

Vocational Major Literacy Units 3 & 4

Chapter 5 — Creating texts for a chosen organisation or workplace

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Chapter 5 Creating texts for a chosen organisation or workplace — 5A Creating informative, procedural and instructional content for a chosen organisation or workplace

Theory

From reader to writer. The first three chapters of this book made you a strong reader: you found texts, moved around inside them, read between the lines, dealt with documents in real situations, and watched people speak. Chapter 4 turned the same knowledge towards purpose, audience, structure and characteristics. This chapter hands you the pen. In this book's words, the study design's Unit 3, Outcome 2 says that by the end of the unit you must be able to create texts — organisational, informational and procedural ones — that reflect a particular workplace or vocational experience.

The key skill this section owns is more exact. The study design's Unit 3 key skills say students create informative, procedural and instructional content for an organisation or workplace they have chosen, taking the audience and the purpose into account.

That one line holds the three big ideas of this section. **Create** — you are the writer now; the text comes from you. **Content** — the words themselves: what you write to give facts, to show how a process runs, or to take a reader through a task. (The next section of this chapter adds the other half of many real texts — visuals and diagrams — and the section after that puts content into whole task forms such as instructions, brochures, reports and vlogs.) And **a chosen organisation or workplace** — you never write into the air. The area of study says you work from a setting you choose yourself — a vocational one, a workplace or an organisation (the study design's Unit 3, Area of Study 2).

A note before we start. Every organisation, document, person, number and rule in this section was created for this book. Nothing here is a real organisation, and nothing here is real workplace, safety, tax, insurance, legal or medical advice.

Working definitions. The study design uses the words “informative”, “procedural” and “instructional”, but it does not define them. This book uses them as follows. *Informative* content gives the reader facts or explanations — after reading it, the reader **knows** something. *Procedural* content shows how a process runs, stage by stage, in order — after reading it, the reader understands **how something is done**, whether or not they do it themselves. *Instructional* content tells readers how to complete a task themselves, step by step — after reading it, the reader can **do** it. Every question in this section can be answered on these definitions alone.

The three kinds of content

Content type	Its job	What the reader gains	Example from an organisation
Informative	gives facts or explanations	knowledge — what, when, where, who, how much	a sheet telling members what the community pantry is and when it opens
Procedural	shows how a process runs, in stages	understanding — how the organisation does something	a workplace procedure showing how staff receive and check a delivery
Instructional	tells the reader how to complete a task	ability — the reader can do it themselves	a counter card showing customers how to borrow and return a reusable cup

Procedural and instructional content look alike: both run in order. The difference is **who does the work**. In procedural content, the stages describe what happens inside an organisation — the reader follows along, or just needs to understand. In instructional content, the reader is the doer: each step is a thing the reader does. Real texts mix all three kinds. A set of instructions usually opens with a short informative line (“This card tells you how to...”), and a procedure usually contains instructional steps the worker does themselves (“Check the docket before the driver signs”).

Watch out — guessing the kind from the topic. The kind of content is not the topic; it is the job. The same topic can be all three kinds: a café can publish *facts about* its cup scheme (informative), an explanation of *how the scheme runs behind the counter* (procedural), or a card showing customers *how to use it* (instructional). Ask what the reader should walk away with — knowledge, understanding, or the ability to do the task — and the kind answers itself.

Choosing your organisation or workplace

The skill line says “a chosen organisation or workplace”. The choice is yours, and it matters: everything you write in this section is written **for** a real setting and a real reader. A good choice is one you already know — a job you have, a work placement, a club or volunteer group you belong to, or one of the synthetic organisations in this book. Knowing the setting gives you the three things every creation task needs:

- **what the organisation does** — its services, its rules, its reasons;
- **who reads its texts** — customers, staff, new starters, members, patients;
- **what texts it actually needs** — the questions people keep asking at the counter, the task new starters keep getting wrong, the service people keep misunderstanding.

A text with a real job beats a text invented for its own sake. If you can say “people keep asking this, and my card answers it”, you already hold your audience and your purpose.

Strategy — the three-needs test. Before you settle on an organisation, name one informative text, one procedural text and one instructional text it needs. If you cannot name all three, choose a different setting — or look harder. Every workplace has a service people misunderstand (informative), a process new starters find confusing (procedural), and a task customers keep getting wrong (instructional).

Audience and purpose come first

Chapter 4 of this book taught purpose and audience from the reader’s side — how to work out who a text is for and what it is trying to do. As a creator, you start with the same questions, but you answer them **before** you write a word:

- **Who will read this?** Name one real reader: a new starter on day one; a customer standing at the counter with a queue behind them; a member scrolling on their phone.
- **What should they know, understand, or be able to do after reading?** Say it in one sentence. If you cannot, you are not ready to draft.
- **Where and when will they read it?** A card beside a register is read in seconds. A staff-room page is read sitting down. A webpage is scanned. The place sets the length and the layout.

Audience also decides language. An insider knows the organisation’s words; a newcomer does not — Chapter 2 of this book showed how organisations grow their own language. A busy reader needs short sentences and key facts they can see at a glance. A first-timer needs terms glossed and warnings stated early. The study design puts this at the centre of the skill: you create the content taking the audience and the purpose into account (Unit 3 key skills).

The creation routine: five steps

Every task in this section runs on one routine. Learn it once and it works for all three kinds of content.

Step 1 — Unpack the brief. A *brief* is the request a text is written to answer. Real briefs arrive messy: an email, a manager’s scribbled notes, a complaint at the counter. Write five planning facts before you draft anything — organisation · audience · purpose · kind of content · where the text will live — and pull every fact the brief supplies into your plan, so nothing is lost and nothing is invented.

Step 2 — Plan the content. List everything your named reader might need. Cross out what they do **not** need — the backstory, the insider detail, your reasons. Then put what is left in the order the reader will use: the order they act (instructional), the order the process runs (procedural), or most-important-first (informative).

Step 3 — Draft the structure. Give the text its skeleton: a title that names the job (“How to...”, “What happens when...”, “Study rooms — a quiet place to work”); a short opening that says what the text is, who it is for, and why it matters to the reader; a body in numbered steps, ordered stages, or short sections under subheadings; and an ending that gives the reader the two rescue facts — what to do if something goes wrong, and who to ask.

Step 4 — Choose the language. Short sentences. One idea per sentence. One action per step, opened by a *command verb* — a verb that tells someone to do something: *Check, Press, Return, Call*. *Sequencing words* carry the order: *First, Next, Then, Finally*. Gloss every organisational word at first use (a *gloss* is a short explanation, often in brackets). And use the same word for the same thing all the way through — if it starts as a “cup”, it never becomes a “container”.

Step 5 — Check and revise. Run the new-starter test, then the checklist below, then proofread. Chapter 3 of this book taught the conventions of literacy — punctuation, sentence structure, paragraphing and spelling; here you apply them, because a text with errors tells the reader nobody checked it. Revising is not failing; it is the step where a draft becomes a text that works.

Strategy — the new-starter test. Hand your draft to the newest, busiest reader you can imagine — someone who has never met your organisation. Ask three questions: Can they **find** the part they need? Can they **understand** every word of it? Can they **use** it to do the task without asking you? Any “no” sends you back to Step 3 or Step 4.

Strategy — the planning table. Fill it in before you draft. It is Steps 1 and 2 on one page, and it is what a marker looks for in any planning task.

Planning-table row	Your answer
Organisation	whose text is this?
Audience	one real reader
Purpose	what they know, understand or can do after reading
Kind of content	informative · procedural · instructional
Where it lives	card · noticeboard · webpage · staff room · handbook
What the reader needs	the facts, in the order the reader will use them
What to cut	backstory and insider detail the reader does not need

Drafting with what Chapter 4 taught you

Chapter 4 of this book examined the structures and language of these texts (section 4B) and their characteristics, as checklists a writer can use (section 4C). Keep those checklists beside you as you draft. This is the short form of what they look like on the page when **you** are the writer.

A set of instructions (instructional content):

- a title that names the task, often in “How to...” form;
- a “you will need” line, if the task needs equipment or information;
- numbered steps — one action per step, in the order the reader does them;
- warnings and cautions **before** the step that needs them;
- an ending: how the reader knows the task worked, what to do if it did not, who to ask.

A procedure (procedural content):

- a title that names the process;
- a purpose line — why the procedure exists;
- an “applies to” line — who must follow it;
- numbered stages in the order the process runs, each stage saying who does what;
- records — what must be ticked, logged or signed;
- an ending: who to ask if unsure.

An information sheet or page (informative content):

- a title that names the topic;
- an opening line that says what the sheet covers and who it is for;
- short sections under subheadings;

- key facts made visible — dates, times, costs, contacts;
- an ending: how to find out more, who to ask.

These skeletons carry the words. Where a real text also needs pictures — a floor plan, a labelled diagram, a flow chart — that is the job of the next section of this chapter, which adds visuals and diagrams to exactly these text forms.

Watch out — the insider trap. You know your organisation, so you forget what a newcomer has never heard. The cures are the “you will need” line, the gloss, and the new-starter test. If your instructions assume the reader knows where the shed is, what a docket looks like, or which counter to stand at, they fail the exact person they were written for.

Watch out — two actions in one step. “Collect your box and sign the log” is two actions wearing one number. A reader who does the first action may never reach the second. One action, one step — that is why steps are numbered.

Watch out — the late warning. A warning placed after the dangerous step arrives after the harm. “Do not stack above shoulder height” belongs before the stacking step, not below it. Readers read forwards, not backwards.

Watch out — jargon without a gloss. Your workplace’s words are yours, not the reader’s. “Obtain sign-off prior to departure” is clear to staff and fog to a first-day starter. Write “get the supervisor’s signature before you leave” — or keep the term and gloss it, because the reader will still hear it on the job: *sign-off* (the supervisor’s signature showing the checks are done).

Watch out — no ending. A text that stops at the last step leaves the reader stranded the moment something goes wrong. Finish every text you create with the two rescue facts: what to do if it did not work, and who to ask.

Checking your work

Creation tasks in this book are judged against a checklist — the same checks a real organisation runs before a text goes on the noticeboard or the website. Run them in order before you hand anything in:

Check	The question you ask
Audience	Is every word written for the one real reader I named?
Purpose	Does the text leave the reader knowing, understanding, or able to do the thing?
Structure	Do the title, opening, body and ending each carry their job? Can the reader find things fast?
Content	Is every fact from the brief used correctly? Is anything the reader needs missing? Is anything they do not need still in?
Language	Short sentences? One action per step? Command verbs? Terms glossed? The same word for the same thing?
Conventions	Spelling, punctuation and paragraphing checked — by you, then aloud?

The command terms in this section

- **create** — produce a text for the audience, purpose and kind of content the task states, using every fact the task supplies and inventing none.

- **draft** — write a first version; you will revise it.
- **plan** — record your thinking before drafting: notes, lists or a planning table.
- **revise** — re-read and improve the content, the order and the language.
- **sequence** — put parts in the right order.

Worked examples

Example 1 — scaffolded

Stimulus — The Copper Kettle Café: the manager’s notes.

Petra, the café manager, hands a student on work placement a scribbled note:

“New reusable cup scheme from Monday. Customer pays a \$10 deposit, takes a cup from the shelf behind the register. Cup comes back to the counter any day — we refund the \$10 or swap it for a clean cup, their choice. Cups are dishwasher safe so people can wash at home, but honestly most bring them back dirty and that’s fine, we wash them here. No refund if they lose the cup. We’re doing this because we throw out about 300 takeaway cups a week and it’s embarrassing. Deposit can be cash or card. Can you make a little card for the counter? People will ask.”

Note: this example uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the counter card Petra asked for: an instructional text telling customers how to use the reusable cup scheme. Aim for 80–120 words.

Working	Comment
Plan notes — Organisation: The Copper Kettle Café. Audience: customers at the counter, most of them first-timers, reading in seconds with a queue behind them. Purpose: after reading, a customer can borrow a cup, use it, return it, and knows the refund rules. Kind of content: instructional — the customer is the doer. Where it lives: a small card beside the register. Facts pulled from the note: \$10 deposit; cups on the shelf; return any day; refund or swap; dishwasher safe; no refund if lost. What the reader needs, in doing order: borrow (deposit, shelf) → look after the cup (lost cup = no refund; washing) → return → refund or swap. What to cut: the 300-cups-a-week story (that is Petra’s reason, not the customer’s task), “cash or card” (the register takes both anyway), and most of the dishwashing detail — one short clause is enough. Borrow a cup — the reusable cup scheme. Borrow a café cup instead of a takeaway one. The cup costs a \$10 deposit, and the deposit comes back to you. How it works: 1. Pay the \$10 deposit at the counter and take a clean cup from the shelf. 2. Keep the cup safe — we cannot refund a lost cup. 3. Enjoy your drink. The cup is dishwasher safe, or bring it back dirty and we will wash it here. 4. Return the cup to the counter any day. Choose your \$10 back, or a clean cup for your next visit. Questions? Ask us at the counter. Checks — New-starter test: can a first-time customer find borrow, return and refund in twenty seconds? Yes: title, numbered steps, bolded labels. Rescue ending: “Questions? Ask us at the counter.” Length: about 105 words — fits a small card. Proofread: “\$10” written the same way both times; “cup” used all the way through,	Step 1 — unpack the brief. Petra’s note is messy and holds more than the customer needs. Before any drafting, the five planning facts go down, every fact the note supplies is pulled into the plan, and the kind is decided by the reader’s job: the customer does the steps, so this is instructional content with a few facts inside it. Step 2 — plan the content. Cut what the reader does not need, then order what is left into the order the reader acts. The landfill story matters to Petra; the card’s job is the task. Backstory is how drafts grow into walls of text that a queue will not read. Steps 3–4 — draft the structure, then choose the language. The title names the job in the customer’s words; the opening answers “what is this?” and “what does it cost me?” before any step begins. The steps are numbered, one action each, opened by command verbs: Pay, Keep, Return, Choose. The lost-cup warning sits at step 2 — before the reader can lose a cup, not after. Every fact comes from Petra’s note; nothing is invented. Step 5 — check and revise. The ending gives the reader a rescue route, the find–understand–use test passes, and the length fits where the text lives. A card that needs a minute to read has failed its own brief, however good the writing is.

never “container”. Done.

Example 2 — scaffolded

Stimulus — Bellwater Public Library: email from the librarian.

From: Simone, Bellwater Public Library

“We opened two study rooms at the back of the library last month and people keep asking the same questions. Could you write the text for an information sheet? It will go on the front-door noticeboard. The facts: both rooms are free for library members. Each room seats four people. Each room has a whiteboard and power points for laptops. The rooms can be used any time the library is open — Tuesday to Saturday. One person can book up to two hours a day. Book at the front desk, or phone (03) 5550 7150. Rules: no food; drinks in a lidded cup are fine; take everything with you and leave the whiteboard wiped. If a room is double-booked or something is broken, tell the front desk. I’m also thinking of putting the sheet on the website later, but don’t worry about that for now.”

Note: this example uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the text for the information sheet Simone asked for: an informative text telling library members about the study rooms and how to book one. Aim for 100–150 words.

Working

Plan notes — Organisation: Bellwater Public Library. Audience: library members passing the front-door noticeboard — students, job seekers, small community groups — reading standing up, in under a minute. Purpose: after reading, a member knows what the rooms are, what is in them, when and how long they can be used, how to book, and the rules. Kind of content: informative — the reader gains facts; the booking lines serve that job. Where it lives: front-door noticeboard, half a page at most.

Order — what members ask first, first: What are the rooms and who can use them? → What is inside? → When, and for how long? → How do I book? → What are the rules? → Who do I ask if something is wrong? Sections under subheadings: What you will find inside · When you can book · How to book · Room rules.

Study rooms — a quiet place to work. Two study rooms at the back of the library are free for all members. Book a room to study, to work on an assignment, or to meet a small group. **What you will find inside:** Each room seats four and has a whiteboard and power points for laptops. **When you can book:** Any time the library is open, Tuesday to Saturday. One person can book up to two hours a day. **How to book:** At the front desk, or phone (03) 5550 7150.

Room rules: No food. Drinks in a lidded cup are fine. Take everything with you and leave the whiteboard wiped. **Something wrong?** If a room is double-booked or something is broken, tell the front desk.

Checks — New-starter test: can a first-time visitor find price (free), opening days, the time limit and the

Comment

Step 1 — unpack the brief. This text’s job is to give knowledge, so it is informative content. Pull every fact out of the email before drafting, so nothing is lost — and cross out the writer’s own to-do (the website plan). That is Simone’s business, not the member’s.

Step 2 — plan the content. An informative text is ordered by what matters most to the reader, not by the order the facts arrived in the email. Subheadings let a standing reader jump straight to their question — finding aids are something writers build, not just something readers use.

Step 3 — draft the structure: title and opening first. The title names the topic in the reader’s words, and the opening says in two sentences what the sheet covers and who it is for. Then the sections follow the plan — each subheading matches one of the questions members actually ask at the desk.

Step 4 — choose the language. Short sentences under bold subheadings; the key facts (free, seats four, Tuesday to Saturday, two hours, the phone number) are visible at a glance instead of buried in a paragraph. Simone’s friendly “are fine” stays — the tone fits a library noticeboard.

Step 5 — check and revise. An informative sheet ends with where to find out more and who to ask. Then run

Working	Comment
booking route in thirty seconds? Yes. Rescue ending: the front desk. Length: about 125 words — half a noticeboard page. Proofread: the phone number matches the email; “rooms” is used the same way throughout. Done.	the checks that matter for this text: findable facts, correct figures, and a length that fits where it lives. A noticeboard sheet that needs a chair and an hour has failed its own brief.

Example 3 — unscaffolded

Stimulus — Fernhill Coaches: the depot supervisor’s email.

From: Wes, depot supervisor

Subject: turning the buses around — how we do it

“Hi, the turn-around is what happens to a bus between trips, and it needs to happen the same way every time or buses go out dirty, unfuelled or with faults nobody wrote down. So: when you finish a service you park in your numbered bay and before you do anything else walk around the bus and look for new damage to the body and tyres. Then inside — passengers leave things behind, anything found goes in the lost property tray and the tray goes to the depot office at the end of your shift, that’s where lost property is kept. Cleaning: sweep the aisle, wipe the handrails, empty the bin. Fuel: top up at the depot pump and write the litres in the logbook, the office checks the numbers against the fuel account. Faults: anything wrong, big or small, goes in the defect logbook in the office — what is wrong and where — don’t wait for the next driver to find it. And if you find something that makes the bus unsafe to drive, a flat tyre or a warning light for example, don’t move the bus at all, come and get me first. Keys and logbook go to the depot office when you’re done, every time, not left in the bus. The 3.00 pm school run must be fuelled and cleaned before 2.00 pm because that bus never waits.”

Wes wants this turned into a one-page procedure for the depot wall, so every driver — including new starters — turns a bus around the same way.

Note: this example uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the procedure “Turning a bus around”, for all Fernhill Coaches drivers. Aim for 180–280 words.

Model response:

Turning a bus around — Fernhill Coaches depot procedure

Purpose: to have every bus clean, fuelled, safe and ready before its next trip, and to record anything that needs repair.

Applies to: all drivers, at the Fernhill depot, after every service.

When you finish a service:

Step 1 — Park and walk around. Park the bus in your numbered bay. Before anything else, walk around the bus and look for new damage to the body and tyres.

Caution: if you find anything that makes the bus unsafe to drive — a flat tyre or a warning light, for example — do not move the bus. Come and get the depot supervisor first.

Step 2 — Check inside for lost property. Anything passengers left behind goes in the lost property tray. The tray goes to the depot office at the end of your shift — that is where lost property is kept.

Step 3 — Clean. Sweep the aisle, wipe the handrails and empty the bin.

Step 4 — Fuel and record it. Top up at the depot pump and write the litres in the logbook. The office checks the numbers against the fuel account.

Step 5 — Write down every fault. Anything wrong, big or small, goes in the defect logbook in the office: what is wrong, and where. Never wait for the next driver to find it.

Step 6 — Hand in keys and logbook. Keys and the logbook go to the depot office every time — never left in the bus. The 3.00 pm school-run bus must be fuelled and cleaned before 2.00 pm; that bus never waits.

Not sure about any step? Ask the depot supervisor before your next trip.

(Model response: 272 words)

Takeaway: the email and the procedure carry the same facts — the difference is order and shape. Wes wrote in the order he thought of things; the procedure runs in the order the driver works. The purpose and applies-to lines tell a new starter why and who; the caution sits at Step 1, before the driver can move an unsafe bus; and the records (lost property, litres, faults, keys) are steps in their own right, because in a procedure, what gets written down is part of the job.

Example 4 — unscaffolded

Stimulus — Glover Street Cycles: the owner's notes.

Alice, who runs Glover Street Cycles, wants a card to hand to every person who hires a bike. Her notes: “Before anyone rides out, they should do a quick check of the bike — call it the 30-second check, people actually do it if you say 30 seconds. Four things. Air: squeeze each tyre, it should feel firm not soft — soft tyre, tell us at the counter before they go, don't ride on it. Brakes: squeeze each brake lever, the bike should stop before the lever touches the handlebar, and roll it forward one step and test both brakes again to be sure. Chain: look at it — it should sit on the gears and not hang loose, and turning the pedals backwards one turn by hand, the chain should run smoothly. Quick releases — that's the clamp lever on each wheel and under the seat — every lever closed and tight. If anything at all is not right, don't ride, bring the bike straight back to the counter and we will fix it or swap it. Card needs to fit in a jacket pocket.”

Note: this example uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the pocket card: an instructional text telling a person who has just hired a bike how to run the 30-second safety check. Aim for 120–200 words.

Model response:

The 30-second check before you ride

Glover Street Cycles wants every hire bike to leave the shop safe. Run this check at the rack before you ride — it takes about 30 seconds.

Step 1 — Air. Squeeze each tyre. It should feel firm, not soft. If a tyre is soft, tell us at the counter before you go — do not ride on it.

Step 2 — Brakes. Squeeze each brake lever. The bike should stop before the lever touches the handlebar. Then roll the bike forward one step and test both brakes again.

Step 3 — Chain. Look at the chain. It should sit on the gears and not hang loose. Turn the pedals backwards one turn by hand — the chain should run smoothly.

Step 4 — Quick releases. A *quick release* is the clamp lever on each wheel and under the seat. Check every lever is closed and tight.

Something not right? Do not ride. Bring the bike straight back to the counter and we will fix it or swap it.

Ride safe — the Glover Street team.

(Model response: 174 words)

Takeaway: instructional content is built around what the **reader** does, not around what the organisation knows. Each step opens with the thing being checked, gives one action, and ends with what “right” feels like — firm, stops, runs smoothly, closed and tight. The one piece of shop language (quick release) is glossed where the reader meets it, and the rescue ending — do not ride, bring it back — is the last thing a rider reads before they set off.

Practice questions

Scaffolded

Question 1 (4 marks)

Stimulus — Greenfield Garden Supplies: the shop manager’s note.

“Every weekend, same story — customers at the counter asking if they can swap a plant that turned out to be wrong for their garden. The rules: we swap a plant within 14 days of purchase; they bring the receipt; the plant comes back in its original pot; it must not have been planted out in the garden; swaps happen at the counter, Tuesday to Saturday; clearance plants can’t be swapped or refunded — the sign at the clearance bench says so, but nobody reads it. Can you plan a little card for the counter? People will read it while they’re waiting in the queue.”

