect				
Acts to make the effect happen — pressed, tapped, squeezed, marked,				

	Occasion 1	Occasion 2	Occasion 3	Further
with help or alone				
Support given (none / partial / hand-over-hand or full modelling)				
Notes — sensory load, fatigue, communication system to hand, what worked				

Mark descriptors for VC2MFAA01:

Mark	What you see
0	No observable response on any of the three occasions
1	Participates in the experience: attends to the object or the adult, but no response to the effect is observed
2	Responds to the prompt with full support — presses the switch or taps the drum only hand-over-hand or co-actively, or responds to the effect only with full modelling — on at least one occasion
3	Responds to actions that have an effect with partial support — partial physical prompt, or gesture, symbol, eye-gaze or switch prompt — on more than one occasion, or responds without support on one occasion only
4	Responds to cause-and-effect experiences in the way the achievement-standard extract describes, sustained across at least three occasions and across different materials, people or settings — for example, the switch-and-lamp on one occasion, the drum on another and the touch light, the textured material or the mark as one further variation, with the effect named on each occasion — with or without support

Best sustained mark for VC2MFAA01: ____ / 4

Checkpoint 3 summary

Content description	Section	Best sustained mark
VC2MFAA01 — respond to actions that have an effect	3A	___ / 4
Checkpoint 3 total		___ / 4

This content description is assessed again, worth 2 marks, in the Level A review before reporting against the achievement standard.

Recorded by: _____ **Date:** _____