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

a. In your planning table, state the audience, the purpose and the kind of content for the counter card. 3 marks

b. Write a title and one opening line for the card. You may use this frame: “Swap a plant ____ — ____.” 1 mark

Question 2 (4 marks)

Stimulus — Peakside Fitness: a draft for the check-in screen poster.

A student on work placement typed the five steps for using the new member check-in screen, but they came out in the wrong order:

- The screen shows a green tick and today’s class list.
- Collect your towel and head through the turnstile to the gym floor.
- Wait for the screen to beep and show your name.
- Walk up to the check-in screen beside the turnstile.
- Tap your membership card on the scanner.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

a. Number the five steps in the best order. 2 marks

b. Complete the two frames with sequencing words: “____, tap your membership card on the scanner.” and “____, the screen shows a green tick and today’s class list.” 2 marks

Question 3 (5 marks)

Stimulus — Muddy Boots Community Garden: a half-finished draft and the committee's facts.

A volunteer has started an instruction sheet for weekend volunteers, "How to add to the Soil Hotel" (the garden's name for its compost bays). The draft so far:

How to add to the Soil Hotel

1. Check the sign on the bay door. The sign tells you which bay is being filled this month.
2. Open the lid of that bay.

The committee's facts for the rest of the sheet: chop big pieces smaller before they go in; a working heap mixes green material (grass, vegetable scraps, weeds without seeds) with brown material (dry leaves, small twigs, torn-up cardboard); close the lid after every visit so rain and possums stay out; never put in meat, dairy, fat, diseased plants or weeds with seeds — those go in the green-waste bin beside the shed; if a volunteer is not sure whether something belongs, they should ask a committee member at the working bee.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. Write steps 3 and 4 of the sheet, using the committee's facts. You may use these frames: "3. Add your compost. Chop ____, and mix ____ with ____." · "4. Close ____ so that ____." 3 marks
- b. Write the ending of the sheet: what must never go in the bays, where those things go instead, and who to ask if unsure. 2 marks

Question 4 (4 marks)

Stimulus — Westline Logistics: a draft note for new delivery drivers.

The depot office has drafted this note for a new driver's first day:

"All personnel must don PPE prior to entering the yard. Consignments are scanned at the goods-in bay. Drivers must obtain sign-off from the yard supervisor prior to departure. Yard curfew is 1700 hrs."

The office's own word list: *personnel* = workers; *don* = put on; *PPE* = personal protective equipment — a hi-vis vest and safety boots; *consignment* = a load of goods; *prior to* = before; *sign-off* = the supervisor's signature showing the checks are done; *departure* = leaving; *curfew* = closing time; *1700 hrs* = 5.00 pm.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. State the kind of content this note is, and its audience. 1 mark
- b. Rewrite the note in plain English for a new driver's first day, keeping every rule. You may start: "Before you enter the yard, ____." 3 marks

Un scaffolded

Question 5 (6 marks)

Stimulus — Fresh Fields Produce: creation brief.

Delia grows vegetables and sells weekly boxes. Customers who cannot collect while the farm gate is open keep missing their boxes. Create a sign for the cool-room door: “Collect your vegie box — after hours”. The facts, supplied by Delia: the cool room sits beside the farm gate; a collected box waits there any Thursday between 3.00 pm and 7.00 pm; the door has a code pad, and each customer’s code is in their order-confirmation text; customers can also bring their name tag; the shelves inside are labelled with names — take your own box only, because the other boxes belong to other customers; last week’s empty box goes on the shelf marked RETURNS, because the farm reuses them; the door must be checked shut after every visit so the cool room stays cold; a customer who cannot collect this Thursday should text (03) 5550 8320 before Thursday and the farm will change their week; vegetables do not keep — a box not collected by 7.00 pm on Thursday goes to the community kitchen on Friday morning; questions can be texted to the same number, or asked at the farm gate on market days.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the sign. Aim for 150–250 words.

Question 6 (6 marks)

Stimulus — Torrens Automotive: creation brief.

Yusuf, the supervisor, wants a one-page procedure for new store staff: “Receiving a parts delivery”. The facts, supplied by Yusuf: deliveries arrive at the back roller door on Tuesday, Thursday and Friday, between 8.00 am and 9.00 am; the staff member needs the docket folder from the office, a trolley and a marker; the delivery docket (the driver’s list of what is on the truck) comes out of the driver’s hand before any checking starts; every box is counted against the docket; each box’s part number is checked against the docket, and each line is ticked as it is checked; if anything is short or damaged, it is written on the docket **before the driver signs**, and Yusuf is told the same day — a note added after the driver has left is hard to act on; if a part number does not match any line on the docket, the box is put aside and Yusuf is asked — nobody guesses; the signed docket is filed in the green folder in the office; boxes go straight to the shelves and are never left standing in the aisle, because the aisle is the workshop’s clear path.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the procedure. Aim for 150–250 words.

Question 7 (6 marks)

Stimulus — Northvale Community House: creation brief.

Bec, the coordinator, wants an information sheet for possible new volunteers: “The community pantry — information for new volunteers”. The facts, supplied by Bec: the community pantry at Northvale Community House is a free food shelf for anyone in the neighbourhood — no forms and no questions; it opens Tuesday and Friday mornings, 10.00 am to 12.00 noon; volunteers arrive at 8.30 am to sort and shelve the donated food before opening; volunteer jobs are sorting and shelving donations, greeting visitors and answering questions, keeping the shelves tidy with labels facing out, and writing low-stock items on the whiteboard list; no experience is needed — every new volunteer gets a short induction on their first shift; the food rules are hair tied back, hands washed, gloves and aprons provided, and no volunteering while unwell; every item is checked for its use-by date and nothing out of date goes on the shelf; one shift a fortnight is plenty; to join, put your name on the roster at the front desk or phone (03) 5550 4460 and ask for Bec; questions go to Bec at the same number.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the information sheet. Aim for 150–250 words.

Question 8 (6 marks)

Stimulus — Emu Crossing Community Centre: creation brief.

The centre office keeps answering the same phone calls about hall bookings. Create a set of instructions for group coordinators: “How to book the hall”. The facts, supplied by the office: groups can book the hall for meetings, classes and celebrations up to eight weeks ahead; availability is on the calendar beside the office door, or by phoning (03) 5550 2915; the booking form asks for your name, your group’s name, the date, and the start and finish times — and the times must include set-up and pack-down; the form has a box to tick if the group will use the kitchen; evening bookings must give a contact phone number; a \$40 cleaning bond is paid when the booking is made, and it is a refund — the office returns it within three business days if the hall is left clean and locked; the office confirms every booking in writing within three business days, and a booking is not final until the confirmation arrives; keys are collected from the office and returned straight after pack-down; a booking cancelled seven or more days ahead gets the full bond back; questions go to the office on (03) 5550 2915.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the instructions. Aim for 150–250 words.

Question 9 (6 marks)

Stimulus — Wattle Range Insurance: creation brief.

Frank, a claims officer, wants webpage text for customers who have just lodged a claim: “What happens after you make a claim”. The facts, supplied by Frank: within one business day of the claim being lodged, the customer gets a text confirming the claim, with their claim number; a claims officer phones within two business days to take the details of the loss — the call takes about 15 minutes and the customer should have their policy number ready; the officer may ask for evidence such as photographs, receipts or repair reports, which can be sent through the customer portal or by post; once everything has been received, the officer makes a decision within five business days; the customer then gets a letter with the outcome and the reasons for it; if the claim is accepted, payment arrives within two business days of the customer accepting the outcome; if the customer disagrees with the decision, they can ask for a review — the review is free and the letter explains how to ask; customers should keep their claim number handy and quote it in every call or message.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the webpage text. Aim for 200–300 words.

Question 10 (8 marks)

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book. If you choose a real organisation you know, use only facts you can check.

Choose an organisation or workplace you know — a job you have, a work placement, a club or volunteer group you belong to, or one of the organisations in this book.

a. Complete a planning table for one piece of content you will create for it: organisation · audience (one real reader) · purpose (one sentence) · kind of content · where it will live · what the reader needs · what you will cut. 2 marks

b. Create the content — informative, procedural **or** instructional — for the audience and purpose in your plan. Use only facts from your chosen setting. Aim for 200–350 words. 6 marks

Answers

Q1. State, write (4). a. Audience: customers waiting at the Greenfield counter who want to swap a plant — mostly first-timers reading quickly; purpose: to know whether their plant can be swapped and how to do it; kind of content: instructional — the customer does the steps (the card also carries the key facts); b. any title that names the card's job (for example "Swap a plant in three steps") + an opening line saying who can swap and where. See the fully-worked solutions for the model.

Q2. Sequence, complete (4). a. 1 Walk up to the check-in screen beside the turnstile; 2 Tap your membership card on the scanner; 3 Wait for the screen to beep and show your name; 4 The screen shows a green tick and today's class list; 5 Collect your towel and head through the turnstile to the gym floor; b. "First, tap your membership card on the scanner." and "Then (also accept Next / After that), the screen shows a green tick and today's class list." See the fully-worked solutions for the model.

Q3. Write (5). a. Step 3 — add the compost: chop big pieces smaller and mix green material (grass, vegetable scraps, weeds without seeds) with brown material (dry leaves, small twigs, torn-up cardboard); step 4 — close the lid after every visit so rain and possums stay out; b. the ending — never put in meat, dairy, fat, diseased plants or weeds with seeds; those go in the green-waste bin beside the shed; if unsure, ask a committee member at the working bee. See the fully-worked solutions for the model.

Q4. State, rewrite (4). a. Instructional content (a workplace note telling drivers what they must do); audience: a new delivery driver at Westline Logistics, on their first day; b. a plain-English rewrite keeping all four rules, with the workplace terms glossed or replaced: hi-vis vest and safety boots on before entering the yard; loads scanned at the goods-in bay; the yard supervisor's signature before leaving; the yard closes at 5.00 pm. See the fully-worked solutions for the model.

Q5. Create (6). Assessment route: an instructional sign that meets the brief — cool room beside the farm gate, Thursdays 3.00–7.00 pm; the code from the order-confirmation text (or the name tag); your own box only; empties on the RETURNS shelf; door checked shut; cannot collect → text (03) 5550 8320 before Thursday; uncollected boxes go to the community kitchen Friday morning; a rescue ending. Plan skeleton: audience (a box customer standing at the cool-room door on Thursday afternoon) → what to bring → steps in doing order → rescue facts last. See the fully-worked solutions for the model.

Q6. Create (6). Assessment route: a procedure for new store staff that meets the brief — purpose and applies-to lines; when and where deliveries arrive; you-will-need list; stages in process order (docket out → count boxes → check part numbers → tick lines); short or damaged written on the docket **before the driver signs** + Yusuf told the same day; unmatched part number → box aside, ask Yusuf; signed docket to the green folder; boxes straight to the shelves, aisle never blocked; who to ask at the end. Plan skeleton: who/why → when → check → problems → records → storage → ask. See the fully-worked solutions for the model.

Q7. Create (6). Assessment route: an informative sheet that meets the brief — what the pantry is (free food shelf, no forms, no questions) and when it opens (Tuesday and Friday, 10.00 am–12.00 noon); volunteer jobs and the 8.30 am start; what you need (no experience, first-shift induction, food rules, use-by checks); one shift a fortnight is plenty; how to join (roster at the front desk, or phone (03) 5550 4460, ask for Bec); questions to Bec. Plan skeleton: what it is → what volunteers do → what you need → how to join → who to ask. See the fully-worked solutions for the model.

Q8. Create (6). Assessment route: instructions for group coordinators that meet the brief — eight-week window; calendar or phone to check availability; the form's fields (times include set-up and pack-down; kitchen box; phone number for evening bookings); the \$40 cleaning bond explained as a refund with its return conditions; written confirmation within three business days and "not final until it arrives"; keys from the office and straight back after pack-down; cancellation seven or more days ahead → full bond back; office contact at the end. Plan skeleton: what you will need → steps in doing order → bond and confirmation facts visible → rescue ending. See the fully-worked solutions for the model.

Q9. Create (6). Assessment route: procedural webpage text that meets the brief — stages in process order with the given timeframes exactly as supplied (confirmation text within one business day, with claim number; officer phones within two business days, about 15 minutes, policy number ready; evidence by portal or post; decision within five business days of receiving everything; letter with outcome and reasons; payment within two business days of accepting; free review explained in the letter); "business days" glossed; claim-number reminder; contact route at the

end. Plan skeleton: what the page covers → stages (what we do / what you do) → timeframes visible → questions. See the fully-worked solutions for the model.

Q10. Plan, create (8). Assessment route: the planning table matches the content actually created — one real reader, a one-sentence purpose, a content type that fits the job; the content runs the five-step routine: title that names the job, opening that says what/who/why, a structured body (numbered steps, ordered stages or headed sections), plain language with terms glossed, only checked facts, and a rescue ending (what to do if it goes wrong, who to ask); conventions clean. Any organisation, audience, purpose and kind of content that fits the brief is fully creditable — the example model uses Ironbark Tool Library. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. Command terms: *state = give briefly; write = put into words.*

a. Model response:

- **Audience:** customers waiting at the counter who want to swap a plant — mostly weekend shoppers and first-timers, reading quickly in a queue.
- **Purpose:** after reading, the customer knows whether their plant can be swapped, and how to do it.
- **Kind of content:** instructional — the customer does the steps. The card also carries key facts (14 days, receipt, original pot), which serve the doing.

b. Model response:

Swap a plant in three steps

Wrong plant for the spot? Greenfield Garden Supplies will swap it at the counter — if the plant comes back within 14 days, in its original pot, with your receipt.

(Model response: 98 words)

Marker's note: The audience is one real reader, not “everyone” — naming the queue is what makes the card short and factual. The title must name the card's job; the opening line must say who can swap and where, because that is the question the customer arrived with.

Common errors: naming the purpose as “tell people the rules” (that is the content, not the purpose — the purpose is what the reader can **do** afterwards); a title that names the shop instead of the job (“Greenfield Garden Supplies”); an opening line that starts with backstory about wrong plants.

Q2. Command terms: *sequence = put in the right order; complete = finish.*

a. Model response:

1. Walk up to the check-in screen beside the turnstile.
2. Tap your membership card on the scanner.
3. Wait for the screen to beep and show your name.
4. The screen shows a green tick and today's class list.
5. Collect your towel and head through the turnstile to the gym floor.

b. Model response: “**First**, tap your membership card on the scanner.” · “**Then** (also accept: Next / After that), the screen shows a green tick and today's class list.”

(Model response: 80 words)

Marker's note: The order follows the member's actions, and the machine's responses slot in after the action that triggers them: tap → beep and name → green tick. Sequencing words mark the order for the reader; “First” opens a sequence and “Then/Next/After that” carries it.

Common errors: putting the green tick before the name appears (the tick is the screen's answer to a successful check, so it comes after); using “Finally” in the first frame; repeating “First” in both frames.

Q3. Command term: *write = put into words.*

- a. Model response:
3. Add your compost. Chop big pieces smaller, and mix green material — grass, vegetable scraps, weeds without seeds — with brown material: dry leaves, small twigs and torn-up cardboard.
4. Close the lid after every visit, so rain and possums stay out.
- b. Model response:

Never put these in: meat, dairy, fat, diseased plants, or weeds with seeds. These go in the green-waste bin beside the shed. Not sure whether something belongs? Ask a committee member at the working bee.

(Model response: 76 words)

Marker's note: Step 3 carries both facts the committee gave — chopping and the green/brown mix — because both happen at the moment the compost goes in. The ending does the rescue job: the never-list, where those items go instead, and who to ask. A sheet that lists the bans but not the bin leaves the volunteer holding a piece of cheese with nowhere to put it.

Common errors: splitting the ban list into the middle of the doing steps; a step with two unrelated actions and no order between them; an ending with no person to ask.

Q4. Command terms: *state = give briefly; rewrite = write again in different words.*

- a. Model response: Instructional content — a workplace note telling drivers what they must do. Audience: a new delivery driver at Westline Logistics, on their first day.
- b. Model response:

Before you enter the yard, put on your PPE — your personal protective equipment: a hi-vis vest and safety boots. Your loads are scanned at the goods-in bay. Before you leave, get the yard supervisor's signature — this sign-off shows your checks are done. The yard closes at 5.00 pm.

(Model response: 74 words)

Marker's note: A good rewrite keeps **every rule** and changes only the words. The best rewrites keep the terms the driver will still hear in the yard — PPE, sign-off — and gloss them, because plain English that hides the workplace's own words leaves the driver lost on day two. "1700 hrs" becomes "5.00 pm" because the reader is a civilian clock person, not a radio operator.

Common errors: dropping a rule while simplifying (the curfew is the one most often lost); leaving any word from the list unglossed and unreplaced; inventing rules that were not in the draft; answering part b in the jargon of the word list.

Q5. *Command term: create = make.*

Model response:

Collect your vegie box — after hours

Cannot get to the farm gate while we are open? Your box waits for you in the cool room beside the gate, any Thursday between 3.00 pm and 7.00 pm.

Bring: your collection code — it is in your order-confirmation text — or your name tag.

Step 1 — Open the cool room. Type your code into the pad on the door.

Step 2 — Find your shelf. The shelves are labelled with names. Take your own box only — the other boxes belong to other customers.

Step 3 — Leave your empties. Put last week's empty box on the shelf marked RETURNS. We reuse them.

Step 4 — Check the door shut. The cool room must stay cold, so check the door has closed behind you.

Cannot collect this Thursday? Text (03) 5550 8320 **before** Thursday and we will change your week. Vegetables do not keep: a box not collected by 7.00 pm on Thursday goes to the community kitchen on Friday morning.

Questions? Text the same number, or ask at the farm gate on market days.

(Model response: 177 words)

Assessment route: one mark per brief requirement met — window and place stated; code or name tag; own box only; RETURNS shelf; door checked shut; change-your-week text route with the “before Thursday” deadline; Friday community-kitchen consequence; rescue ending.

Marker's note: This is instructional content, so the customer's actions carry the structure and the facts hang off them. The two facts that prevent the most phone calls — “your own box only” and “text before Thursday” — are inside the steps, not in a footnote. The sign lives on a cool-room door read standing in the late afternoon, which is why every line is short.

Common errors: writing an informative essay about the box scheme instead of steps the collector can follow; burying the deadline (“boxes are donated on Friday”) before telling the reader how to avoid it; forgetting the RETURNS shelf; exceeding the length a door sign can carry.

Q6. Command term: create = make.

Model response:

Receiving a parts delivery — Torrens Automotive procedure

Purpose: to make sure every delivery is counted and checked while the driver is still here, and that the records are right.

Applies to: all store staff.

You will need: the docket folder from the office, a trolley, and a marker.

When: deliveries arrive at the back roller door on Tuesday, Thursday and Friday, between 8.00 am and 9.00 am.

Step 1 — Get the docket. Take the delivery docket — the driver’s list of what is on the truck — before any checking starts.

Step 2 — Count the boxes. The number of boxes must match the docket.

Step 3 — Check the part numbers. Check each box’s part number against the docket, and tick each line as you check it.

Step 4 — Write down problems before the driver signs. If anything is short or damaged, write it on the docket **before the driver signs**, and tell Yusuf the same day. A note added after the driver has left is hard to act on. If a part number does not match any line on the docket, put the box aside and ask Yusuf — do not guess.

Step 5 — File the signed docket. The signed docket goes in the green folder in the office.

Step 6 — Put the boxes away. Boxes go straight to the shelves. Never leave boxes standing in the aisle — the aisle is the workshop’s clear path.

Not sure about any step? Ask Yusuf before the driver leaves.

(Model response: 243 words)

Assessment route: one mark per brief requirement met — purpose and applies-to lines; you-will-need list; arrival window; stages in process order; short/damaged on the docket **before** the driver’s signature + Yusuf told the same day; unmatched number → ask, never guess; green folder; aisle kept clear; who-to-ask ending.

Marker’s note: This is procedural content for the people who **do** the process, so it borrows the instructional shape — the staff member is the doer here. The heart of the procedure is Step 4: the docket is the record, and a record written after the driver leaves is worth much less. That is why the warning sits inside the step, in the order the work happens.

Common errors: leaving out the “before the driver signs” timing — the point of the whole procedure; filing the docket before the problems are written on it; steps that bundle counting, checking and storing into one action; a procedure with no purpose or applies-to line, so a new starter cannot tell whether it covers them.

Q7. *Command term: create = make.*

Model response:

The community pantry — information for new volunteers

The community pantry at Northvale Community House is a free food shelf for anyone in the neighbourhood. No forms, no questions — visitors take what they need. The pantry opens Tuesday and Friday mornings, from 10.00 am to 12.00 noon.

What volunteers do

- Sort and shelve the donated food before opening — volunteers arrive at 8.30 am.
- Greet visitors and answer questions.
- Keep the shelves tidy, with labels facing out.
- Write low-stock items on the whiteboard list.

What you need to know

- No experience is needed. Every new volunteer gets a short induction on their first shift.
- Food rules: hair tied back, hands washed, gloves and aprons provided.
- Do not volunteer while you are unwell.
- Check the use-by date on every item. Nothing out of date goes on the shelf.
- One shift a fortnight is plenty.

How to join

Put your name on the roster at the front desk, or phone (03) 5550 4460 and ask for Bec.

Questions? Phone Bec on the same number — we would love to meet you.

(Model response: 176 words)

Assessment route: one mark per brief requirement met — what the pantry is (free, no forms, no questions) and its opening times; volunteer jobs including the 8.30 am start; no experience + induction; the food rules and use-by checks; “one shift a fortnight”; both joining routes; Bec as the contact.

Marker’s note: This is informative content: the reader is deciding, not doing a task yet — so the sheet sells the truth clearly rather than ordering anyone about. The subheadings match a possible volunteer’s questions in the order they arise: what is this, what would I do, what do I need, how do I start. The friendly last line fits a community house and costs nothing.

Common errors: writing it as a set of commands (“Arrive at 8.30. Sort the food.”) before the reader has decided to volunteer; burying “no experience needed” — it is the fact that brings shy volunteers in; leaving out the use-by rule; no contact route.

Q8. Command term: *create = make.*

Model response:

How to book the hall — Emu Crossing Community Centre

Groups can book the hall for meetings, classes and celebrations up to eight weeks ahead. Booking takes four steps.

You will need: your date and times (including set-up and pack-down), your group's name, and — for an evening booking — a contact phone number.

Step 1 — Check the date. Look at the availability calendar beside the office door, or phone (03) 5550 2915.

Step 2 — Complete the booking form. Write your name, your group's name, the date, and your start and finish times — include set-up and pack-down in your times. Tick the kitchen box if your group will use the kitchen. Evening bookings must give a contact phone number.

Step 3 — Pay the cleaning bond. A \$40 cleaning bond is paid when you book. It is a refund: the office returns it within three business days if the hall is left clean and locked. (Business days are working days — weekends do not count.)

Step 4 — Wait for the confirmation. The office confirms every booking in writing within three business days. Your booking is not final until the confirmation arrives.

On the day: collect the keys from the office, and return them straight after pack-down.

Cancelling? Cancel seven or more days ahead and the bond comes back in full.

Questions? Phone the office on (03) 5550 2915.

(Model response: 223 words)

Assessment route: one mark per brief requirement met — eight-week window; calendar and phone routes; the form's fields with set-up/pack-down inside the times; kitchen tick and evening phone number; the \$40 bond explained as a refund with its return conditions; three-business-day written confirmation and "not final until it arrives"; keys there and back; the cancellation rule; office contact.

Marker's note: The bond is the fact most likely to be misunderstood, so the model says twice what it is — a payment now, a refund later if the hall is clean and locked — and glosses "business days" where the reader meets it. The four steps are the four things the coordinator actually does; the keys and the cancellation rule are not steps, so they sit under their own labels after the sequence.

Common errors: calling the bond a "fee" (it comes back — the word choice changes behaviour); leaving "not final until the confirmation arrives" out, and fielding angry calls about double-bookings; times that exclude set-up, so the next group walks in on a half-packed hall; no cancellation rule.

Q9. Command term: create = make.

Model response:

What happens after you make a claim

You have lodged your claim — now what? This page walks you through the stages: what we do, what you do, and how long each stage takes. Keep your claim number handy and quote it in every call or message; it is in the confirmation text.

Stage 1 — We confirm your claim. Within one business day of lodgement, you get a text confirming your claim, with your claim number. (Business days are working days — weekends do not count.)

Stage 2 — Your claims officer phones. Within two business days, a claims officer calls to take the details of your loss. The call takes about 15 minutes. Have your policy number ready.

Stage 3 — You may be asked for evidence. Your officer may ask for photographs, receipts or repair reports. Send them through the customer portal or by post.

Stage 4 — We decide. Once we have received everything, your officer makes a decision within five business days.

Stage 5 — We write to you. You receive a letter with the outcome and the reasons for it. If your claim is accepted, payment arrives within two business days of you accepting the outcome.

Stage 6 — If you disagree, ask for a review. The review is free, and your letter explains how to ask for one.

Questions? Contact your claims officer and quote your claim number.

(Model response: 227 words)

Assessment route: one mark per brief requirement met — the six stages in process order; every timeframe exactly as supplied (one business day; two business days and about 15 minutes with policy number ready; five business days from receiving everything; two business days from accepting); evidence routes (portal or post); outcome letter with reasons; free review explained in the letter; claim-number reminder; contact route.

Marker's note: This is procedural content for the person on the outside of the process: the customer cannot run the stages, so the text's job is understanding — what happens, in what order, and how long each stage takes. Each stage says plainly **who does what**: “We confirm”, “Your officer phones”, “You may be asked”. A reader who has just had something go wrong should never have to guess whose turn it is.

Common errors: writing it as instructions to the customer (“Lodge your claim, then phone us...”) when the process belongs to the company; timeframes altered, merged or invented — the facts are given, and the skill is shaping them, not changing them; no “business days” gloss; a page that stops at the decision with no review route.

Q10. *Command terms: plan = record your thinking before drafting; create = make.*

Model response (planning table):

Planning-table row	Model answer
Organisation	Ironbark Tool Library
Audience	a brand-new member, borrowing a tool for the first time
Purpose	after reading, the member can borrow a tool and return it correctly
Kind of content	instructional — the member does the steps
Where it lives	a sheet on the desk, and the library's noticeboard
What the reader needs	joining and the membership card; the loan rules (three tools, seven days, one renewal); how to check out and return; the \$5 cleaning fee; the under-18 rule for petrol tools; what to do about damage or lateness; who to ask
What to cut	the library's history, committee details, and anything a first-time borrower does not touch

Model response (content):

How to borrow a tool — a first-timer's guide

This sheet is for new members of Ironbark Tool Library. Borrowing takes four steps.

You will need: your membership card. Not a member yet? Sign up at the desk first — bring your name and address.

Step 1 — Choose your tool. Browse the shelves or the catalogue board, and ask a volunteer if you cannot find what you need. Members may borrow up to three tools at a time. Petrol-powered tools can only be borrowed by members aged 18 and over.

Step 2 — Check out at the desk. Show your membership card. A volunteer writes your name, the tool and the due date on the loan card. Tools are borrowed for up to seven days — check your due date before you leave the desk.

Step 3 — Use the tool safely, and keep it clean. Follow the instructions that came with the tool, and bring it back clean and in working order.

Step 4 — Return it to the desk. A volunteer checks the tool and crosses it off your loan card. A tool returned dirty attracts a \$5 cleaning fee.

Need the tool longer? A loan can be renewed once, in person or by phone, if no other member has reserved the tool.

Tool damaged, or running late? Tell a volunteer straight away, or phone (03) 5550 5175. Never try to repair a library tool yourself.

(Model response: 232 words)

Assessment route: 2 marks for the planning table — a named organisation, one real reader, a one-sentence purpose, a content type that fits the job, a place, and reader needs that the created content actually covers; 6 marks for the content — title and opening that name the job and reader; structured body (steps, stages or headed sections); plain language with terms glossed; only facts from the chosen setting, used accurately; rescue ending; conventions clean; length inside the stated range.

Marker's note: The two parts are marked **together against each other**: the content must deliver the plan. A table that promises “a brand-new member” and content written for the committee loses marks in both parts. The model reuses the loan terms the library already publishes — three tools, seven days, one renewal, the \$5 cleaning fee, the under-18 rule — because created content must agree with the organisation's real documents, never contradict them.

Common errors: choosing an organisation the student does not actually know, then inventing facts nobody can check; a plan that names “everyone” as the audience; content that is a poster slogan instead of a usable text; no rescue ending; a table and a text that belong to different tasks.

Other fully creditable answers. Any organisation or workplace the student genuinely knows — a job, a placement, a club, a volunteer group, or any organisation in this book — with any of the three kinds of content: an informative service sheet, a procedural “how our process runs” page, or an instructional card or set of steps. What must hold is the fit: the plan matches the content, the content matches the real reader and purpose, the facts are the setting's own, and the five-step routine shows on the page.

Chapter 5 Creating texts for a chosen organisation or workplace — 5B Visuals and diagrams in instructions, brochures and reports

Theory

This section is about the pictures in the texts you create. Chapter 4 of this book looked at how organisational, informational and procedural texts are built — their purpose, audience, structure, language and characteristics. The previous section put you to work creating the content itself. This section adds the other half of the job: the **visuals** — the photographs, diagrams, charts, maps and icons that carry information the words alone cannot.

The study design does not treat visuals as an extra. Two of the task options for Unit 3 Outcome 2 require them by name. In this book's words, the outcome itself asks you to create texts — organisational, informational and procedural ones — that reflect a particular workplace or vocational experience,

and the task options you may be assessed on include: a set of instructions that includes visuals or diagrams, and a brochure or report that includes visuals or diagrams.

Two of the further activity options are visual too: annotated photographs, signs or visuals, and a visual presentation — for example a graphic organiser, a concept or mind map, or an annotated poster. This section practises all of these shapes.

A note before we start. Every organisation, document, person, number and rule in this section was created for this book. Nothing here is a real organisation, and nothing here is real workplace, health, legal or financial advice.

Working definitions. The study design uses the words “visuals” and “diagrams” but does not define them. This section therefore treats a **visual** as any image that carries information inside a text — a photograph, a drawing, a diagram, a chart, a table, a map or an icon; a **diagram** as a drawing that shows how parts fit together, how something works, or how steps follow one another, usually with labels; and a **caption** as the short line under a visual that numbers it and tells the reader what it shows. This book counts tables as visuals, because a table does a visual's job: it lets the eye take in a set of facts at a glance. Every question in this section can be answered on these definitions alone.

How this book shows you a visual

This is a printed page, so it cannot hand you a photograph. Instead, every visual in this section is **specified in brackets** — a written description of exactly what the image would show — with its number and caption under it, like this:

[Figure 1: a labelled drawing of a door handle in two positions — (A) handle up, door locked; (B) handle down, door open. A straight arrow points from (A) to (B).]

Figure 1 — Opening the door: press the handle down to position (B).

When a task asks you to include a visual, you do the same thing: write the specification in brackets, then the number, title and caption — and, if you are working digitally or handing in a drawn page, make the real image to match. The conventions you learn here (numbering, captions, labels) are the ones markers look for, whether the visual is drawn, printed or specified.

The visual family

Each kind of visual has a job it does best. Learn the family, and choosing becomes easy.

Visual	What it shows best	Common in
Photograph	What something really looks like — a real place, a real step, a real result	instructions, brochures
Labelled drawing or diagram	The parts of a thing, and what each part is called	instructions, reports
Flow chart	The order of a process, including decisions (“if yes, do this; if no, do that”)	instructions, reports
Sequence of step pictures	How to do something, in order — one picture per step	instructions
Table	Exact numbers or facts, side by side	reports, brochures
Bar chart	How amounts compare across groups — week against week, model against model	reports
Pie chart	How parts make up one whole — shares of a total	reports
Line graph	How something changes over time	reports
Map or floor plan	Where things are, and how to get there	brochures, instructions, reports
Icon or symbol	One quick, widely recognised meaning — a warning triangle, an arrow, a tick	brochures, signs, instructions
Graphic organiser or mind map	How ideas connect — one centre idea with branches off it	planning, visual presentations

Watch out. A pie chart shows parts of one whole — nothing else. Four weeks of sales are four separate amounts, not four slices of one pie. If the family does not match the job, the visual misleads even when every number in it is true.

The job a visual does

Before you add any visual, name its job. There are six jobs worth knowing:

1. **Show a step** — what the reader’s hands should be doing (a photograph or step picture).
2. **Show order** — what comes first, next, last (a flow chart or numbered pictures).
3. **Show parts** — what the pieces are called and where they sit (a labelled diagram).
4. **Show place** — where the reader goes or where things are kept (a map or floor plan).
5. **Show numbers** — amounts the reader must compare or track (a table or chart).
6. **Warn** — what must not happen (a safety symbol or icon).

Watch out — decoration is not a visual. A picture added to fill space or make the page “look nice” carries no information. It costs attention and adds nothing. Every visual in a workplace text must pass one question: *which of the six jobs does this do?* If the answer is “none”, cut it.

The conventions that make a visual work

A visual with the right job can still fail on the page. These nine conventions are what make it work. They are the features markers look for in instructions, brochure and report tasks.

1. **Number and title every visual.** Pictures, drawings, diagrams, charts and maps are called **figures** and numbered in the order they appear: Figure 1, Figure 2, Figure 3. Tables are numbered in their own separate run: Table 1, Table 2. Each number is followed by a short title — *Figure 2 — Loading the paper tray*.
2. **Caption every visual.** The caption is the line under the visual. A good caption tells the reader **what to notice**, not just what the picture is: *Figure 2 — Loading the paper tray: the printable side faces down*.

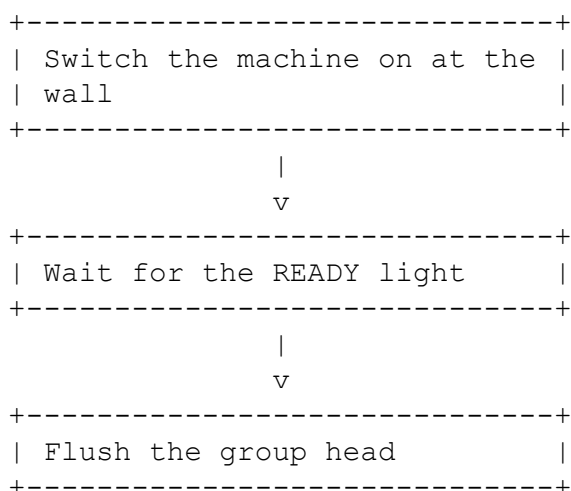
3. **Label the parts that matter.** On a diagram, each label names one part, joined to it by a **leader line** (a thin line from the word to the part). Label what the reader needs — not everything in sight.
4. **Explain every symbol.** A **legend** (also called a **key**) is the small list that says what each symbol, shading or colour in a visual means. If a visual uses a symbol, the legend explains it — on the same visual.
5. **Never let colour be the only signal.** Pages get photocopied in black and white, and some readers cannot separate colours. Give every bar, sector or route a direct label, a letter or a pattern as well, so the visual still works in **greyscale** (black, white and shades of grey).
6. **Refer to every visual from the text.** This is a **cross-reference** — the words in your text that point at the visual: “see Figure 2”, “as Table 1 shows”. A visual the text never mentions is a visual the reader may skip. Place each visual near the sentence that refers to it — under it, or beside it.
7. **Show direction and order on the visual itself.** Arrows show which way to turn, move or read. Numbers on step pictures must match the step numbers in the text.
8. **Keep visuals honest.** If a drawing is not measured, say “not to scale” on it. Chart axes that measure amounts start at zero — an axis that starts partway up makes a small rise look like a jump. A photograph shows the real thing, not a prettier one.
9. **Add alternative text to digital visuals.** **Alternative text** (alt text) is a one-line written description of an image, stored with the file and read aloud by screen-reading software for readers who are blind or have low vision. Write alt text that carries the visual’s job: “Bar chart: stall sales across the four weeks of July, from \$2,150 in Week 1 to \$2,600 in Week 4.”

Watch out. Conventions 6 and 1 work as a pair. “See the chart below” is not a cross-reference the moment anything on the page moves — the chart may no longer be below. “See Figure 2” is true no matter how the layout shifts.

Visuals in instructions

Instructions are the text type that leans hardest on visuals, because the reader is doing something with their hands while they read. The pattern:

- **One visual per hard step.** If a step needs a picture, it is because words alone could be misread — usually a step about which way something faces, which part to hold, or what “correct” looks like.
- **Number step pictures to match the steps.** Step 3’s picture is labelled “3”, so the reader’s eye lands in the right place.
- **Show orientation.** *Orientation* means which way something faces. A labelled drawing with positions (A) and (B) and an arrow beats a paragraph about turning directions.
- **Use a flow chart when the process has a decision.** A diamond box holds the question; labelled arrows (“yes” / “no”) leave it. A simple flow chart is built from boxes joined by arrows:



- **Put safety symbols where the danger is.** The warning triangle belongs beside the step that carries the risk — not collected at the end of the page.

Visuals in brochures

A brochure is a single sheet folded into panels — most often a **tri-fold**, one sheet folded into three, giving six panels. Its visuals have two jobs at once: they catch the eye, and they explain fast.

Outside face			Inside face		
Panel 1	Panel 2	Panel 3	Panel 4	Panel 5	Panel 6
back:	fold-	FRONT:	inside	inside	inside
contact	in	title	left	centre	right
details	flap:	+ hero			
+ map	quick	image			
	facts				

When the sheet is folded, panel 3 is the front cover, panel 1 is the back, and panel 2 is the flap the reader opens first.

- **The front panel's image says "this is for me".** One strong photograph or drawing — the **hero image**, the single large picture that leads the panel — plus the title. Not three small pictures competing.
- **Inside panels explain.** A map shows where; a table shows when and how much; a row of labelled icons shows what to bring or what happens, in a form the eye takes in at a glance.
- **Leave white space.** *White space* is the empty space around text and images. It is not wasted — it is what makes a brochure readable. A panel that is wall-to-wall text and pictures reads as hard work, and hard work is what makes a brochure go unread.
- **Captions stay short.** Brochure readers skim. A caption of one line does the job.

Visuals in reports

In a report, visuals carry the evidence. They are called **figures** (everything drawn or photographed) and **tables** (facts in rows and columns), and reports treat them formally:

- Number figures and tables in separate runs, in order of appearance: Figure 1, Figure 2 ... Table 1, Table 2 ...
- Every figure and table gets a title and a caption that states what to notice.
- Every one is cross-referenced from the findings text — "as Figure 1 shows" — and the finding quotes the number the visual displays.
- Choose the chart by the data's job:

The data's job	Best family
Compare amounts across groups	bar chart
Show how parts make one whole	pie chart
Show change over time	line graph
Give exact values the reader may need	table

Designing a visual: the six-step routine

Use this routine whenever a text you create needs a visual. It is built the same way as the six-step document routine in Chapter 3 of this book: learn it once, use it everywhere.

Step 1 — Start from purpose and audience. Ask: what must this reader *see* in order to act? Not what would look good — what the reader needs. New staff get orientation drawings; a community audience gets large labels and plain icons.

Step 2 — Choose the family for the job. Use the family table. Name the job first — show a step, show order, show parts, show place, show numbers, warn — then pick the family that does that job best.

Step 3 — Rough it small. Sketch the visual as a thumbnail (a tiny rough version, a few centimetres wide) before you make the real one. One visual, one message: if the thumbnail needs two messages, it is two visuals.

Step 4 — Add the conventions. Number, title, caption, labels, legend — conventions 1 to 5. This is the step drafts skip, and the step markers look for first.

Step 5 — Place it and link it. Put the visual near the sentence that refers to it, write the cross-reference, and check the number matches.

Step 6 — Run the three tests. The **stand-alone test**: cover the text — does the visual still make its point? The **greyscale test**: imagine it photocopied in black and white — does every signal survive? The **size test**: at the size it will print, can every label be read?

Strategy — the visuals plan table. Before drafting any instructions, brochure or report, rule up five columns — *Where in the text · Job of the visual · Family · Number and title · Caption draft* — and fill in one row per planned visual. The table is your plan, your checklist for Step 4, and your answer if a task asks how you would add visuals to a draft.

Strategy — the stand-alone test. Workplace visuals get read apart from their text: a step picture glanced at beside a machine, a brochure map held in the car park. Build every visual so a reader who sees *only* it learns what to do. If the visual needs the paragraph to make sense, the visual is not finished.

Annotated visuals

One of the study design's activity options is a set of annotated photographs, signs or visuals. To **annotate** a visual is to add short notes that point at its parts and say what each part does or means. An annotation has two moves:

1. **Point** — name the feature: “the yellow triangle”, “the arrow at the top”, “the large font of the title”.
2. **Say what it does for the reader** — “warns of a hazard before the reader touches anything”, “shows the direction of the turn”, “can be read from across the room”.

Annotations are written beside, around or under the visual, joined to it by leader lines, or listed under it with the feature quoted first. In this book, an annotation is written as: *feature quoted* → *what it tells the reader*.

Watch out. An annotation that only describes — “a yellow triangle with a black symbol” — has pointed but not explained. The mark lives in the second move: what the feature *does*.

Where this section stops

This section treats visuals doing their **informational** job: helping a reader find, understand, follow and act on information. Visuals can also be built to influence how an audience feels and responds — that is a different skill with different techniques, and this section does not teach it.

Worked examples

Example 1 — scaffolded

Stimulus — The Copper Kettle Café: draft instructions, “Setting up the espresso machine before opening” (text-only draft).

1. Check the water tank is full and the drip tray is empty.
2. Switch the machine on at the wall, and wait for the READY light.
3. Run water through the group head (the outlet the coffee comes from) for five seconds to warm it.
4. Put the portafilter (the handled basket that holds the coffee) into the group head, and lock it by turning until the handle points straight down.
5. Grind one test dose, and pull one shot to check the machine is working.
6. Wipe the steam wand with a damp cloth, and purge it for two seconds.

Toni's manager has read the draft and said: “New staff still get step 2 and step 4 wrong. The words are not carrying it. Add visuals.”

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task.

- a. For each of the two steps the manager named, choose a visual family for Toni and give one reason for the choice.
- b. Draft the complete figure block for step 4's visual: the bracketed specification, the figure number and title, and the caption.
- c. Write the cross-reference Toni should add to the step 4 sentence.
- d. State two of the three tests Toni should run on her finished visuals before the sheet is printed.

Working	Comment
Step 2 — a photograph of the READY light. Its job is “show what the reader is waiting for”, and showing what something really looks like is a photograph's job: a new staff member who has never seen this machine cannot picture the light from words. Step 4 — a labelled drawing with an arrow. Its job is orientation: which way the handle turns and where it ends up. That is exactly what words failed to carry, and what a drawing with positions (A) and (B) carries at a glance. [Figure 2: a labelled drawing of the group head and portafilter in two positions — (A) the handle inserted at an angle; (B) the handle locked, pointing straight down. A curved arrow shows the direction of the turn.] <i>Figure 2 — Locking the portafilter: turn until the handle points straight down (B).</i> Step 4 becomes: “Put the portafilter into the group head, and lock it by turning until the handle points straight down (see Figure 2).” The figure is placed directly under step 4. The stand-alone test: cover the words — does Figure 2 alone show a new staff member which way to turn and where to stop? The greyscale test: printed in black and white on the café's old printer, do the (A)/(B) labels and the arrow still carry everything? (They do — no signal is colour.)	Steps 1–2 of the routine — start from purpose and audience, then choose the family for the job. The audience is brand-new staff and the purpose is doing the step right, so Toni asks “which steps will the reader get wrong from words alone?” and names each visual's job before picking its family. She adds two visuals, not six: steps 1, 3, 5 and 6 have no orientation problem, so a picture there would be decoration. Steps 3–4 — rough it, then add the conventions: number, title, caption, labels. The drawing is Figure 2 because the step-2 photograph comes first, and figures are numbered in order of appearance. The caption tells the reader what to notice (“turn until the handle points straight down”), not just what the picture is. The position letters (A) and (B) mean the drawing works in greyscale — nothing depends on colour. Step 5 — place it and link it. The cross-reference names the figure by its number, so it stays true even if the sheet is re-formatted; and the visual sits next to the sentence that calls for it, so the reader's eye finds it mid-step — which is when the mistake happens. Step 6 — run the tests. The stand-alone test matters most here: this sheet will live on the wall beside the machine, and a busy trainee may glance at the picture without reading the paragraph.

Example 2 — scaffolded

Stimulus — Fresh Fields Produce: draft of the July market report, findings page.

Nina's draft page contains:

- a **pie chart** titled “Sales”, numbered “Figure 2” — although the previous page already carries a figure numbered “Figure 2”. Its sectors are green, blue and orange, with no labels printed on them; the legend is three coloured squares beside the words “Weeks 1–2”, “Week 3”, “Week 4”
- a findings paragraph that reads: “Sales rose across the month, as the chart below shows.”
- no caption under the chart.

The data Nina charted — stall sales for the four weeks of the July market season: Week 1 \$2,150.00 · Week 2 \$2,450.00 · Week 3 \$2,200.00 · Week 4 \$2,600.00.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task.

- Identify two problems with the visual family and the data it shows.
- Identify two convention problems on the page.
- Write a corrected figure block for this data: the bracketed specification, the figure number and title, and the caption.
- Rewrite the cross-reference sentence so it does its job.

Working

Comment

Problem 1 — the family is wrong. A pie chart shows parts of one whole, but four weeks of sales are four separate amounts compared across time: a **bar chart** (or line graph) does that job. Problem 2 — the “Weeks 1–2” sector merges two weeks into one slice, so the chart hides week-by-week figures the report promises to give.

Step 2 of the routine — choose the family for the job. A visual in the wrong family misleads even when every number inside it is true: the eye reads “shares of a total” when the data says “week against week”. Merged slices make it worse — the reader cannot recover Week 1 or Week 2 from the picture.

Problem 1 — the figure number is duplicated: the previous page already uses “Figure 2”, and figures must be numbered in order of appearance, each number used once. Problem 2 — there is no caption, and the title “Sales” does not say which sales, where or when. (The vague cross-reference “as the chart below shows” is a third convention problem — part d fixes it.)

Step 4 — the conventions. Numbering, titles and captions are the first things a marker checks in a report, because they are what let a reader trust and find the evidence.

[Figure 3: a bar chart with four vertical bars, one per week of July, drawn to the dollar values — Week 1 \$2,150.00, Week 2 \$2,450.00, Week 3 \$2,200.00, Week 4 \$2,600.00. Each bar carries its dollar value printed directly on it. The vertical axis reads “Stall sales (\$)” and starts at zero; the horizontal axis names the four weeks.] *Figure 3 — July market-stall sales by week: sales rose overall across the month, and Week 4 was the strongest.*

Steps 3–4, with convention 5 and convention 8 inside them. Values printed on the bars mean no reader has to match colours to a legend — the greyscale test passes automatically. The axis starts at zero, so the bars cannot exaggerate the rise. The caption states what to notice. The number moves to 3 because Figure 2 already exists earlier in the report — if Nina renumbered the whole report instead, “Figure 3” here would change with it, as long as each number is used once and the order of appearance is kept.

“Sales rose overall across the four weeks of July, from \$2,150.00 in Week 1 to \$2,600.00 in Week 4 (see Figure 3).”

Step 5 — place it and link it. The rewritten sentence names the figure by number instead of by position (“below”), and quotes the figures the chart shows — a report cross-reference carries evidence, not just a pointer.

Example 3 — unscaffolded

Stimulus — Rivergum Institute, student services: creation brief.

New students keep phoning the office with the same questions about enrolling. Create a one-page set of instructions, “How to enrol online in a short course”, for people enrolling for the first time. Your instructions must include at least one diagram.

The process, supplied by the office: on the Institute website, find your course page and check the start date and the fee. People who have studied at Rivergum before log in with their student number; people enrolling for the first time create an account with their email address. Then complete the enrolment form, choose a payment option (pay by card now, or be invoiced), and wait for the confirmation email, which arrives within 2 business days. Bring the confirmation — printed or on your phone — to the first class.

Drew is on work placement in the office. His supervisor gives him the brief.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the set of instructions, including visuals/diagrams. Write the instruction text, and specify each visual in brackets with its number, title and caption.

Model response:

How to enrol online in a short course

These instructions are for people enrolling at Rivergum Institute for the first time.

You will need: an email address, and a bank card if you choose to pay now.

Step 1 — Find your course. On the Institute website, open the short-courses page and select your course. Check two things before you go any further: the **start date** and the **fee**.

Step 2 — Log in, or create an account. The way in depends on one question: have you studied at Rivergum before? Figure 1 shows both paths.

[Figure 1: a flow chart. A diamond at the top reads “Studied at Rivergum before?”. Two labelled arrows leave it: “Yes” points to a box reading “Log in with your student number”; “No” points to a box reading “Create an account with your email address”. Arrows from both boxes meet at one box below: “Open the enrolment form”.]

Figure 1 — Logging in or creating an account: first-time students take the “No” path.

If you have never enrolled before, take the “No” path (see Figure 1): create your account with an email address you check often, because Step 5 sends everything there.

Step 3 — Complete the enrolment form. Fill in every field. If a question does not apply to you, write “N/A” (not applicable) — do not leave a field blank.

Step 4 — Choose a payment option. Pay by card now, or choose “invoice me” and pay after your confirmation arrives.

Step 5 — Wait for the confirmation email. It arrives within 2 business days (business days are working days — weekends do not count). If it has not arrived by the end of the second business day, phone the office.

Step 6 — Bring your confirmation to the first class. Printed or on your phone — either is fine. Without it, we cannot mark you enrolled on the day.

Stuck at any step? Phone student services — the number is on every page of the website.

(Model response: 324 words)

Takeaway: In a set of instructions, the words carry the order and the visual carries the decision. The flow chart does the one job the text could not do cleanly — split readers onto two paths — and it earns its place through the conventions: numbered, titled, captioned, and cross-referenced by name from the step that needs it.

Example 4 — unscaffolded

Stimulus — Bellwater Community Health: creation brief.

The health service is starting “Move More Bellwater”, a free weekly walking group for older residents. The facts: walks leave the library forecourt every Wednesday at 9.30 am; each walk takes about 40 minutes on flat ground; no booking is needed; all fitness levels are welcome; hats and water bottles are recommended; the phone number for questions is the health service’s main line.

Create the panel plan for a tri-fold brochure, including visuals/diagrams, for residents aged 65 and over and their families. Your plan must show what happens on a walk, where and when it meets, what to bring, and how to find out more.

Paige is on work placement at the health service. Her supervisor gives her the brief.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the brochure panel plan: state each panel’s content, specify each visual in brackets, and give every visual its number, title, caption and job.

Model response:

Panel plan — “Move More Bellwater” tri-fold brochure

Audience: residents aged 65 and over, and their families. **Design decisions for this audience:** large print throughout, short sentences, and every visual labelled with words so nothing depends on colour or on sharp eyesight.

Panel 3 — front cover. Title: “Move More Bellwater — a free weekly walk”. One hero image and nothing else competing with it:

[Figure 1: a photograph of six people walking together along a wide, flat park path in the morning; two walkers use walking sticks; everyone is smiling and in ordinary clothes.]

Figure 1 — The Wednesday group on the park path. Job: the front image answers a reader’s first question — “is this for people like me?” — before they open the fold. The walking sticks and the flat path say “ordinary people, gentle walk” without a word of text.

Panel 2 — fold-in flap: “Is this walk right for you?” Three tick lines: flat ground, no hills · no booking needed · all fitness levels welcome. Each line carries a tick icon beside it. Job: the three facts that decide whether a hesitant reader keeps opening.

Panel 4 — inside left: “What happens on a walk.”

[Figure 2: three icons in a row, each labelled underneath — a clock labelled “Meet 9.30 am”, footprints labelled “Walk about 40 minutes”, a bench and two cups labelled “Chat afterwards”.]

Figure 2 — A walk in three parts. Job: icons with word labels let the whole routine be read at a glance; the labels mean the icons never have to be guessed.

Panel 5 — inside centre: “When and where.” A details table — Day: Wednesday · Time: 9.30 am · Meet: the library forecourt · Cost: free · Booking: not needed — and under it:

[Figure 3: a map of the streets around the library, showing the library forecourt marked with a star, the bus stop two streets away, and the free car park; every place is named in words beside its symbol, with a north arrow.]

Figure 3 — Where to meet: the library forecourt (star), two minutes from the bus stop. Job: “where” is a map’s job; the star, the words beside every symbol and the north arrow make it stand alone — a reader could hold this panel in the car park and find the meeting point without the rest of the brochure.

Panel 6 — inside right: “What to bring.” A tick list: hat · water bottle · comfortable shoes · a light jacket in winter. Job: a checklist is itself a visual — the tick column lets a reader pack from it at a glance.

Panel 1 — back cover. Contact block: the health service’s main phone number, opening hours, and the line “Ask at the desk for the large-print version of this brochure.” Job: the way in for families helping a relative, and an access route for readers who struggle with print size.

Conventions check: figures numbered in order of appearance across the panels a reader meets (Figure 1 front, Figure 2 and Figure 3 inside); every figure titled, captioned and labelled with words; every signal survives greyscale photocopying; each figure referred to from its panel’s text (the small tick icons ride with their lists, so they are not numbered as figures).

(Model response: 524 words)

Takeaway: A brochure’s visuals are chosen panel by panel, from the audience outward: the front image decides whether the brochure gets opened, the icons and table make the facts readable at a glance, the map works stand-alone, and the back panel gives every reader a way in.

Practice questions

Scaffolded

Question 1 (5 marks)

Each need below belongs to exactly one visual family.

Need	Visual family
1. Show readers how to find the venue from the station	A. Bar chart
2. Compare the number of faults reported for five machine models	B. Photograph
3. Show the names of a machine's parts	C. Map
4. Show the order of a process that includes one yes/no decision	D. Labelled diagram
5. Show what the finished product really looks like	E. Flow chart

a. Match each need (1–5) with the visual family (A–E) that does its job best. One mark for each correct pair. 5 marks

Question 2 (4 marks)

Stimulus — Dunmore Electrical: draft of the monthly business report (extract).

Sean's draft findings page contains this paragraph: "The office completed more jobs across the four months from January to April, with a small dip in March." Under it sits a visual, described below — but Sean has given it no number, no title and no caption.

[Visual: a bar chart of jobs completed per month — January 42, February 55, March 48, April 61.]

The data: jobs completed — January 42 · February 55 · March 48 · April 61.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. Write a figure number and title for this visual, using the house convention. You may use this sentence frame: "Figure ____ — ____." 1 mark
- b. Write a caption that tells the reader what to notice in the chart. You may use this sentence frame: "The chart shows _____. Notice that _____." 1 mark
- c. Rewrite Sean's findings sentence so it cross-references the figure by number and quotes one fact the chart shows. 2 marks

Question 3 (5 marks)

Stimulus — Banksia Ridge Aged Care: draft of the visitor handbook page, "Checking in on the lobby tablet" (description).

Georgia's draft page contains:

- [Visual: a colour photograph of the tablet's home screen. The "Sign in" button is circled in red. The photograph has no number, no title and no caption.]
- The photograph is printed on page 1 of the handbook. The sentence that mentions it — "Use the tablet screen shown earlier" — is on page 3.
- A border of clip-art flowers around the page.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. Identify two problems with the visuals on this page, and state the fix for each. You may use this sentence frame: "Problem: _____. Fix: _____." 4 marks
- b. Explain why the red circle is a problem for a handbook that will be photocopied for visitors. 1 mark

Question 4 (6 marks)

Stimulus — Redgum Fencing: draft instructions, “Setting a corner post” (text-only draft).

1. Put on your gloves and safety glasses.
2. Dig the hole to 600 mm deep.
3. Add 100 mm of gravel to the bottom of the hole, and stand the post on it.
4. Check the post is plumb — plumb means exactly upright — using the spirit level, from two directions at right angles.
5. Attach two timber braces to the post, one on each side, at right angles to each other, and pin them to pegs in the ground.
6. Mix and pour the concrete, then check the post is still plumb.
7. Leave the concrete to set for 24 hours before any load goes on the post.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Mitch is adding visuals to this draft before it goes into the Redgum Fencing induction folder.

- a.** Choose the two steps that most need a visual. For each, name the visual family you would choose and give one reason tied to what the reader must see. You may use this sentence frame: “Step ____ needs a ____ because the reader must see ____.” 4 marks
- b.** Draft the complete figure block for one of your two visuals: the bracketed specification, the figure number and title, and the caption. 2 marks

Unscaffolded

Question 5 (6 marks)

Stimulus — Bellwater Public Library: creation brief.

Create a set of instructions, “Setting up the room for Tuesday story time”, for new volunteers. The facts, supplied by the children’s librarian: the session runs from 10.30 am in the east room; twelve chairs go in a semicircle facing the storytelling mat; the mat unrolls from the shelf by the door; the craft trolley is wheeled in from the back room and parked beside the easel; the easel sign reads “Story Time — 10.30 am” and faces the entrance; the jug of water and the paper cups go on the side table; the walkway from the door to the seats must stay clear at all times.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the set of instructions, including visuals/diagrams. Your instructions must:

- contain at least five numbered steps
- include at least two specified visuals, one of them a floor plan
- give every visual a number, a title and a caption, and cross-reference each one from a step
- include the safety point about the walkway.

Write the instruction text, and specify each visual in brackets. Aim for 250–400 words.

Question 6 (6 marks)

Stimulus — Clifton Bay Aquatic and Leisure Centre: creation brief.

Create the panel plan for a tri-fold brochure, “Splash Start — school holiday swim program”, for parents and carers of children aged 5–12. The facts, supplied by the centre: the program runs Monday to Wednesday in the first week of the school holidays, 9.00 am to 12.00 pm; children are grouped by swimming ability, not by age; each morning is 45 minutes of instruction and supervised pool games; families book at the front counter or by phone; children bring swimmers, a towel, a hat and a water bottle; the pool entrance is on the north side of the building, beside the free car park.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the panel plan, including visuals/diagrams. Your plan must:

- cover all six panels, naming each panel’s content
- specify at least three visuals, one showing place and one showing times or schedule
- give each visual a number, a title, a caption and a one-line job.

Write the plan panel by panel, and specify each visual in brackets. Aim for 300–450 words.

Question 7 (6 marks)

Stimulus — Fresh Fields Produce: August market report, sales table.

Table 1 — August market-stall sales, by week

Week	Stall sales
Week 1	\$2,300.00
Week 2	\$2,100.00
Week 3	\$2,650.00
Week 4	\$2,450.00
Total	\$9,500.00

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Nina is writing the findings section of the report around this table.

- a.** State which week had the highest sales. 1 mark
- b.** Calculate the highest week’s sales as a percentage of the month’s total. Show your working, and give your answer correct to 1 decimal place. 2 marks
- c.** Name the chart family that would best compare the four weekly amounts side by side, and give one reason for your choice. 1 mark
- d.** Write the figure block for that chart — the bracketed specification, the figure number and title, and the caption — and one findings sentence that cross-references the figure and uses your percentage from part b. 2 marks

Question 8 (4 marks)

Stimulus — Ashgrove Print Works: the sign above the paper guillotine (description).

A guillotine is the large machine that trims stacks of paper. The sign mounted above it shows:

- a yellow triangle containing a black symbol of a hand above a descending blade
- below it, a red circle with a diagonal slash through a black symbol of a hand reaching into the machine
- three lines of black text on white: “Keep hands clear of the blade.” · “Authorised operators only.” · “Isolate the machine before clearing a paper jam.” (At Ashgrove Print Works, *isolate* means switch the machine off at the wall and lock the switch so it cannot be started.)

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Aaron is preparing the induction pack for a new worker. He must annotate this sign.

- a. Identify the kind of message the yellow triangle carries, and explain which features of the sign tell you that. 2 marks
- b. Write one annotation sentence for the induction pack that explains the red circle-and-slash symbol to a new worker. 1 mark
- c. State one thing the text lines require of workers. 1 mark

Question 9 (5 marks)

Stimulus — Riverbend Bakery: a classmate’s draft instructions, “Setting the dough proofer” (extract).

Charlie is reviewing a classmate’s draft for the bakery’s new-starter folder. A dough proofer is the warm cabinet that rests dough before baking. The draft contains:

- Step 3 text: “Turn the temperature dial anticlockwise until it reads 30 °C.”
- [Figure 2: a photograph of the proofer’s dial, with a curved arrow drawn clockwise around it.] Caption: “Setting the proofer”.
- An earlier page of the same draft already carries a visual numbered “Figure 2”.
- The photograph shows the bakery’s old proofer model, whose dial sits on the left; the machine new starters will use has its dial on the right, and its temperature markings run in the opposite direction.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. Identify three specific problems with the draft’s visual, and state the fix for each. 3 marks
- b. Explain why a visual that contradicts its text is dangerous in a workplace procedure. 2 marks

Question 10 (5 marks)

Stimulus — Westline Logistics: creation brief.

Create the plan for an annotated poster for the depot noticeboard: “Three checks before you move a pallet.” A pallet jack is the hand truck that lifts and moves pallets. The depot’s three checks, supplied by the supervisor: (1) the load is wrapped and stable, with nothing leaning or overhanging; (2) the path is clear of spills, cords and people; (3) the jack lowers and lifts smoothly when you test the controls with the load off the ground. The poster will be read standing, often from about two metres away, in a busy depot.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

a. Create the poster plan: the poster title, and for each of the three checks, one specified visual with its number and its annotation line — the note that tells the reader what to look at. 3 marks

b. State two design decisions the poster needs because readers see it from about two metres away, and give a reason for each. 2 marks

Answers

Q1. Match (5). 1 → C; 2 → A; 3 → D; 4 → E; 5 → B. See the fully-worked solutions for the model.

Q2. Write, rewrite (4). a. “Figure 1 — Jobs completed per month, January to April” (any correct number with a title naming what is counted and the period); b. a caption stating the trend and one feature — the rise across the four months, the March dip, and/or April as the strongest month; c. a sentence that names “Figure 1” and quotes one value from the chart (e.g. 61 jobs in April). See the fully-worked solutions for models.

Q3. Identify, state, explain (5). a. any two of — red circle is the only signal → add a word label or an arrow as well; photograph has no number, title or caption → add the figure block; “shown earlier” across pages → name the figure number in the cross-reference and place the visual near it; clip-art flower border is decoration → delete it; b. photocopies come out in greyscale, where the red circle fades to grey and can disappear into the photograph — the signal must survive black and white. See the fully-worked solutions for the model.

Q4. Choose, name, draft (6). a. any two of steps 2–3 (hole depth and gravel layers — cross-section diagram or sequence photograph), step 4 (plumb from two directions — labelled drawing or photograph), step 5 (two braces at right angles — labelled diagram), each with a family and a reason tied to what the reader must see; b. a complete figure block: bracketed specification + “Figure N — title” + a caption telling the reader what to notice. See the fully-worked solutions for the model.

Q5. Create (6). Assessment route: four criteria, one mark each — five or more numbered steps; two or more specified visuals including a floor plan; every visual numbered, titled, captioned and cross-referenced from a step; the walkway safety point stated — plus two marks for instructions a brand-new volunteer could follow: steps in a safe doing order, nothing assumed. Plan skeleton: audience (new volunteers) → steps in doing order → one visual per hard step (floor plan for the layout; a close visual for the easel) → conventions → stand-alone and size checks. See the fully-worked solutions for the model.

Q6. Create (6). Assessment route: four criteria, one mark each — all six panels named with content; three or more specified visuals including one place visual and one times/schedule visual; every visual carries number, title, caption and a one-line job; choices tied to the parent/carer audience — plus two marks for a plan that works as a brochure: the front cover sells, the inside panels inform, the back panel gives the way in. Plan skeleton: front panel (title + hero image) → inside panels (what happens / when and where / what to bring) → back panel (booking and contact) → conventions check. See the fully-worked solutions for the model.

Q7. State, calculate, name, write (6). a. Week 3; b. $\$2,650.00 \div \$9,500.00 \times 100 = 27.9\%$, correct to 1 decimal place; c. bar chart — it compares amounts across groups (the four weeks); d. a figure block (specification + number + title + caption) and one findings sentence naming the figure and using 27.9%. See the fully-worked solutions for the model.

Q8. Identify, explain, write, state (4). a. a warning — the triangle shape and yellow colour are warning conventions, and the symbol shows the hazard (a hand near a descending blade); b. one annotation sentence that points at the circle-and-slash and says what it forbids — hands must never reach into the machine; c. any one of — keep hands clear of the blade; only authorised operators use the machine; isolate (switch off and lock) before clearing a paper jam. See the fully-worked solutions for the model.

Q9. Identify, state, explain (5). a. three problems with fixes — the arrow contradicts the text (redraw the arrow anticlockwise, or photograph the correct machine); the figure number is duplicated (renumber so each figure number is used once, in order of appearance); the photograph shows the old model (photograph the machine new starters actually use); the caption does not say what to notice (rewrite it); b. a workplace procedure is followed with the hands, often at speed — a reader who trusts the picture does the opposite of the text, and with a machine that is an injury, not a typo. See the fully-worked solutions for the model.

Q10. Create, state (5). a. a title plus three numbered visual specifications, each with an annotation line telling the reader what to look at; b. any two design decisions for two-metre reading with reasons — very large title and labels; one visual per check with few words on it; high contrast; visuals numbered 1–3 in reading order. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. *Command term: match = pair each item with the correct option.*

- 1 → C — “how to find the venue from the station” is a place job, and a map does place.
- 2 → A — comparing fault counts across five models is comparing amounts across groups: a bar chart’s job.
- 3 → D — naming a machine’s parts is a labelled diagram’s job.
- 4 → E — order plus a yes/no decision is a flow chart’s job; only the flow chart family carries decisions.
- 5 → B — what the finished product really looks like is a photograph’s job.

(Model response: 79 words)

Marker’s note: Each pair follows the visual’s **job**, not its setting. The fastest route to five marks is naming the job first — show place, compare amounts, show parts, show order, show reality — then reading the family off the table in the Theory.

Q2. *Command terms: write = produce in words; rewrite = write again, corrected.*

- a.** Figure 1 — Jobs completed per month, January to April.
- b.** The chart shows jobs completed in each month from January to April. Notice that completions rose overall, with a dip in March and the strongest month, April, at 61 jobs.
- c.** Jobs completed rose overall across the four months from January to April, apart from a small dip in March: 42 jobs in January, 55 in February, 48 in March and 61 in April (see Figure 1).

(Model response: 78 words)

Marker’s note: Part a needs both halves of convention 1 — a number **and** a title that says what is counted and over what period. Part b’s caption must tell the reader what to **notice**; “Jobs per month” alone repeats the title and earns nothing. Part c’s sentence must name the figure by number — “the chart below” is the failure this question is testing — and quote at least one value the chart shows.

Other fully creditable answers. Part a: “Figure 1 — Monthly jobs completed (January–April)”. Part b: any caption naming the overall rise plus the March dip or the April peak. Part c: any sentence that names Figure 1 and quotes one or more of the four values.

Q3. Command terms: *identify* = name; *state* = give briefly; *explain* = give reasons.

a. Two problems and fixes (any two of the following pairs are creditable):

Problem: the red circle around the “Sign in” button is the only signal pointing the reader to it. Fix: add a word label or an arrow beside the circle — for example a leader line reading “Sign in button” — so the pointer survives without colour.

Problem: the photograph has no number, title or caption. Fix: give it the figure block — “Figure 1 — Checking in: touch the Sign in button to start”, with a caption telling the reader what to notice.

Problem: the sentence on page 3 says “the tablet screen shown earlier”, two pages away from the visual. Fix: name the figure in the cross-reference — “use the tablet screen (see Figure 1)” — and move the photograph beside that sentence, or repeat it there.

Problem: the clip-art flower border carries no information. Fix: delete it — decoration is not a visual — and give the space to the photograph, which is doing a job.

b. The handbook will be photocopied, and photocopiers print in greyscale. A red circle photocopies to a pale grey ring that can vanish into the grey of the photograph. Any signal that only works in colour stops working the moment the page is copied — so the circle needs a label or an arrow that carries the same message in black and white.

(Model response: 225 words)

Common errors: Naming the problem without the fix (or the reverse) — each mark pair needs both. And treating the flower border as “fine, it makes the page friendly”: in a workplace handbook a visual must carry information, and the border carries none.

Q4. Command terms: *choose* = select; *name* = give the name of; *draft* = write a first version.

a. Two steps, each with a family and a reason (any two of the following are creditable):

Step 4 needs a labelled drawing (or a photograph) because the reader must see what “plumb” looks like and where the spirit level goes — checked from two directions at right angles — and “exactly upright” is an orientation words describe badly.

Step 5 needs a labelled drawing because the reader must see the arrangement: two braces, one on each side of the post, at right angles to each other, pinned to pegs — a picture shows the geometry in one glance.

Steps 2–3 need a cross-section diagram of the hole because the reader must see the layers — 600 mm of depth with 100 mm of gravel in the bottom — and a cut-away side view shows depths a photograph cannot.

b. One complete figure block, for example:

[Figure 1: a labelled drawing of the post in its hole, seen from the side, with the ground line marked. Labels with leader lines: “post”, “600 mm hole depth” (a measured arrow from ground line to hole floor), “100 mm gravel” (the shaded layer at the bottom of the hole), “concrete” (the fill above the gravel). A note in the corner reads “not to scale”.]

Figure 1 — The corner post hole: 100 mm of gravel in the bottom of a 600 mm hole, concrete poured above it.

(Model response: 228 words)

Marker’s note: Part a’s reason must be tied to what the reader must **see** — orientation, arrangement, layers — not to “it would look clearer”. Part b is checked against conventions 1–4 and 8: number, title, caption that says what to notice, labels with leader lines, and the honesty note “not to scale” on a drawing that is not measured.

Other fully creditable answers. Part a: any two of steps 2–3, 4, 5 with a family that fits the job named. Part b: a figure block for any of the chosen steps, with all four conventions present.

Q5. Command term: *create = make.*

Model response:

Setting up the room for Tuesday story time

These instructions are for new volunteers at Bellwater Public Library. The session starts at 10.30 am — finish the setup by 10.15 am.

Step 1 — Clear and check the room. In the east room, make sure the floor space is clear. The walkway from the door to the seats must stay clear at all times — it is the exit route, and prams use it too.

Step 2 — Lay the mat. Unroll the storytelling mat from the shelf by the door. Place it at the front of the room, against the wall the easel will stand beside.

Step 3 — Set the chairs. Place twelve chairs in a semicircle facing the mat, as Figure 1 shows. Leave the walkway clear behind the chairs.

[Figure 1: a floor plan of the east room, seen from above. The door is at the bottom left; a dashed line marks the walkway running clear from the door to the seats. The storytelling mat is a rectangle at the front; twelve chairs are drawn in a semicircle around it; the easel stands beside the mat, facing the door; the craft trolley is parked beside the easel; the side table with the jug and cups is at the side; the mat's shelf is marked by the door.]

Figure 1 — The story-time layout: a semicircle of twelve chairs facing the mat, with the walkway (dashed) kept clear.

Step 4 — Bring in the trolley and the easel. Wheel the craft trolley in from the back room and park it beside the easel (see Figure 1). Set up the easel sign — “Story Time — 10.30 am” — facing the entrance, as Figure 2 shows, so arriving families can see it from the door.

[Figure 2: a labelled drawing of the easel seen from the doorway — the sign board reads “Story Time — 10.30 am”; a curved arrow shows the easel turned to face the entrance; the craft trolley is parked beside it.]

Figure 2 — The easel from the doorway: the sign faces the entrance, with the craft trolley parked beside it.

Step 5 — Set out water. Put the jug of water and the paper cups on the side table, within reach of the chairs but out of the walkway.

Step 6 — Final check. Stand at the door and check the room against Figures 1 and 2: mat flat, semicircle facing it, sign readable from the entrance, walkway clear.

(Model response: 401 words)

Marker's note: The floor plan carries the layout's job — “where things go” — which is why the brief demands one; the caption still has to tell the reader what to notice (the walkway), not just name the room. A response whose steps say “set up the room as usual” has not created instructions for a *new* volunteer: the audience is the reader who has never seen the room.

Other fully creditable answers. Any instruction set that meets all four brief requirements — step order may vary if it is a safe doing order; the second visual may be a labelled drawing of the easel sign, a step picture of the semicircle, or an icon row; a tick-list final check is equally creditable.

Q6. *Command term: create = make.*

Model response:

Panel plan — “Splash Start” tri-fold brochure

Audience: parents and carers of children aged 5–12. **Design decisions for this audience:** short sentences, a scannable layout, and every visual labelled in words so the facts never depend on the pictures alone.

Panel 3 — front cover. Title: “Splash Start — school holiday swim program”, with the dates and “ages 5–12” under it. Hero image:

[Figure 1: a photograph of a swimming instructor in a rash vest teaching four children at the edge of a warm pool; every child wears a brightly coloured swim cap; the instructor is supporting one child’s arm.]

Figure 1 — Splash Start: small groups, real instruction. Job: the front image answers a parent’s first question — “is my child safe and taught, not just splashing?” — before the fold opens.

Panel 2 — fold-in flap: “How the program works.” Three short lines: groups by swimming ability, not by age · 45 minutes of instruction, then supervised pool games · Monday to Wednesday, first week of the holidays. Each line carries a tick icon. Job: the three facts that decide whether a parent keeps reading.

Panel 4 — inside left: “When.” A schedule table:

Table 1 — Splash Start schedule

Day	Time	Group
Monday	9.00 am – 12.00 pm	Beginners
Tuesday	9.00 am – 12.00 pm	Improvers
Wednesday	9.00 am – 12.00 pm	Confident swimmers

Job: exact times and the group structure, in a form a carer can photograph or copy into a diary. (Table 1 is referred to from this panel's text: "see Table 1 for days and groups".)

Panel 5 — inside centre: "Where."

[Figure 2: a simple site map of the centre, showing the building outline, the pool inside it, the front counter, the north-side pool entrance marked with a star, and the free car park beside it; every place named in words beside its symbol, with a north arrow.]

Figure 2 — Enter on the north side (star), beside the free car park. Job: "where" is a map's job; the star and the word labels make it stand alone — usable from the driver's seat.

Panel 6 — inside right: "What to bring." A tick list with icons: swimmers · towel · hat · water bottle. Job: a checklist a parent can pack from at a glance.

Panel 1 — back cover. Booking block: "Book at the front counter or phone the centre" — phone number and counter hours in large print — plus the line "Ask at the counter for the large-print version of this brochure." Job: the way in, and an access route for readers who need bigger print.

Conventions check: figure and table numbered in separate runs (Figure 1, Figure 2; Table 1); every visual titled, captioned and labelled in words; every signal survives greyscale; each visual cross-referenced from its panel's text (the small tick icons ride with their lists, so they are not numbered as figures).

(Model response: 462 words)

Marker's note: The job line is where the marks live: "a map shows where" is thin, while "the star and word labels make it stand alone — usable from the driver's seat" shows the visual was designed for its reader. Counting panels without content ("Panel 4: information about times") does not create a plan.

Other fully creditable answers. Any six-panel plan meeting all four requirements — the schedule may be a table or an icon timeline; the hero image may show the pool, the caps or the instructor; panel order may vary if the front and back covers are correctly identified.

Q7. Command terms: *state* = give briefly; *calculate* = work out, showing the arithmetic; *name* = give the name of; *write* = produce in words.

a. Week 3 had the highest sales (\$2,650.00).

b. Percentage of the month's total: $\$2,650.00 \div \$9,500.00 \times 100 = 27.8947\ldots\% = \mathbf{27.9\%}$, correct to 1 decimal place (the second decimal digit, 9, is 5 or more, so 27.89... rounds up to 27.9).

c. A bar chart. Its job is comparing amounts across groups, and the four weeks are four groups being compared side by side — a pie chart would wrongly present the weeks as slices of one total being split, and a line graph would suit change-over-time emphasis, but for side-by-side comparison the bar chart is the family that matches the job.

d. [Figure 1: a bar chart with four vertical bars — Week 1 \$2,300.00, Week 2 \$2,100.00, Week 3 \$2,650.00, Week 4 \$2,450.00 — each bar labelled with its dollar value directly on it; the vertical axis reads “Stall sales (\$)” and starts at zero.]

Figure 1 — August stall sales by week: sales moved up and down across the month, and Week 3 was the strongest.

Findings sentence: “Sales moved up and down across August, and the strongest week — Week 3, at \$2,650.00 — contributed 27.9% of the month's \$9,500.00 total (see Figure 1 and Table 1).”

(Model response: 192 words)

Common errors: Rounding 27.8947...% to 27.8% by cutting the digits instead of rounding — the stem asks for 1 decimal place, so the second decimal digit (9) rounds the first up: 27.9%. And choosing the pie chart: the four weekly amounts are a comparison across groups, not shares of one whole being divided — the total is simply their sum.

Marker's note: Part d checks conventions 1, 2, 5, 6 and 8 in one block: number and title, a caption that says what to notice, values printed on the bars (greyscale-safe), an axis starting at zero (honest), and a findings sentence that names the figure and carries the calculated percentage.

Q8. Command terms: *identify* = name; *explain* = give reasons; *write* = produce in words; *state* = give briefly.

a. The yellow triangle carries a **warning** — it tells the reader a hazard is present before they touch anything. The features that show this: the triangle shape and the yellow colour are the standard warning conventions on safety signs, and the symbol inside — a hand above a descending blade — pictures the specific danger the machine poses to hands.

b. The red circle with a diagonal slash means “do not do this”: the symbol inside it — a hand reaching into the machine — is the action that is forbidden, so the sign bans putting hands into the machine, at any time the blade could move.

c. Any one of: keep hands clear of the blade; only authorised operators may use the machine; the machine must be isolated — switched off at the wall and the switch locked — before a paper jam is cleared.

(Model response: 140 words)

Marker's note: Part a needs both halves — the message kind (warning) **and** the features that carry it (triangle shape, yellow colour, the blade-and-hand symbol). Part b is an annotation, so it must complete both moves: point at the feature (circle and slash, hand inside) and say what it does for the reader (forbids the action). “A red circle” alone has pointed but not explained.

Other fully creditable answers. Part b: any sentence that explains the prohibition — e.g. “Never reach into the machine: the crossed-out hand means this action is banned.”

Q9. *Command terms: identify = name; state = give briefly; explain = give reasons.*

a. Three problems, each with its fix:

Problem 1: the arrow in the photograph points clockwise, but the text says “turn the dial anticlockwise” — the visual contradicts the instruction. Fix: redraw the arrow anticlockwise so picture and words agree, and re-check the finished figure against the step text before it goes in the folder.

Problem 2: the figure number is duplicated — this visual and the one on the earlier page are both “Figure 2”. Fix: number the figures in order of appearance so each number is used once; one of the two becomes Figure 2 and the other Figure 3, and every cross-reference is updated to match.

Problem 3: the photograph shows the old proofer model — dial on the left, markings running the other way — while new starters will use the new machine. Fix: photograph the machine the reader will actually stand at, so the dial position and the markings match reality.

(Also creditable: the caption “Setting the proofer” names the picture but never says what to notice — fix: “Figure 3 — Setting the temperature: turn the dial anticlockwise until it reads 30 °C.”)

b. A workplace procedure is followed with the hands, often at speed, beside machines. When text and visual disagree, readers trust the picture — it is faster to read and feels more certain — so they turn the dial the wrong way. In a bakery that ruins a batch; beside a guillotine or a proofer at temperature it can injure someone. A contradiction does not just confuse the reader: it trains them that the visuals cannot be trusted, so they stop checking either.

(Model response: 264 words)

Marker’s note: Part a marks are for **specific** problems — “the photo is wrong” without naming how is half an identification. Part b’s second mark needs the consequence stated for a *workplace* reader: wrong action with the hands, not “people get confused”.

Q10. *Command terms: create = make; state = give briefly.*

a. Model poster plan:

Title: **THREE CHECKS BEFORE YOU MOVE A PALLET** — in letters readable from across the depot.

[Figure 1: a photograph of a wrapped pallet beside a jack, with two things circled and labelled in words — “wrapping tight” and “nothing leaning”.] Annotation: *Check the load is wrapped and stable — look for leaning boxes or loose wrap before you touch the controls.*

[Figure 2: a floor-level photograph of a depot aisle, with three hazards labelled in words — a spill, a cord across the path, a person at the far end.] Annotation: *Check the path — spills, cords and people all move a jack off line.*

[Figure 3: a labelled drawing of the jack’s control handle, with the lower and raise positions marked “LOWER” and “RAISE”.] Annotation: *Check the controls — lift and lower once with the load off the ground before you take it anywhere.*

b. Two design decisions (any two with reasons are creditable): very large title and annotation text — from two metres away, ordinary print is unreadable, and a noticeboard poster competes with everything else on the board; one visual per check with only a few words on it — a reader walking past takes in one image and one line each, not a paragraph; the three figures numbered 1–3 in reading order, so the checks read as a sequence even at speed; strong contrast — dark text and images on a light background — because depots are brightly lit and washed-out posters disappear.

(Model response: 242 words)

Marker’s note: Each annotation must complete both moves from the Theory: point at what the reader looks at (“wrapping tight”, “the path”, “the controls”) **and** say what to do about it. Part b marks reasons tied to the two-metre reader — “big because it’s a poster” is circular; “large text because ordinary print is unreadable from two metres” is a reason.

Other fully creditable answers. Any title plus three numbered visuals whose annotations cover the three checks; any two distance-driven design decisions with reader-tied reasons — icons instead of photographs, a single warning colour, laminating against depot dust.

Chapter 5 Creating texts for a chosen organisation or workplace — 5C Task forms for Outcome 2: instructions, brochures, reports and vlogs

Theory

This section is the dress rehearsal. Chapters 1 to 4 of this book taught you how to read, analyse and create texts for workplaces and organisations. This section brings all of that together and answers one practical question: **when your school sets the assessed task for Outcome 2, what exactly will you have to make — and what does a strong one look like?**

The study design states the outcome this section prepares you for. In this book's words, by the end of Unit 3 you must be able to create texts — organisational, informational and procedural ones — that reflect a particular workplace or vocational experience (Unit 3, Outcome 2).

The area of study behind it focuses on texts about the rights and responsibilities a person has within organisations, workplaces and vocational groups (Unit 3, Area of Study 2).

A note before we start. Every organisation, document, person, number and rule in this section was created for this book. Nothing here is a real organisation, and nothing here is real workplace, government or business advice.

Working definitions. This section uses four words for the things you will make, and defines each one here. A **set of instructions** is a text that tells the reader how to do something, step by step, in a fixed order. A **brochure** is a folded sheet — usually three folds, called a tri-fold — that informs and invites; each flat section of a brochure is called a **panel**. A **report** is a text that sets out what was found (the evidence), what it means (the conclusion), and what should happen next (the **recommendation** — a suggested change based on the findings). A **vlog** is a video blog: a short video in which a person talks to the camera, usually about their own experience.

The four task forms

The study design lists the forms the assessed task can take — one task for the Outcome 2 assessment is chosen from this list:

- a set of instructions that includes visuals or diagrams
- a brochure or report that includes visuals or diagrams
- a vlog

Read that list carefully, because it tells you three things:

- **Your school chooses the form.** One task is selected from the list. Your teacher will tell you which form your class will make, and what the topic is — usually something connected to the workplace or vocational setting you have chosen for this unit.
- **Three of the four forms must include visuals or diagrams.** Instructions, brochures and reports are not walls of words. A picture, table, floor plan or labelled sketch does part of the work, and the text points the reader to it.
- **The vlog is the odd one out.** It is spoken and filmed, not written — but it is still planned on paper first, as a script (the words the presenter says) and a storyboard (a planning table that shows, moment by moment, what the viewer sees and what the presenter says).

Strategy — learn all four forms, not just yours. You do not know yet which form your school will set, and your classmates may get a different brief from you. Every form in this section is worth practising: the practice questions cover all four.

Other activities your school may set

The study design also lists shorter activities that can sit alongside the main task. In this book's words, the assessment also draws on several of these activities, or on equivalent tasks, where students apply and show what they have learned:

- a series of annotations and summaries — short notes added to a text or image to explain it, and short accounts of what a text says
- annotated photographs, signs or visuals — pictures with your explanatory notes attached
- a video, podcast or oral presentation — a spoken piece, planned the same way as a vlog
- a response to structured questions — written answers to a set of questions like the ones in this section
- a visual presentation — for example a graphic organiser, a concept or mind map, or an annotated poster

These activities are training wheels for the main task. An annotated photograph of a workplace sign, for example, is a small version of the job a brochure panel does: pair an image with words that tell the reader what to notice.

How these tasks are run

The study design is clear about the conditions: the assessment must form part of the normal teaching and learning program, and it is completed mainly under teacher supervision, within a limited timeframe. Every assessment tool for Units 3 and 4 is school-based, and each school decides how levels of achievement are judged.

In plain terms:

- **There is no outside exam.** Your own school writes the task, your own teacher judges it, and it is done in class time, not at home over a month.
- **“Limited timeframe” means you cannot polish forever.** You plan, draft and finish inside the time your teacher gives — which is why practising the forms now matters.
- **The result is satisfactory or not yet satisfactory.** Your school sets the **criteria** (the list of things your work is judged against) and decides what counts. This book never invents letter grades or scores for these tasks — your school’s criteria are the only ones that count.

Watch out. “Mainly under teacher supervision” means the work must be recognisably yours. Notes, drafts and plans you build in class are evidence of that. Keep them.

Form 1: instructions — telling someone how to do something

A set of instructions helps one reader do one job, in the right order, safely. The reader is often new — a trainee, a volunteer, a first-day worker — and is reading while doing.

A strong set of instructions has:

- a **title** that names the job (“Setting up the front counter”)
- a **purpose line** that says who the instructions are for and what they achieve
- a **“you will need” list** before the steps, so nothing is missing halfway through
- **numbered steps**, one action per step, each starting with an **imperative verb** — a verb that gives a command, like *Check, Place, Press*
- **numbers and rules placed at the step they belong to** (a temperature, a load limit, a time)
- **at least one visual or diagram** with a number, a title and a **caption** (the words printed under or beside a picture that say what it shows), cross-referenced from a step
- **warnings next to the danger**, not collected at the end
- a **final check** so the reader can tell when the job is done

Strategy — walk the job in your head before you write. Picture yourself doing the task from start to finish, and write the steps in the order your hands would move. If you would not carry the ladder through the door before you check its feet, do not tell the reader to do it in that order either.

Form 2: brochures — informing and inviting on a folded sheet

A brochure is picked up at a counter, a front desk or a display stand. The reader decides in about five seconds whether to keep reading, so the cover must do the heavy lifting.

A tri-fold brochure has six panels. A strong one has:

- a **cover panel** with a short title, a line that says what the brochure is about, and one image with a caption

- **inside panels** with headings, short blocks of text, and the key facts easy to find — what, when, where, cost, who it is for
- **visuals that carry real information** — a price table, a simple map, a labelled photo — each with a title and caption
- a **back panel** with contact details and what to do next
- **plain, warm language** — the reader is a member of the public, not a specialist

Watch out. The most common brochure failure is the wall of text: one long paragraph in small type, jargon words, and no way to contact anyone. A brochure is scanned, not studied. Headings, short lines and white space are not decoration — they are how the form works.

Form 3: reports — setting out what you found

A report answers a question with evidence. Somebody — a manager, a coordinator, a council — wants to know what happened, what it means, and what to do about it.

A strong short report has:

- a **title** that names the subject and the period (“Dock delays, week beginning 5 October 2026”)
- a **purpose** — the question the report answers, and who asked it
- a **method** — how you got the evidence (counts, a log, a survey, interviews), so the reader can trust it
- **findings** — the evidence itself: numbers, a table, quotes, each leading to a plain statement of what it shows
- a **conclusion** — what the findings mean together, with no new information
- **recommendations** — actions the reader can take, each one joined to a finding

Watch out. A report is not an opinion piece. “The dock is a mess” is an opinion; “29 of the 70 trucks waited longer than 15 minutes” is a finding. Keep opinions out unless the evidence carries them — and let the numbers do the arguing.

Form 4: vlogs — talking to the camera

A vlog is short — one to three minutes — and personal. One presenter speaks to the camera about something they know first-hand: a placement, a taster day, how something works.

This book carries no audio or video, so here (and in every model in this section) a vlog is planned on paper as a **script and storyboard**: a table of moments, each row showing the time, what the viewer sees, and what the presenter says.

A strong vlog plan has:

- a **hook** in the first ten seconds — a question, a surprise, a promise of what is coming
- **one idea per segment**, each segment short enough to film in one take
- **on-screen text** marked in the plan — titles, captions, key facts — so the words and the pictures support each other
- **evidence of first-hand experience** — what the presenter actually saw, did and felt
- a **sign-off** that tells the viewer what to do next (come along, ask at the desk, try it yourself)
- **timing** — each row clocked, so the finished vlog lands inside the time limit

Strategy — say it out loud while you write it. Vlog words are spoken words. If a sentence is hard to say in one breath, it is hard to watch. Short sentences. Everyday words. Read every line of your script aloud and time it with your phone.

Choosing the form that fits the job

The same information can travel in different forms, and the form changes what the reader can do with it:

The job	The form that fits	Why
Show someone how to do a task, in order, safely	a set of instructions	steps, warnings and diagrams guide the hands
Tell the public what is on offer, and	a brochure	panels, headings and images work

The job	The form that fits	Why
invite them along		on a reader who is deciding fast
Give a decision-maker the evidence and a suggested change	a report	purpose, findings, conclusion and recommendations make a case the reader can act on
Share a first-hand experience with people like the presenter	a vlog	a face and a voice build trust and interest in a way print cannot

Strategy — ask three questions before you choose or plan. Who is the reader? What do they need to do afterwards? Where will they meet the text — on a wall, in a hand, on a screen? The answers pick the form, the tone and the layout for you.

Worked examples

Example 1 — scaffolded

You work morning shifts at Figtree Café. Pip, the supervisor, is away next week. She leaves you her opening notes and asks you to turn them into a set of instructions for the new weekend staff member.

Stimulus — Figtree Café: Pip’s opening notes (as left on the counter).

milk fridge — check the temp first thing, must be below 5°C, write the reading in the log book
 till: turn on, count the float, should be \$150.00
 both menu boards out the front
 cups + lids out, napkins in the holder
 kettle on — but check the cord first, the old one frays
 wipe the counter before anything goes on it
 toaster — empty the crumb tray, it set the alarm off last Tuesday

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Build the set of instructions, “Setting up the front counter before opening”. The rows below build the response; the comments explain each move.

Working	Comment
Setting up the front counter before opening. <i>These instructions are for weekend staff at Figtree Café. Follow them before the doors open at 7.00 am.</i>	Step 1 — give the text a title and a purpose line. The title names the job; the purpose line says who it is for and when it must be done. A reader should know both from the first two lines.
You will need: the counter key, the log book, a clean cloth, both menu boards.	Step 2 — list what the reader needs before the steps begin. If something is missing, the reader finds out now, not halfway through the job.
1. Check the milk fridge. Read the thermometer. The temperature must be below 5°C. Write the reading in the log book. If it is 5°C or above, tell the shift leader before using any milk.	Step 3 — put the safety check first, and put the rule (below 5°C) and the action (write it in the log book) at the step where they belong. Numbers travel with the step that uses them.
2. Check the kettle cord, then turn the kettle on. Do not use the kettle if the cord is frayed — tag it and tell the shift leader. 3. Empty the toaster crumb tray before plugging the toaster in.	Step 4 — one action per step, each starting with an imperative verb (<i>Check, Empty</i>), with the warning beside the danger it belongs to. Pip’s “the old one frays” becomes a rule the reader can follow: do not use it, tag it, tell someone.
4. Wipe the counter. 5. Put out cups and lids, and fill the napkin holder. 6. Carry both menu boards out the front.	Step 5 — order the remaining steps the way the work is actually done: clean surface first, then items onto it, then the boards that go outside. Pip’s notes were in no order; instructions must be.

7. Turn on the till and count the float. The float should be \$150.00. If it is not, tell the shift leader before opening.

[Diagram 1: a labelled sketch of the counter from the staff side, showing the till, the milk fridge, the cup shelf and the napkin holder. Caption: “Where everything lives: till left, fridge right, cups above the napkins.”]

Final check: fridge temperature logged, kettle and toaster safe, counter clean, float counted, boards out. Sign the opening line in the log book.

Step 6 — keep the money check late (the counter must be ready first) but before the doors open, and state the exact figure. “Should be \$150.00” gives the reader something to check against.

Step 7 — the diagram does the job words do badly: showing where things are. Give it a number, a title and a caption. Close with a final check, so the reader can prove the job is done — and sign it, because a workplace record is part of the routine.

Example 2 — scaffolded

Jordan is on work placement at the Riverway Freight depot. Trucks are queueing at the loading dock in the afternoon, and the depot manager asks Jordan to write a short report: count the trucks, find out why they wait, and suggest one change. Jordan counts trucks between 15.00 and 17.00 for five days and talks to two drivers.

Stimulus — Riverway Freight: Jordan’s count sheet and interview notes (extract).

Week beginning Monday 5 October 2026. Trucks arriving 15.00–17.00, and trucks waiting longer than 15 minutes:

Day	Arriving	Waiting longer than 15 min
Monday	14	5
Tuesday	12	4
Wednesday	18	9
Thursday	11	3
Friday	15	8

Driver 1 (Wednesday): “After three, there’s only one door working. We stack up behind whoever’s unloading.”

Driver 2 (Friday): “The second door’s got pallets parked in front of it. Has had all week.”

Jordan’s own observation, 15.10 Friday: dock door 2 blocked by a pallet stack labelled “INBOUND — WAIT”.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Build the report, “Loading dock delays, 15.00–17.00”. The rows below build the response; the comments explain each move.

Loading dock delays, 15.00–17.00 — week beginning Monday 5 October 2026. *Purpose: this report answers the depot manager’s question — why are trucks waiting at the dock in the afternoon? — and suggests one change.*

Method: I counted trucks arriving between 15.00 and 17.00 on all five days of the week. “Waiting” means waiting longer than 15 minutes before unloading began. I also spoke to two drivers and recorded what I saw at dock door 2 on Friday.

Findings: 70 trucks arrived across the five days, and 29 of them waited longer than 15 minutes. That is $29 \div 70$

Step 1 — the title names the subject and the period; the purpose line names the reader and the question. A report that does not state its question invites the reader to guess what it is for.

Step 2 — tell the reader where the evidence comes from and how terms are used. “Waiting longer than 15 minutes” is a definition, and stating it makes the numbers checkable. Riverway uses the 24-hour clock, so the report does too.

Step 3 — findings first show the evidence, then do the arithmetic in front of the reader. State the rounding

Working

= 0.4143, or 41% of arrivals (to the nearest whole number). The worst day was Wednesday: 9 of 18 arrivals waited.

Both drivers gave the same cause: after 15.00 only one dock door is in use, because a pallet stack labelled “INBOUND — WAIT” is parked in front of dock door 2. I saw the stack myself at 15.10 on Friday. As Driver 1 said, “After three, there’s only one door working.”

Conclusion: the afternoon queue is not caused by slow unloading. It is caused by losing half the dock — one of two doors — while arrival numbers stay high.

Recommendation: move the “INBOUND — WAIT” pallets to the east bay before 15.00 each day, so dock door 2 stays open through the afternoon peak. Re-count the following week to check the delay percentage falls.

Comment

(nearest whole number), and lift out the single worst day so the table becomes a sentence the manager can repeat.

Step 4 — use the quotes and your own observation as evidence, and say who said what. Two drivers and one sighting agreeing is a pattern, not a rumour. Notice the quote is short — it proves the point, it does not replace it.

Step 5 — the conclusion joins the numbers to the cause in one plain statement, and adds no new information. It also rules out the obvious wrong guess (slow crews), which is what makes it useful.

Step 6 — a recommendation is an action the reader can take: who does what, when, and how the change will be checked. “Re-count the following week” ties the recommendation back to the method, so the report can be proven right or wrong.

Example 3 — unscaffolded

Stimulus. Glover Street Cycles wants a tri-fold brochure, “Ride Smart — Family Hire”, to hand to customers at the counter. The shop supplies the facts: bikes for adults and children; a helmet is included with every hire at no extra cost; hire costs \$30.00 per day, or \$180.00 for any 7 days; a refundable deposit of \$50.00 per bike is taken at the counter and returned when the bike comes back; staff check the brakes and set the seat height before the rider leaves. The brochure should suit a family reading it at the counter, with a child beside them.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

Task. Create the brochure, panel by panel, including visuals/diagrams. Specify each visual in brackets with its number, title and caption.

Model response:

Panel 1 — Cover

Ride Smart — Family Hire

Bikes for the whole family. Helmets included, every time.

[Visual 1 — Cover photo: two adults and two children on hired bikes, all wearing helmets, outside the shop front. Title: “A family Sunday hire”. Caption: “Helmets come free with every bike — adults and children.”]

Panel 2 — What you get

Everything is ready when you are

- Bikes for adults and children, in a range of sizes
- A helmet with every hire — included in the price, not an extra
- A safety check before you leave: we check the brakes and set the seat height for each rider

Panel 3 — Prices

Simple prices, no surprises

Hire	Price
Per day	\$30.00
Any 7 days	\$180.00

Hire	Price
Helmet	Included
Deposit (per bike)	\$50.00 — returned when the bike comes back

[Visual 2 — Photo of the price board beside the counter. Title: “The counter board”. Caption: “The same prices you see here are on the board at the counter.”]

Panel 4 — How hiring works

Three steps and you are rolling

1. **Choose.** Pick your bikes and helmets. Not sure of a size? Ask — we will fit each rider.
2. **Leave the deposit.** \$50.00 per bike at the counter. It comes back to you when the bike does. Keep your receipt.
3. **Ride off.** We check the brakes and the seat height, and you go.

Panel 5 — Ride Smart tips

Before you roll away

- Can the rider reach the ground with both feet while seated? That is the right size.
- Helmet on, straps snug, sitting level — not tipped back.
- Check the bell works, and use it to let people know you are coming.
- Children ride with an adult, on quiet streets.

Panel 6 — Back

Come and see us

Ask at the counter — Glover Street Cycles.

Your deposit is returned when the bike comes back, so please keep your receipt.

(Model response: 306 words)

Takeaway: Every panel does one job: the cover invites, the inside panels inform, the back panel tells the reader what to do next. The price table is a visual that carries the key facts — what a family checks first — and nothing on any panel needs a specialist to understand it.

Example 4 — unscaffolded

Stimulus — Rivergum Institute: taster-day vlog brief.

Rivergum Institute runs a free taster day on the first Friday of every month: visitors try a real class in the morning, tour the campus after lunch, and can ask staff about fees and course times. Student services wants current students to make short vlogs (about 90 seconds) about their own taster day, to show to people thinking about enrolling. Bo went to a taster day in the gardening workshop before enrolling, and has been asked to make the first vlog. The brief: talk to people who have never been on a training campus before; show what actually happens on the day; finish by telling viewers how to book.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Task. Create the vlog plan for Bo: a script and storyboard. This book carries no video, so the plan is the deliverable — mark the on-screen text, and clock every segment so the finished vlog lands at about 90 seconds.

Model response:

“My taster day” — vlog plan (90 seconds). Presenter: Bo. Filmed on campus, handheld phone.

Time	What the viewer sees	What the presenter says
0.00–0.10	Bo at the campus front gate, waving. On-screen text: “My taster day — Rivergum Institute”	“Hi, I’m Bo. A year ago I’d never even been inside a training campus. Then I came here for one free morning — and I enrolled the next week. This is exactly what happens.”
0.10–0.25	Bo at the front desk, being handed a name tag. On-screen text: “Step 1 — say your name”	“You arrive, you say your name at the front desk, you get a tag. Nobody checks your marks or asks why you’re here. That’s the whole check-in.”
0.25–0.50	Gardening workshop: visitors in aprons potting seedlings at a long bench; close-up of Bo’s own seedling. On-screen text: “Try a real class”	“In the morning you join a real class — not a talk about a class. I was in the gardening workshop. We potted seedlings, and mine died, which everyone said is normal. The teacher showed me what I’d done wrong, and the next one lived.”
0.50–1.05	Bo walking the campus path with two visitors, pointing at the workshop doors. On-screen text: “Tour after lunch”	“After lunch you tour the campus. You can walk into any workshop, look at the equipment, and ask the boring-but-important questions: what does it cost, what days does it run, what do I need to bring?”
1.05–1.20	Bo seated on a bench, talking straight to camera	“Honest word? I was nervous standing at that gate. But everyone on my taster day was in the same boat, and by lunch we were swapping stories. Trying it beat reading about it.”
1.20–1.30	Front gate again. On-screen text: “Taster day — free, first Friday of every month. Book at the front desk or ask at student services.”	“Taster day is free, it runs the first Friday of every month, and you book at the front desk. Come and try a morning — it’s how I ended up here.”

Delivery notes: speak to the camera, not to the script; film each segment in one take and re-do it rather than edit; time a read-through with a phone before filming — the script above runs about 85 seconds at an easy pace, which leaves room to breathe.

(Model response: 381 words)

Takeaway: A vlog is planned like a text and filmed like a conversation. The storyboard clocks every segment, the hook lands inside ten seconds, each row carries one idea, and the sign-off tells the viewer exactly what to do next. The plan proves the vlog will work before anyone films it.

Practice questions

Scaffolded

Question 1 (5 marks)

Four people need a text made. Match each need with the task form that fits it best. Choose from: **a set of instructions** · **a brochure** · **a report** · **a vlog**. Each form is used exactly once.

Stimulus — four needs.

1. Northvale Community House wants a sheet for new tool-library volunteers showing the right order for checking in and tagging a returned tool.
2. The coordinator at Eastvale Community House needs a written summary of the pottery course's numbers and fees, with one suggested change, so the committee can decide whether the course runs next term.
3. Bellwater Buses wants a folded sheet at the interchange telling new residents how to plan a trip, where to buy a ticket and what to do when the bus arrives.
4. Emu Crossing Community Centre wants one of its students to talk to a camera for 90 seconds about the Tuesday homework club, for the centre's page.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

- a.** Need 1 fits which form? 1 mark
- b.** Need 2 fits which form? 1 mark
- c.** Need 3 fits which form? 1 mark
- d.** Need 4 fits which form? 1 mark
- e.** Choose one of your matches and explain it in one sentence. Use this frame: "Need ____ fits a ____ because the reader needs to ____." 1 mark

Question 2 (6 marks)

You are on work placement at Dunmore Electrical. The workshop supervisor asks you to turn her notes into a set of instructions for Nathan, the new apprentice.

Stimulus — Dunmore Electrical: workshop notes, A-frame ladders.

ladders live in the rack by the loading door
check the feet — clean, not worn — before you carry it out
anything longer than 3 m: two people carry it
open the A-frame fully until the spreaders click — check the click on BOTH sides
flat ground only. never on a pallet, a box or a step
face the ladder when you climb. belt buckle stays between the rails
never stand on the top two steps
max load 120 kg — that's you plus your tools
wipe it down and rack it after use

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a.** Write the purpose line for the instructions. Frame: “These instructions are for _____. They show you how to _____, so that _____.” 1 mark
- b.** From the notes, write one “you will need” line for this job. 1 mark
- c.** Write steps 1, 2 and 3 in the right order — one action per step, each starting with an imperative verb (a command word like *Check* or *Place*). Frames: “**1.** _____ the ladder from the rack by _____.” · “**2.** Check _____.” · “**3.** If the ladder is longer than _____ m, _____.” 2 marks
- d.** The notes say “never stand on the top two steps”. Write this as a warning, and say which step it belongs beside. Frame: “**Warning.** _____ (place this warning after step _____).” 1 mark
- e.** Write a final check line so Nathan can tell when the ladder is safe to climb. Frame: “The ladder is ready when _____ and _____.” 1 mark

Question 3 (5 marks)

Eastvale Community House runs a six-week cooking course called “Come and Cook”. A draft brochure is being prepared for the front desk. Below is the draft cover panel.

Stimulus — Eastvale Community House: draft cover panel, “Come and Cook” brochure.

Come and Cook

The Come and Cook programme is a community-based culinary participation initiative designed to facilitate the acquisition of foundational food-preparation competencies through facilitated group sessions. It is anticipated that participants will derive significant benefit from the structured progression of the course across the six-week instructional period. Places are limited and interest has previously been substantial. For further information in relation to the programme, interested parties should make contact via the usual channels.

Facts supplied by the course organiser: Thursdays, 6.00–8.00 pm · six weeks · \$5.00 per session covers ingredients · first session Thursday 29 October 2026 · enrol by phoning Eastvale Community House on 5555 0177.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a.** Identify two problems with the draft cover panel, and say why each problem matters for a reader picking the brochure up at the front desk. Frame: “Problem 1 is ___, which matters because ___. Problem 2 is ___, which matters because ___.” 2 marks
- b.** Rewrite the cover panel so a first-time reader understands it in five seconds. Your rewrite must use plain words, and must include: the course name, who the course is for, the day and time, the cost, the start date, and how to enrol. 3 marks

Question 4 (6 marks)

You volunteer at Hartley Lakes Community House. The house trialled a free Friday lunch for four weeks, and the coordinator asks you for a short report. You counted the lunches served each week and helped run a short survey in week 4.

Stimulus — Hartley Lakes Community House: free Friday lunch trial, your records (extract).

Week	Lunches served
Week 1	14
Week 2	19
Week 3	22
Week 4	25

Survey: in week 4, 25 people attended, and 20 of them filled in the short survey.

One attendee wrote on a survey card: “I come for the soup, but I stay for the chat.”

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a.** How many lunches were served in total across the four weeks? Frame: “14 + 19 + 22 + 25 = ___ lunches.” 1 mark
- b.** What percentage of week-4 attendees filled in the survey? Give your answer to the nearest whole number. Frame: “20 ÷ 25 = ___, which is ___%.” 2 marks
- c.** Write the findings paragraph for the report, using your answers. Frame: “In total, ___ lunches were served across the four weeks. Numbers grew every week, from ___ in week 1 to ___ in week 4. In week 4, 20 of the 25 attendees filled in the survey — that is ___%. One attendee wrote: ‘___’.” 2 marks
- d.** Write a one-sentence recommendation for the coordinator, joined to your findings. Frame: “Hartley Lakes should ___ because ___.” 1 mark

Un scaffolded

Question 5 (8 marks)

You volunteer at Banksia Ridge Aged Care. The volunteer coordinator gives you the brief below.

Stimulus — Banksia Ridge Aged Care: creation brief.

Create a set of instructions, “Morning tea in the dining room — a routine for new volunteers”, for the next group of volunteers. The facts: morning tea is served at 10.00 am in the dining room, which has eight tables; volunteers arrive at 9.30 am; hand hygiene must follow the home’s Procedure 4 (Version 2.2, June 2026) before anything is touched; the trolley is collected from the kitchen; cups are checked for chips or cracks before they go on the trolley; the hot urn stays in the kitchen — kitchen staff fill it and load it onto the trolley, and volunteers never lift or move the urn; each table gets a place mat at every seat and one sugar bowl in the middle; the residents’ needs cards sit in the pocket on the trolley handle, and must be read before serving; after service, cups are returned to the kitchen, tables are wiped, and anything unusual is written in the notes book at the kitchen door.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the set of instructions, including visuals/diagrams. Your instructions must:

- contain a title, a purpose line and a “you will need” list
- contain between six and ten numbered steps, one action per step, each starting with an imperative verb
- include at least two visuals specified in brackets, each with a number, a title and a caption, cross-referenced from a step
- include one safety warning, placed beside the step it belongs to
- end with a final check line.

Write the instruction text, and specify each visual in brackets. Aim for 300–400 words.

Question 6 (8 marks)

Wattle Range Council is mailing a brochure to every household before the garden-waste change starts on 1 January 2027, and asks you to create it.

Stimulus — Wattle Range Council: creation brief.

Create a tri-fold brochure, “Your green-lid bin”. The facts: from 1 January 2027, garden-waste bins (green lid) are collected every second week instead of every week; recycling bins (yellow lid) and general-waste bins (red lid) keep their current schedule; bins go out by 6.00 am on collection day; bins put out on the wrong week are not emptied; the green bin takes garden waste only — grass clippings, prunings, weeds and leaves — and never plastic, food scraps, soil or timber; residents with a lot of garden waste can buy a second green-lid bin from the council office for \$60.00, or use the tip pass that comes with their rates notice (a rates notice is the bill a council sends to property owners once a year); questions go to the council office on 5555 0110.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the brochure, panel by panel, including visuals/diagrams. Your brochure must:

- cover all six panels, naming each panel’s job
- have a cover panel with a short title, one line saying what the brochure is about, and one specified visual with a caption
- put the collection change and the “what goes in / what stays out” facts where a reader can find them fast
- include a back panel with the contact details and what to do next
- use plain, warm language a resident can scan in under a minute.

Specify each visual in brackets with its number, title and caption. Aim for 250–350 words.

Question 7 (8 marks)

You work Saturday shifts in the produce section at Yarrow Street Grocers. Over four Saturdays in October 2026 you kept a waste log — the store weighs and records produce that cannot be sold and is thrown out. The store manager asks you for a short report on the trial log, with a recommendation.

Stimulus — Yarrow Street Grocers: produce-waste log, October 2026 (extract).

Saturday	Produce thrown out (kg)
3 October	12.5
10 October	10.0
17 October	14.5
24 October	9.0

Two things staff told you during the trial: leafy greens arrive in crates bigger than the store can sell in a week; and the cool-room door stays propped open while deliveries are unpacked.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the report for the store manager. Your report must:

- have a title that names the subject and the period, and a purpose line
- say how the data was collected (your method)
- present the findings: the log table, the total weight thrown out, and the average per week **correct to 1 decimal place**
- give the causes, using what staff told you as evidence
- end with a conclusion and two recommendations the manager can act on.

Aim for 250–350 words.

Question 8 (8 marks)

Ashgrove Print Works takes one work-placement student each term. The supervisor gives you the brief below.

Stimulus — Ashgrove Print Works: creation brief.

Create a vlog plan, “Your first week on placement at Ashgrove Print Works”, to show the next student before they start. The finished vlog will run about 90 seconds. The facts: the student signs in at the front desk each morning; the paper guillotine — the large machine that trims stacks of paper — only cuts when both yellow buttons are pressed together, and hands stay clear of the blade line; the loading card for Printer 2 is fixed above the tray and says to wait for the green light to stop flashing before opening the tray; if anything goes wrong, the student stops and finds the supervisor — no guessing; the week ends with the student’s name added to the “trained on” board in the lunch room.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Create the vlog plan as a script and storyboard. Your plan must:

- be a table with a Time column, a “What the viewer sees” column and a “What the presenter says” column
- have between six and eight rows, clocked so the total lands at about 90 seconds
- open with a hook inside the first ten seconds
- show one safety rule being demonstrated on camera (not just talked about)
- mark any on-screen text
- end with a sign-off that tells the viewer what to do next
- finish with two short delivery notes for the presenter.

Question 9 (6 marks)

Figtree Café is running a pancake morning to raise money for the local primary school's equipment fund. Three different people need three different texts about it.

Stimulus — Figtree Café: pancake morning, three audiences.

- **Audience 1 — families in the neighbourhood**, deciding whether to come on Saturday between 8.00 am and 12.00 pm. They need: what the morning is, when and where, what it costs, what the money is for.
- **Audience 2 — the volunteer helpers** on the day, working the pancake station for the first time. They need: how to run the station safely, in order, from setup to clean-up.
- **Audience 3 — the café owner**, deciding whether to run the morning again next year. She needs: how many people came, how much was raised, what went well, what to change.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

- a. Choose the task form that fits Audience 1 — a set of instructions, a brochure, a report or a vlog — and justify your choice in one or two sentences. 2 marks
- b. Choose the task form that fits Audience 2 and justify your choice in one or two sentences. 2 marks
- c. Choose the task form that fits Audience 3 and justify your choice in one or two sentences. 2 marks

Question 10 (8 marks)

Stimulus — Fernhill City Council: Route 15 night-service trial, summary report (extract).

The six-week trial of evening services on Route 15, conducted by Fernhill City Council in partnership with Bellwater Buses, concluded on Wednesday 30 September 2026. A total of 312 passenger boardings were recorded across the trial period. The busiest single service was Friday 18 September, which recorded 71 boardings. A short survey was offered to 120 passengers; 96 surveys were returned, and 78% of respondents indicated that they would use the service again. Council officers recommend that the trial be extended for a further twelve weeks, with a revised timetable to be considered following community consultation. Enquiries: Fernhill City Council, 5555 0100.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

The council wants the same information to reach riders in two new forms.

- a. Rewrite the extract as one brochure panel for passengers — people who ride the bus and might keep riding it. Your panel must carry the key facts from the extract and invite the reader to have their say on the timetable. 3 marks
- b. Write the first 20 seconds of a vlog about the trial, as two storyboard rows: Time · What the viewer sees · What the presenter says. The presenter is a council communications officer who rides Route 15 herself. 3 marks
- c. Name two language changes you made when turning the report extract into either new form, and explain why each change suits the new audience. 2 marks
-

Answers

Q1. Match (4) + justify (1). **a.** a set of instructions. **b.** a report. **c.** a brochure. **d.** a vlog. **e.** A completed frame sentence joining the chosen need to the reader's job — e.g. "Need 2 fits a report because the reader needs to weigh evidence and make a decision." See the fully-worked solutions for the model.

Q2. Create — scaffolded (6). **a.** A purpose line naming the reader (Nathan / a new apprentice) and the job. **b.** A "you will need" line drawn from the notes (the ladder from the rack; a second person for ladders over 3 m; flat, clear ground). **c.** Three ordered steps, one action each, imperative verbs: take the ladder from the rack by the loading door; check the feet are clean and not worn; two people carry any ladder longer than 3 m. **d.** A warning against standing on the top two steps, placed beside the climbing step. **e.** A check line covering the spreaders clicking on both sides and the ladder standing on flat ground. See the fully-worked solutions for the model.

Q3. Evaluate (2) + create (3). **a.** Any two of: formal jargon a counter reader will not parse; no day, time, cost or start date; "the usual channels" gives no actual way to contact anyone; one long paragraph with no heading structure to scan; never says who the course is for. Each problem needs a reason tied to the front-desk reader. **b.** A rewritten cover panel in plain words containing all six required elements (name; who it is for; Thursday 6.00–8.00 pm, six weeks; \$5.00 per session; starts Thursday 29 October 2026; phone 5555 0177). Assessment route for **b**: all facts present · plain language · scannable layout. See the fully-worked solutions for the model.

Q4. Calculate (3) + create (3). **a.** 80 lunches. **b.** $20 \div 25 = 0.8 \rightarrow 80\%$ (nearest whole number; 1 mark for the division, 1 for the stated percentage). **c.** A completed findings paragraph with all figures filled in correctly and the attendee quote included. **d.** A recommendation joined to the findings (e.g. run the lunch again, because attendance grew every week). See the fully-worked solutions for the model.

Q5. Create — full instructions (8). Assessment route: title + purpose + "you will need" list · 6–10 numbered steps, one action each, imperative verbs · two bracketed visuals with number, title and caption, cross-referenced from a step · safety warning beside its step (the hot urn; hand hygiene per Procedure 4) · final check line · 300–400 words. Plan skeleton: arrive 9.30 → hand hygiene → collect trolley (check cups) → set eight tables → read needs cards → kitchen staff load the urn → serve 10.00 → return, wipe, note. See the fully-worked solutions for the model.

Q6. Create — full brochure (8). Assessment route: six panels each doing a named job · cover with title, one-line promise, specified visual · the change (every second week from 1 January 2027) and the in/out lists findable fast · back panel with contact (5555 0110) and next step (second bin \$60.00 or tip pass) · plain, warm, scannable · 250–350 words. Plan skeleton: cover → what changed → what goes in / what stays out → collection day rules → options for big gardens → back/contact. See the fully-worked solutions for the model.

Q7. Create — full report (8). Assessment route: title + purpose · method (Saturday weigh-and-record log) · findings with the log table, total 46.0 kg and average 11.5 kg correct to 1 decimal place · causes evidenced from staff statements · conclusion with no new information · two actionable recommendations. Plan skeleton: purpose → method → findings (table, total, average) → causes (crate size; cool-room door) → conclusion → recommendations (smaller greens orders; close the door during unpacking; re-weigh for four weeks). See the fully-worked solutions for the model.

Q8. Create — vlog plan (8). Assessment route: three-column storyboard table, 6–8 rows, clocked to about 90 seconds · hook inside ten seconds · one safety rule shown on camera (both yellow buttons on the guillotine; or the green-light rule on Printer 2's loading card) · on-screen text marked · sign-off with a next step · two delivery notes. Plan skeleton: hook → sign-in at the front desk → the floor and the supervisor → guillotine rule demonstrated → Printer 2 loading card → "trained on" board sign-off. See the fully-worked solutions for the model.

Q9. Select + justify (6). **a.** Audience 1: brochure (a vlog is also fully creditable if justified on the café's page) — deciding families need the what/when/where/cost at a glance. **b.** Audience 2: a set of instructions — first-time volunteers need ordered, safe steps. **c.** Audience 3: a report — an owner deciding on next year needs numbers, findings and recommendations. Each justification must join the form to the reader's job. See the fully-worked solutions for the model.

Q10. *Create + explain (8).* **a.** One brochure panel carrying the key facts (312 boardings; busiest service Friday 18 September with 71; trial extended twelve weeks; have your say on the timetable) in plain, warm language with an invitation. **b.** Two clocked storyboard rows, first ten seconds containing a hook, presenter established as a rider herself. **c.** Two named language changes with audience reasons — e.g. “passenger boardings” → “trips”; “conducted ... in partnership with” → “ran with”; passive “surveys were returned” → “96 people told us”. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. *Command terms: match — pair each need with the form that does its job; justify — join the form to what the reader needs to do.*

- a.** Need 1 — **a set of instructions:** volunteers must do a task (check in and tag a tool) in a fixed order.
- b.** Need 2 — **a report:** a committee must weigh evidence (numbers, fees) and decide, so it needs findings and a suggested change.
- c.** Need 3 — **a brochure:** new residents need the what/where/how of catching the bus on a folded sheet they can pick up and keep.
- d.** Need 4 — **a vlog:** the centre wants one student talking to a camera about their own experience, for a page — a short personal video.
- e.** Model justification: “Need 2 fits a report because the reader needs to make a decision, and a report gives her the numbers, the conclusion and one suggested change to act on.”

(Model response: 125 words)

Marker’s note: The frame in **e** is a scaffold, not a cage — any sentence that names the need, the form and the reader’s job earns the mark. The strongest justifications quote the need back: “deciding whether the course runs” is decision language, and decisions need reports.

Common errors: matching on topic instead of job (“pottery is creative, so a vlog”); in **e**, naming the form again without saying what the reader does with it.

Other fully creditable answers. Any correct justification in **e**, for any of the four needs.

Q2. Command terms: *create — build parts of a set of instructions from notes; the frames show the shape each part must take.*

- a.** “These instructions are for Nathan, the new apprentice at Dunmore Electrical. They show you how to set up an A-frame ladder safely, so that you can work at height without hurting yourself or anyone below you.”
- b.** “You will need: an A-frame ladder from the rack by the loading door, flat and clear ground, and — for any ladder longer than 3 m — a second person to carry it with you.”
- c.** “**1.** Take the ladder from the rack by the loading door. **2.** Check the feet: they must be clean and not worn. Do not use a ladder with worn feet — tag it and tell the supervisor. **3.** If the ladder is longer than 3 m, ask a second person to carry it with you.”
- d.** “**Warning.** Never stand on the top two steps (place this warning after the step on climbing — face the ladder, belt buckle between the rails).”
- e.** “The ladder is ready when the spreaders have clicked on both sides, the ladder stands on flat ground — never on a pallet, box or step — and the load, you plus your tools, is under 120 kg.”

(Model response: 190 words)

Marker’s note: Step order matters as much as wording: the feet check must come before the carry, because a ladder with worn feet never leaves the rack. Each step in **c** starts with an imperative verb (*Take, Check, Ask*) and carries one action — two actions in one step loses the mark.

Common errors: copying the notes line by line instead of ordering them; burying the warning at the end where the climber has already climbed; writing “be careful on the ladder” instead of the specific rule.

Other fully creditable answers. Any purpose line naming reader + job + reason; any “you will need” line covering ladder, ground and the two-person rule; steps 1–3 in any defensible order provided the feet check precedes the carry.

Q3. Command terms: *identify* — name the problems; *evaluate* — say why each matters for this reader; *create* — rewrite the panel to do its job.

a. “Problem 1 is the formal jargon — ‘culinary participation initiative’, ‘facilitate the acquisition of foundational food-preparation competencies’. It matters because a reader at the front desk cannot tell in five seconds what the course actually is: cooking, in a group, for beginners. Problem 2 is that the panel gives no way to act — no day, no time, no cost, no start date, and ‘the usual channels’ is not a phone number. It matters because a reader who wants to enrol has to put the brochure down and go and ask someone, and most will not.”

b. Rewritten cover panel:

Come and Cook — a six-week cooking course

Learn to cook simple meals in a friendly group. No experience needed.

- **When:** Thursdays, 6.00–8.00 pm, for six weeks
- **Starts:** Thursday 29 October 2026
- **Cost:** \$5.00 per session — that covers your ingredients
- **Who it’s for:** anyone who wants to cook better, at any age or skill level

Places are limited. Enrol by phoning Eastvale Community House on 5555 0177.

(Model response: 165 words)

Marker’s note: The rewrite is judged on the reader’s five seconds: name, promise, facts, action. Bullet points and bold do real work here — they are how a cover panel is scanned. Every supplied fact must appear; an invented fact (a made-up email, a different price) loses a mark.

Common errors: in **a**, naming a problem without saying why it hurts this reader (“it’s boring” is not a reason); in **b**, keeping one piece of jargon “to sound professional”, or dropping the start date.

Other fully creditable answers. In **a**, any two of the listed problems with reader-tied reasons — including the single-paragraph layout and the missing “who it is for”. In **b**, any layout (short paragraph or bullets) that carries all six required elements in plain words.

Q4. Command terms: *calculate* — do the arithmetic and state the rounding; *create* — build the findings paragraph and the recommendation.

a. $14 + 19 + 22 + 25 = 80$ lunches.

b. $20 \div 25 = 0.8$, which is **80%** (to the nearest whole number; the division is exact, so no rounding is actually lost).

c. “In total, 80 lunches were served across the four weeks of the trial. Numbers grew every week, from 14 lunches in week 1 to 25 in week 4. In week 4, 20 of the 25 attendees filled in the short survey — that is 80%. One attendee wrote: ‘I come for the soup, but I stay for the chat.’”

d. “Hartley Lakes should run the free Friday lunch again next term, because attendance grew every week of the trial and 80% of week-4 attendees answered the survey — people are using it and happy to give feedback.”

(Model response: 125 words)

Marker’s note: The quote is evidence, not decoration: it belongs in the findings because it says something the numbers cannot — why people stay. In **d**, the recommendation must point back to a finding; “because it’s nice” is not joined to evidence.

Common errors: adding the total wrong or writing 79; stating “0.8%” instead of 80%; a recommendation that contradicts the growth (cutting the lunch) without evidence to support it.

Other fully creditable answers. In **d**, any recommendation the findings support — e.g. extend the trial another four weeks, or move to a bigger room because numbers grew — provided the reason cites the data.

Q5. Command terms: *create — produce a complete set of instructions, including visuals, to the brief.*

Morning tea in the dining room — a routine for new volunteers

These instructions are for new volunteers at Banksia Ridge Aged Care. Follow them every morning tea day; the dining room has eight tables, and service starts at 10.00 am.

You will need: the trolley (from the kitchen), place mats, one sugar bowl per table, a clean cloth, and the residents' needs cards in the trolley pocket.

1. Arrive at 9.30 am. You have thirty minutes before service.

2. Wash and dry your hands following Procedure 4 (hand hygiene, Version 2.2, June 2026). Do this before you touch the trolley, the cups or anything else.

3. Collect the trolley from the kitchen. Check every cup as you load it: a cup with a chip or a crack goes back to the kitchen, not on the trolley.

[Diagram 1: a labelled sketch of the loaded trolley, seen from above. Title: "The morning-tea trolley". Caption: "Top shelf: checked cups. Lower shelf: cloths and spare mats. Pocket on the handle: the residents' needs cards."]

4. Set the eight tables. One place mat at every seat, one sugar bowl in the middle of each table. See Diagram 1 for what the trolley should look like before you leave the kitchen.

[Diagram 2: a floor plan of the dining room showing the eight tables numbered 1–8, the serving path from the kitchen door around the tables, and the return route. Title: "Dining room plan". Caption: "Serve tables 1–8 in order; keep the path from the kitchen door clear at all times."]

5. Read the needs cards before you serve. The cards sit in the pocket on the trolley handle (Diagram 1). They tell you who needs help, and what with.

6. Ask kitchen staff to load the urn. **Warning — the urn is hot and stays the kitchen's job: never lift, move or pour from the urn yourself.**

7. Serve from 10.00 am, following the path in Diagram 2, working from the needs cards.

8. After service: return cups and the urn to the kitchen, wipe every table, and write anything unusual in the notes book at the kitchen door.

Final check: hands washed per Procedure 4, cups checked, eight tables set, needs cards read, urn handled by kitchen staff only, tables wiped, notes book updated.

(Model response: 380 words)

Marker's note: The brief's hard edges are the marks: Procedure 4 by name and version, the urn rule as a warning placed at the step where the temptation occurs, the needs cards read *before* serving. The visuals each carry a job the words cannot — what the loaded trolley looks like, and which way to walk — and both are cross-referenced from steps.

Common errors: steps that bundle several actions ("set the tables and read the cards"); the warning parked at the end as an afterthought; diagrams described but never numbered, titled or captioned; a routine with no final check.

Other fully creditable answers. Any step order that keeps hand hygiene first, the urn warning with the urn, and the needs cards before service; any two visuals doing genuine jobs (e.g. a photo spec of a correctly set table instead of the floor plan).

Q6. Command terms: create — produce a complete six-panel brochure, including visuals, to the brief.

Panel 1 — Cover

Your green-lid bin

Garden waste: what changes from 1 January 2027, and what goes in.

[Visual 1 — Photo of the three bins side by side at a kerb: red lid, yellow lid, green lid, each with a large label arrow. Title: “Know your lids”. Caption: “Only the green-lid bin’s schedule changes.”]

Panel 2 — What is changing

Once a fortnight, from 1 January 2027

- Your garden-waste bin (green lid) will be collected **every second week** — not every week.
- Your recycling bin (yellow lid) and general-waste bin (red lid) **keep their current schedule**. Nothing changes for them.
- Not sure which week is yours? Your collection calendar arrives with your rates notice — the bill the council sends property owners once a year.

Panel 3 — What goes in

Garden waste only

Yes: grass clippings · prunings · weeds · leaves

No: plastic (including bags) · food scraps · soil · timber

[Visual 2 — Two-column checklist graphic, tick side and cross side, with small drawings of each item. Title: “In or out?”. Caption: “When in doubt, leave it out — the bin is for garden waste only.”]

Panel 4 — Collection day

Out by 6.00 am

- Put your bins out **by 6.00 am** on collection day.
- A green bin put out on the **wrong week will not be emptied**. It waits a fortnight.

Panel 5 — Got a big garden?

Two ways to cope

1. **Buy a second green-lid bin** from the council office for **\$60.00**.
2. **Use your tip pass** — it comes with your rates notice — and take the extra load yourself.

Panel 6 — Back

Questions?

Phone the council office on **5555 0110**.

Next step: check your collection calendar now, and circle your green-bin weeks for 2027.

(Model response: 277 words)

Marker’s note: The change date, the 6.00 am rule and the wrong-week consequence are the facts a household will actually lose sleep over — each sits under a heading a scanner can find. The in/out panel earns its visual because the list is the single most-used part of the brochure.

Common errors: burying the “every second week” change inside a paragraph on the back panel; a cover with a title but no line saying what the brochure is about; forgetting that “rates notice” needs its plain-English gloss for readers who have never owned property.

Other fully creditable answers. Any panel order that puts the change and the in/out lists where they are found fast (e.g. combining panels 2 and 4); any visuals doing information jobs.

Q7. *Command terms: create — produce a complete short report from the log; calculate — total and average, rounding stated.*

Produce-waste trial log — report to the store manager, October 2026

Purpose: this report answers your question — how much produce did the store throw out during the four-week trial log, and what is causing it? It ends with two recommendations.

Method: over four Saturdays in October 2026 I weighed and recorded all produce thrown out in the produce section, in kilograms, and logged each Saturday's total. I also asked section staff what they thought was behind the numbers, and recorded what they told me.

Findings: the log is shown below.

Saturday	Produce thrown out (kg)
3 October	12.5
10 October	10.0
17 October	14.5
24 October	9.0

Total thrown out: $12.5 + 10.0 + 14.5 + 9.0 = 46.0$ kg. Average per week: $46.0 \div 4 = 11.5$ kg (correct to 1 decimal place). The worst Saturday was 17 October at 14.5 kg — almost half again the best, 24 October at 9.0 kg.

Causes: staff gave two. First, leafy greens arrive in crates larger than the store can sell through in a week, so the bottom of each crate ages before it is sold. Second, the cool-room door stays propped open while deliveries are unpacked, so stock sitting near the door warms and spoils faster. Both causes fit the pattern in the log: waste falls in weeks when deliveries were smaller and the floor was less busy.

Conclusion: about 11.5 kg of produce a week is being thrown out, and the two causes staff describe are both fixable — one is an ordering decision, the other a habit during unpacking.

Recommendations:

- 1. Order leafy greens in smaller crates for one month and compare the log: if crate size is the cause, spikes like the one on 17 October should disappear.*
- 2. Make “door closed while unpacking” a rule on the delivery checklist, and keep the log running four more weeks to check the average falls below 11.5 kg.*

(Model response: 310 words)

Marker's note: The arithmetic is shown, not just stated: total, then division, then the rounding the question demanded (1 decimal place). Each recommendation is joined to a cause and carries a way to check it — that is what separates a recommendation from a wish.

Common errors: average reported as 11 kg or “about 12” with the stated precision ignored; causes presented as the writer's guesses rather than as staff evidence; a conclusion that smuggles in new numbers; recommendations with no check attached.

Other fully creditable answers. Any structure carrying purpose → method → findings (table, 46.0 kg, 11.5 kg to 1 dp) → causes → conclusion → two actionable recommendations; recommendations may differ (e.g. move the delivery-unpacking zone away from the cool-room door) if joined to the stated causes.

Q8. *Command terms: create — plan a vlog as a script and storyboard; the plan is the deliverable because this book carries no video.*

“Your first week on placement at Ashgrove Print Works” — vlog plan (about 90 seconds). Presenter: the current placement student. Filmed on a phone, handheld.

Time	What the viewer sees	What the presenter says
0.00–0.10	Camera on the guillotine’s two yellow buttons, close up; hands press both together; the blade line stays out of frame. On-screen text: “One rule you’ll learn on day one”	“See these two yellow buttons? You cannot cut anything at Ashgrove Print Works unless both are pressed at the same time. That one rule tells you everything about this place — so here’s your first week.”
0.10–0.25	Presenter at the front desk, signing the visitor book, collecting a name badge. On-screen text: “Monday, 8.30 am”	“Monday morning: you sign in at the front desk, every day, no exceptions. You get a badge, and the supervisor walks you onto the floor.”
0.25–0.40	Wide shot of the print floor; the supervisor points out the exits, the guillotine, Printer 2. On-screen text: “Meet your supervisor”	“Your supervisor shows you the machines and says the most important sentence of the week: if anything goes wrong, stop and find me. No guessing, ever.”
0.40–1.00	Presenter stands at the guillotine with the supervisor; supervisor demonstrates: stock squared up, both hands on the two yellow buttons, clear of the blade line; a stacked trim falls away. On-screen text: “Both buttons. Both hands. Eyes on the line.”	“Watch the rule in action. Stock square, both hands on both yellow buttons — the machine will not cut with one — and hands clear of the blade line. The supervisor does it first; you do not touch it until you have been shown.”
1.00–1.15	Close-up of the loading card above Printer 2’s tray; presenter points at the green light, which stops flashing. On-screen text: “Green light stops flashing = open the tray”	“Printer 2 has its own card, fixed right above the tray. Wait for the green light to stop flashing before you open anything. The card is your friend — read it every time, even on Friday when you think you remember.”
1.15–1.30	Lunch room: the presenter writes their name on the “trained on” board and steps back to show it. On-screen text: “Your first week, done”	“Friday afternoon, your name goes on the ‘trained on’ board — and that’s your first week. Nervous? Good. Sign in Monday, watch first, ask everything, and the buttons will make sense by Wednesday.”

Delivery notes: film the demonstration row (0.40–1.00) last, with the supervisor’s permission and the machine idle until the take starts; read the script aloud and time it — this plan runs about 85 seconds at an easy pace.

(Model response: 435 words)

Marker’s note: The hook is the safety rule *shown*, not announced — buttons close-up inside ten seconds does both jobs at once. Every row is one idea, one take. The sign-off speaks to the viewer’s nerves and tells them what Monday looks like, which is the “what to do next” a vlog owes its audience.

Common errors: a plan with no clock, or rows that add to four minutes; the safety rule described in words when the brief asked for it demonstrated on camera; script lines too long to say in one breath; on-screen text that repeats the spoken words instead of anchoring a fact.

Other fully creditable answers. Any 6–8 row plan clocked to about 90 seconds that demonstrates the guillotine rule or the Printer 2 green-light rule on camera and ends with a next-step sign-off; row order may vary if the hook lands inside ten seconds.

Q9. Command terms: *select* — choose the form; *justify* — join the form to what this reader needs to do.

a. Audience 1 — a brochure. Families deciding whether to come need the what/when/where/cost at a glance, on a sheet they can pick up at the counter or find on a noticeboard — panels and headings carry those facts faster than any other form. A vlog posted on the café’s page is also fully creditable if justified this way: it reaches the same families where they already scroll, and a 30-second clip of pancakes being flipped invites better than print.

b. Audience 2 — a set of instructions. First-time volunteers at the station need ordered steps with the safety points placed where the danger is: heat, spills, setup before service, clean-up after. Only instructions carry a fixed order and warnings; a brochure would inform them but not guide their hands.

c. Audience 3 — a report. The owner is deciding whether to run the morning again, so she needs evidence: attendance numbers, money raised, what went well, what to change — findings, a conclusion and a recommendation. That is the report’s exact job.

(Model response: 168 words)

Marker’s note: Each justification names the reader’s job — deciding, doing, weighing — and shows the form doing it. That is the whole skill this question tests.

Common errors: choosing a form because the topic feels like it (“pancakes are fun, so a vlog”) without joining it to the named audience; giving the same form to all three audiences; justifications that describe the form in general instead of this reader.

Other fully creditable answers. **a.** a vlog, justified on reach and warmth for families. **b.** and **c.** have no equally fitting alternative among the four forms — an argument for one must show why it beats instructions (b) or a report (c) for this reader.

Q10. Command terms: *create* — rebuild the same information in two new forms; *explain* — name the language changes and tie each to the new audience.

a. Brochure panel for passengers:

Night buses on Route 15 — they worked, and they’re back

For six weeks in August and September, Route 15 ran evening services — a trial by Fernhill City Council with Bellwater Buses — and you turned up: **312 trips were made** on the night buses. The busiest night of all was **Friday 18 September, with 71 trips**.

You told us more, too: 96 of the 120 people we asked filled in our survey, and **78% said they would ride again**.

So the night buses stay — the trial has been **extended for another twelve weeks**.

Your turn: the timetable may change, and council wants to hear from people who actually catch the bus. Have your say at the council office, or phone **5555 0100**.

b. Vlog opening (first 20 seconds):

Time	What the viewer sees	What the presenter says
0.00–0.10	Route 15 bus pulling into a lit stop after dark; presenter steps into frame wearing a hi-vis vest over ordinary clothes. On-screen text: “Route 15 — the night buses worked”	“This bus wasn’t supposed to be here. The evening services on Route 15 were only ever a six-week trial — nobody promised they would stay. Then the numbers came in.”
0.10–0.20	Cut to the presenter seated by the window as the bus moves; close-up of her tapping her ticket. On-screen text: “312 trips and counting”	“312 trips in six weeks. I know, because I’ve ridden it myself — I’m from the council, but after 6 pm I’m just a passenger like you. Here’s what the numbers say.”

c. Two language changes:

1. “A total of 312 passenger boardings were recorded” became “you turned up: 312 trips were made”. The passive report voice hides who acted; the panel version makes the riders the heroes of the sentence, which is what a brochure inviting them back must do.
2. “with a revised timetable to be considered following community consultation” became “the timetable may change ... Have your say”. “Community consultation” is council-internal language; passengers need to know the one thing it means for them — that they can ask for changes, and how.

(Model response: 348 words)

Marker’s note: The panel keeps every load-bearing fact from the extract — 312 trips, 71 on 18 September, 96 of 120 surveyed, 78%, twelve-week extension — and changes everything else. Dropping a fact is not plain language, it is information loss. In **c**, the strongest answers name the change, quote both versions, and tie the reason to the new reader.

Common errors: panels that keep the report’s passive sentences and just add an exclamation mark; a vlog opening with no hook (it starts with “Hello, today I will discuss...”); language changes that are really fact changes (rounding 78% to “most people” without keeping the figure somewhere).

Other fully creditable answers. Any panel carrying the key facts plus an invitation; any hook-first vlog opening with the presenter established as a rider; other genuine language changes — e.g. “conducted ... in partnership with” → “ran with”, “respondents indicated” → “people said”, “enquiries” → “questions” — each tied to the audience.

Topic 2 Test

This test covers Topic 2 — creating and responding to organisational, informational and procedural texts. It draws on everything taught in Chapters 4 and 5 (sections 4A to 5C), and on the Topic 1 conventions this topic keeps using (sections 3A, 3B and 3D). Section A has 15 multiple-choice questions, 1 mark each. Section B has 5 short-answer questions, 14 marks in total. The test is worth 29 marks. Suggested time: 50 minutes. Your teacher decides when you sit it and under what conditions. All texts, people and organisations in this test are synthetic — they were created for this book, and nothing here is real organisational, government or business advice.

Section A — Multiple-choice questions

Choose the response that is correct or that best answers each question. Each question is worth 1 mark.

Stimulus for Question 1 — Southside Sports Club: information sheet on the noticeboard. The canteen on match days

The canteen opens half an hour before the first home game of the day and closes thirty minutes after the last game ends.

Two volunteers run it: one on the counter and one in the kitchen.

Prices for food and drinks are on the board behind the counter.

Change for the till is collected from the secretary before the first game.

Food left over at the end of the day goes on the visiting team's table.

Questions about the roster go to Jo, the secretary.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 1

Which sentence best states the purpose of this sheet?

- A. To persuade club members to buy their food at the canteen on match days
- B. To show volunteers, step by step, how to run the canteen on a match day
- C. To give canteen volunteers the facts they need before their shift
- D. To tell visiting teams when the canteen opens and closes

Stimulus for Question 2 — Elmwood Neighbourhood House: notice pinned in the kitchen. The

November roster is up on the board by the door. Please check your name before Friday. If you cannot make your shift, phone Deniz — and do not swap with another volunteer without telling the office.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 2

Who is the intended audience of this note?

- A. People who already volunteer at the Neighbourhood House
- B. People in the neighbourhood who would like to become volunteers
- C. The office staff who write the roster
- D. Anyone who walks past the board in the kitchen

Stimulus for Question 3 — Figtree Café: one change, two readers. The café has a new rule: takeaway cups must now be ordered at the counter, not taken from the shelf. The café needs one text for customers standing at the counter, and a different text for staff on their first shift.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

Question 3

Which set of choices fits the text for customers at the counter?

- A. Numbered steps for cleaning the shelf, and a sign-off line for the supervisor
- B. The café's own words for the shelf and the ordering system, used without explanation
- C. A policy number, a version number and a review date
- D. Short lines, plain words, and the counter named as the place to go

Stimulus for Question 4 — Riverbend Bakery: first draft of a counter sheet. Ordering a celebration cake

Riverbend Bakery began in a shopfront above the old milk bar, and for years it baked bread only. The family that runs it still uses the same two ovens, and the recipe book still sits on the bench by the door.

To order a cake, fill in the form at the counter at least two weeks before you need it. A deposit is paid when you order; the balance is paid when you collect.

Cakes are collected Thursday to Saturday, 9.00 am to 4.00 pm.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 4

Customers at the counter need to know how to order a cake. Which change to the structure would help them most?

- A. Put the bakery's phone number in the first paragraph
- B. Move the ordering facts to the top and cut the history back
- C. Split the history into two shorter paragraphs
- D. Make the history bold so customers can skip it faster

Stimulus for Question 5 — Sandpiper Surf School: draft equipment-room rules. 1. Boards must be signed out at the equipment room before a session.

2. A board must be back on the rack within ten minutes of the session ending.

3. Damaged equipment must be reported to Joel before the next session.

4. Rash vests must be worn in winter sessions.

5. Boards should be signed out at the equipment room before a session.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 5

Clauses 1 and 5 ask for the same thing with different rule words. What problem does this create for the reader?

- A. Clause 5 is longer than clause 1, so readers reach it later
- B. Readers will think that signing a board out is banned
- C. Readers cannot tell whether signing out is compulsory or only a good idea
- D. Rule words should never be used more than once in the same document

Stimulus for Question 6 — Bellwater Public Library: four drafts of one step for the self-checkout machine. Four staff members each wrote their own version of the step. The four versions are the options below.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 6

Which version follows the rules for writing a step — one action, starting with a command verb, with the exact detail the reader needs?

- A. “The machine should be started by pressing the green button and then you can put your card in.”
- B. “Cards and scanning.”
- C. “Place your library card on the scanner, printed side down.”
- D. “After the scanner has read your card, you need to put the books on the shelf and take your receipt.”

Stimulus for Question 7 — Wattle Range Institute: draft of a student notice. Enrolment — Term 1, 2027

Enrolment opens on Tuesday 3 November 2026. Forms are available at the front desk or online. Completed forms must be returned before Friday 27 November 2026.

So — what are you waiting for?! Grab your friends and get down here before the places go!!

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 7

This draft breaks one of the characteristics that good workplace texts share, whatever their kind. Which one?

- A. One consistent voice — the tone changes partway through
- B. Accuracy — the dates in the draft are wrong
- C. Expected layout — the draft has no heading
- D. Clarity — the words in the draft are too hard to follow

Stimulus for Question 8 — Emu Crossing Community Centre: what the coordinator wants. The centre wants people who phone in to understand how a repair request is handled — who does what, and in what order — from the moment a caller leaves a message to the moment the item goes home. The callers do none of the work themselves.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

Question 8

Which kind of content should the centre create?

- A. Informative — it gives callers facts about the repair café’s hours and fees
- B. Instructional — it teaches callers how to do each stage of the repair themselves
- C. Organisational — it states the rules that callers must follow
- D. Procedural — it shows how the process runs, stage by stage

Stimulus for Question 9 — Glover Street Cycles: draft card for customers, “Pumping up a hire bike”.

1. Take the pump from the hook by the door.
2. Unscrew the dust cap from the valve and put it in your pocket.
3. Press the pump head onto the valve and pump until the tyre is firm.

The 15 mm cone wrench we use for valve work lives in the third drawer of the bench trolley, next to the spoke gauge that lost its handle. Our supplier was late twice last term, which is why the trolley looks bare. When the tyre is firm, screw the dust cap back on.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 9

This card is for customers. Which part should be cut before it is printed?

- A. The step numbers
- B. The writer's own story about the workshop and where staff keep their tools
- C. The line telling the reader to put the dust cap in a pocket
- D. The exact name of the part the pump is pressed onto

Stimulus for Question 10 — Cedar Grove Garden Centre: what the entrance sign has to do. A large sign at the entrance has to show visitors where the glasshouses, the nursery rows, the shed and the parking area sit on the property, so that a first-time visitor can walk straight to the right place.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

Question 10

Which visual family does this job best?

- A. A map or floor plan
- B. A bar chart
- C. A pie chart
- D. A sequence of step pictures

Stimulus for Question 11 — Riverway Freight: a bar chart in the monthly report. The chart shows how many pallets the day shift moved in each week of September: 742 in Week 1, 806 in Week 2, 851 in Week 3 and 918 in Week 4. The report is posted on the depot's page, where the chart is read by a screen reader as well as by eye.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 11

Which line is the best alternative text (alt text) for this chart?

- A. "Image of a chart."
- B. "See the chart in the report."
- C. "A colourful chart showing how the depot went in September."
- D. "Bar chart: pallets moved by the day shift in each week of September, rising from 742 in Week 1 to 918 in Week 4."

Stimulus for Question 12 — Peakside Fitness: what the manager wants. The manager wants something to leave on the front desk that people can pick up and take home with them. It has to tell them what the new Tuesday evening classes are, when they run, what to bring and how to join — with a picture on the front and room inside for the timetable.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

Question 12

Which task form fits this job?

- A. A set of instructions
- B. A brochure
- C. A report
- D. A vlog

Stimulus for Question 13 — Ashgrove Print Works: figures for the monthly report. Jobs completed in each week of October 2026:

Week 1: 14 · Week 2: 11 · Week 3: 16 · Week 4: 14

The findings section of the report needs one sentence giving the average number of jobs completed per week.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 13

Which figure belongs in that sentence, correct to 1 decimal place?

- A. 13.8
- B. 13.7
- C. 14.0
- D. 13.5

Stimulus for Question 14 — Northvale Community House: a recorded podcast. Bec records a two-minute podcast about how the community pantry runs. Listeners will hear the recording; they will not see her. She plans to record it in one take at the kitchen table.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

Question 14

Which choice does most to keep listeners following her?

- A. Holding eye contact with the camera lens
- B. Keeping her arms uncrossed and her posture upright
- C. Speaking at an even pace and pausing before each new point
- D. Smiling so that her face looks friendly

Stimulus for Question 15 — Yellowbox Landscaping: draft line for the depot newsletter. Team members should bring their own gloves. It's important to sign the tool logbook. Your ute must be parked in the depot please lock the doors before you go home.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

Question 15

Which line names the problems in this draft?

- A. Three punctuation errors and no spelling errors
- B. One spelling error and one paragraphing problem
- C. One sentence fragment and one wrong rule word
- D. Two homophone errors and one run-on sentence

End of Section A

Section B — Short-answer questions

Answer every question in the space provided. One ruled line is provided for each mark.

Question 16 (3 marks)

Stimulus for Question 16 — Ironbark Engineering: sheet from the new-starter folder. The tool crib: how it works

The tool crib is the locked cabinet at the back of the workshop. It holds the measuring tools, the cutting tools and the two dial gauges.

Every worker may take out a tool for the day. Write the tool's name, your name and the time on the crib sheet before you take it out. Write the time again when you return it.

A tool that stays out overnight is charged to the worker who signed it out. Damaged tools go to R. Alvarez — they do not go back in the crib.

The crib is unlocked at 6.45 am and locked at 4.30 pm. If you need a tool after 4.30 pm, ask your supervisor.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. Explain the purpose of this sheet. Use the three-part answer: state the purpose, give evidence from the sheet, then link the evidence back to the purpose. 2 marks

- b. State the intended audience of the sheet. 1 mark

Question 17 (3 marks)

Stimulus for Question 17 — Greenfield Garden Supplies: draft of a letter to a trade customer.

Pursuant to the terms of your account, settlement of any invoice must be effected prior to the expiry of thirty days from the date of issue. Queries regarding discrepancies must be lodged with the accounts officer forthwith.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

- a. Identify one word or phrase in the draft that a trade customer may not understand. 1 mark

- b. Rewrite the first sentence in plain English. Keep every fact, and keep it a requirement. 2 marks

Question 18 (2 marks)

Stimulus for Question 18 — Hartley Lakes Community House: volunteer handbook (extract). Part A — What the House runs. The House runs a Friday lunch, a craft group and a men’s shed. It is open on Tuesdays and Fridays. In September 2026, 284 people came through the door.

Part B — Volunteer agreement. Volunteers must sign the agreement before their first shift. A volunteer must not take money from the till. Anyone who breaks this agreement may be asked to stop volunteering.

Part C — Setting up for the Friday lunch. 1. Unlock the hall door. 2. Put the trestle tables along the window wall. 3. Set out the plates and cutlery from the storeroom shelf. 4. Check that the hand-washing station has soap and a paper towel roll.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

a. Classify Part B: organisational, informational or procedural. 1 mark

b. Name one characteristic in Part B that shows your classification. 1 mark

Question 19 (3 marks)

Stimulus for Question 19 — Westline Logistics: draft instructions, “Wrapping a pallet for transport”. Step 4 reads: “Walk around the pallet with the roll of wrap, keeping the roll low for the first three turns and high for the last two, and overlap each turn by half the width of the roll.”

The writer wants one visual for step 4. The instructions will be printed in black and white and pinned up in the depot.

Note: this task uses a synthetic document — it was written for this book and is not a real organisational, government or business document.

a. Name the visual family that best fits step 4. 1 mark

b. Write the figure number, title and caption for the visual, following the conventions for visuals. 2 marks

Question 20 (3 marks)

Stimulus for Question 20 — Muddy Boots Community Garden: a volunteer’s plan. A volunteer is filming a 60-second vlog for the garden’s page. It will show what happens at a Saturday working bee (the morning when volunteers do the big jobs together): the jobs people do, the tools they bring, and what the garden looks like at the end of the morning. Viewers will watch the vlog later, on their own; nobody will be there to ask questions.

Note: this task uses a synthetic scenario — the people, places and organisations were created for this book.

a. Write a hook for the first ten seconds of the vlog.

1 mark

b. Name one element of oral communication the presenter should control in this recording, and say what it does for a viewer watching on their own.

2 marks

Topic 2 Test — Answers

The multiple-choice key is given first. Short-answer entries give the must-includes — the content your answer has to contain. Full models for every question, and the reasoning for every multiple-choice option, are in the Fully-worked solutions.

Section A key. 1 C · 2 A · 3 D · 4 B · 5 C · 6 C · 7 A · 8 D · 9 B · 10 A · 11 D · 12 B · 13 A · 14 C · 15 D

Q16. *Explain (2) + state (1).* **a.** the purpose — to tell workers how the tool crib works, what it holds, how to sign a tool out and back, and who to ask — plus evidence from the sheet (for example “Write the tool’s name, your name and the time on the crib sheet before you take it out”), plus the link: because every line is a fact a worker needs standing at the crib, the sheet informs and directs rather than persuades; **b.** Ironbark’s own workers, especially a new starter. See the fully-worked solutions for the model.

Q17. *Identify (1) + rewrite (2).* **a.** any one of “pursuant to”, “settlement”, “effected”, “prior to”, “the expiry of”, “date of issue”, “discrepancies”, “lodged”, “forthwith”; **b.** a sentence in plain words that keeps every fact — payment, thirty days, counted from the date of issue — and keeps the requirement with *must*.

Q18. *Classify (1) + name (1).* **a.** organisational; **b.** one characteristic from Part B — it states rules with *must* and *must not*, or it says what happens if the agreement is broken, or it speaks for the House.

Q19. *Name (1) + write (2).* **a.** a labelled drawing or diagram of the pallet, with an arrow showing which way to walk around it; **b.** a figure number and title (*Figure 1 — Wrapping a pallet*) plus a caption that says what the reader is looking at and how to read it. See the fully-worked solutions for the model.

Q20. *Write (1) + name and explain (2).* **a.** a hook that fits in ten seconds and promises the viewer something they want to see; **b.** one element of oral communication — pace, pause, tone, intonation, volume or eye contact with the lens — plus what it does for a viewer who is watching alone and cannot ask a question. See the fully-worked solutions for the model.

Topic 2 Test — Fully-worked solutions

Command terms in this test: **choose** — pick the correct response; **state** — give briefly, without elaboration; **identify** — name or point at directly; **classify** — say which group something belongs to; **name** — give the name of; **explain** — make the reason clear (how or why); **rewrite** — write the same content again in a different way; **write** — put into words of your own.

Section A — multiple choice. Every explanation gives the reason the key is right and the reason each distractor fails.

Q1. C. Every line of the sheet is a fact a volunteer needs before a shift: the opening and closing times, how many people run the canteen, where the prices are, where the till change comes from, what happens to leftovers, and who to ask about the roster. Giving facts a reader can use is an informing purpose, and pointing them at the right person is a directing one (Section 4A). *Why the others fail:* **A** — nothing in the sheet sells: there is no price list in the text, no promotion and no call to buy, and the prices sit on a board behind the counter. **B** — the sheet has no numbered steps and no order words, so it never shows a task being done in sequence; it lists facts, not stages. **D** — the visiting team appears once, in the leftovers line, and the sheet was not written for them: it sits on the club’s own noticeboard and speaks to “volunteers”.

Q2. A. The note lets in people who are already on the roster and leaves everyone else out: “your name”, “your shift”, and the instruction not to swap “with another volunteer” only make sense to a person who has been given a shift (Section 4A). *Why the others fail:* **B** — a person who wants to start volunteering gets nothing here: no description of the work, no way to join, no contact for signing up — only a roster that already exists. **C** — the office is who a volunteer tells, not who is being told; Deniz and the office are named as the people to phone. **D** — where a text sits is a clue to its audience, not the audience itself; a note on the board in the kitchen that says “your shift” is written for volunteers, not for whoever walks past.

Q3. D. A customer at a counter reads once, standing up, with no time to work anything out. Short lines, plain words and the exact place to go are the choices that fit that reader — and they leave the café’s own words and its paperwork for the staff text (Section 4A). *Why the others fail:* **A** — numbered steps for cleaning the shelf and a supervisor’s sign-off belong to the staff text; a customer does not clean the shelf and signs nothing. **B** — the group’s own words with no

explanation let insiders in and shut customers out; that choice fits the first-shift staff member who is being taught the words. **C** — a policy number, a version number and a review date are the furniture of a managed organisational document; they tell a customer nothing about where to get a cup.

Q4. B. Structure is the parts of a text and the order they arrive in, and each part has to arrive before the reader needs it. Customers come to this sheet to order a cake, so the ordering facts belong at the top, and the bakery's history can be cut back without losing anything they need (Sections 4B and 5A). *Why the others fail:* **A** — a phone number is useful, but adding it to the first paragraph still leaves the reader wading through the history to reach the form, the deposit and the collection times. **C** — shorter paragraphs make the history easier to read, but the reader still meets it first and still has to hunt for the ordering facts afterwards. **D** — bold type is a formatting choice, not a structural one: it changes how the history looks, not where it sits, and a bold paragraph at the top of the sheet competes with the facts the reader came for.

Q5. C. “Must” marks a requirement and “should” marks a good idea. When one obligation appears twice with different rule words, the reader cannot tell which weight it carries — a board might have to be signed out, or signing out might only be sensible (Section 4B). *Why the others fail:* **A** — length decides nothing about weight; a longer clause can carry the same rule word as a shorter one. **B** — nothing in either clause forbids signing out; both clauses ask for it, one strongly and one weakly. **D** — false: rule words are meant to be used again and again in a document, as long as the same word carries the same weight every time.

Q6. C. It carries one action (“place your library card on the scanner”), it starts with a command verb (“place”), and it gives the exact detail the reader needs (“printed side down”) — the three marks of a well-written step (Section 4B). *Why the others fail:* **A** — two actions in one step, no command verb at the front (“should be started” is passive), and a rule word that turns a step into advice. **B** — a heading, not a step: it names two things and tells the reader nothing to do. **D** — two actions welded together, no command verb, and “you need to” in place of a direct instruction.

Q7. A. Accuracy, clarity, expected layout, fit for audience and purpose, and one consistent voice are the characteristics good workplace texts share whatever their kind. This draft opens in the flat, factual voice of an official notice and ends in a chatty, shouting voice with two exclamation marks, so the reader meets two different writers in one short text (Section 4C). *Why the others fail:* **B** — nothing in the draft shows the dates to be wrong; the two dates agree with each other, and a reader cannot judge accuracy from the page alone. **C** — the draft does carry a heading, “Enrolment — Term 1, 2027”, so the layout a reader expects is there. **D** — the words are everyday ones (“forms”, “front desk”, “online”, “places”); the problem is the tone, not the vocabulary.

Q8. D. Procedural content shows how a process runs, stage by stage, in order, and the reader ends up understanding how something is done whether or not they do it themselves. That is the job described here: who does what, and in what order, with the callers doing none of it (Section 5A). *Why the others fail:* **A** — informative content leaves the reader knowing facts; hours and fees are not what the coordinator asked for, and a list of facts would not show the stages a request goes through. **B** — instructional content leaves the reader able to do the task; the callers do none of the work, so instructions for doing it would send them the wrong way. **C** — organisational content states rules and speaks for a body; the coordinator wants the stages of a process made clear, not a rule set for callers.

Q9. B. Planning content means crossing out what the reader does not need. A customer pumping up a hire bike gains nothing from knowing which drawer holds the cone wrench, why the trolley looks bare or that a supplier was late — that is insider detail written for staff, and it buries the three steps (Section 5A). *Why the others fail:* **A** — the step numbers carry the order, which is the whole point of a set of instructions; cutting them leaves three sentences with no sequence. **C** — “put it in your pocket” stops the reader losing a small part; it is a detail they need, not backstory. **D** — naming the part exactly is the plain-precise-words rule at work — one word for one thing — so the reader knows what to press the pump onto.

Q10. A. A map or floor plan does the job “show a place”: it sets out where things sit in relation to each other, so a first-time visitor can find their way around the property (Section 5B). *Why the others fail:* **B** — a bar chart compares numbers across categories; it cannot show where the glasshouses are. **C** — a pie chart shows how one total splits into parts; a property is not a total to be split. **D** — step pictures show the order of a task; the sign's job is place, not sequence.

Q11. D. Alternative text has to carry the visual's job in words for a reader who cannot see it: what kind of visual it is, what it measures, and the movement it shows — from 742 in Week 1 to 918 in Week 4 (Section 5B). *Why the others*

fail: **A** — names the file type and nothing else, so a screen-reader user learns only that an image is present. **B** — sends the reader to the chart they cannot see; a cross-reference is not a description. **C** — leans on colour for a reader who cannot see the colours, and says “how the depot went” without giving the measure, the weeks or a single number.

Q12. B. A brochure is a folded sheet that people pick up, carry away and read in their own time, and its panels give room for the class list, the times, what to bring and how to join, with a picture on the front (Section 5C). *Why the others fail:* **A** — instructions teach a reader to do a task step by step; joining a class is one action at the end, not a sequence to follow. **C** — a report gathers evidence and gives findings and recommendations to a reader who has to decide something; a person at the front desk does not need the manager’s findings about classes. **D** — a vlog is watched, not picked up from a desk, and it cannot sit in a rack for a visitor to take home.

Q13. A. The four weeks total $14 + 11 + 16 + 14 = 55$ jobs, and $55 \div 4 = 13.75$. Correct to 1 decimal place, the 5 in the second decimal place rounds the first decimal up: 13.8 (Sections 5C and 3A). *Why the others fail:* **B** — 13.7 chops the second decimal off instead of rounding it. **C** — 14.0 rounds to a whole number first and then restates it at one decimal place; that is not the figure 13.75 gives. **D** — 13.5 comes from a mis-summed total of 54; the four weeks add to 55.

Q14. C. A listener hears only the voice, so pace and pause must do the work that eye contact, posture and facial expression do in the room: an even, unhurried pace with a pause before each new point lets a listener hear where one idea ends and the next begins (Section 3B, drawn on by Section 5C). *Why the others fail:* **A** — there is no lens and no viewer in an audio recording, so eye contact cannot reach a listener. **B** — posture is body language, and body language cannot travel down a channel the listener cannot see. **D** — a smile changes the voice only slightly, and a listener who cannot see her face gets no reliable signal from it; the question asks for the choice that does *most* work.

Q15. D. “There” for “their” and “Its” for “It’s” are both homophone errors — words that sound the same but are not the same word — and “Your ute must be parked in the depot please lock the doors before you go home” welds two complete thoughts together with nothing between them, which is a run-on sentence (Section 3D). *Why the others fail:* **A** — it claims there are no spelling errors, and two homophones are exactly that; the missing full stop is the fix for the run-on, not a third separate slip. **B** — there are two spelling errors, not one, and nothing here is a paragraphing problem: the draft is three sentences, each doing its own job. **C** — every sentence has a subject and a verb, so there is no fragment, and “should” for gloves and “must” for parking cover two different obligations, so the rule words are not drifting.

Section B — short answer. Every model carries its word count; marker’s notes and common errors follow each model.

Q16. Command terms: *explain* = make the reason clear; *state* = give briefly.

a. The purpose of this sheet is to tell Ironbark’s workers how the tool crib works — what it holds, how to sign a tool out and back, and who to ask when the crib is locked. The sheet gives the rules in plain words: “Write the tool’s name, your name and the time on the crib sheet before you take it out”, and it names the person to go to when something is wrong — “Damaged tools go to R. Alvarez”. Because every line is a fact a worker needs standing at the crib, the sheet informs and directs: it leaves the reader knowing how to use the crib, and it wins nobody over to anything.

b. The intended audience is Ironbark Engineering’s own workers, and especially a new starter: the sheet sits in the new-starter folder, it speaks to “every worker”, and it sends the reader to “your supervisor” after 4.30 pm.

(Model response: 154 words)

Marker’s note: Part a earns one mark for a purpose stated as a job the text does (tell, inform, direct) rather than as its topic, and one for evidence linked back to that purpose; quoting the sheet without the link caps the student at one mark. Part b needs the audience named as the workplace’s own workers.

Common errors: Answering “the purpose is the tool crib” — that is the topic, not the purpose; or naming new starters only in part a and leaving out the workers who already use the crib.

Other fully creditable answers. Part b: “workers at Ironbark Engineering” or “staff, including a person on their first day”.

Q17. Command terms: *identify* = name or point at; *rewrite* = write the same content again in a different way.

- a. “Pursuant to” — a trade customer may not know that it means “under” or “because of”.
- b. Under the terms of your account, you must pay each invoice within thirty days of the date it was issued.

(Model response: 38 words)

Marker’s note: Part a earns the mark for any one word or phrase from the draft that a reader outside the business may not understand. Part b earns one mark for plain words throughout and one for keeping every fact — payment, thirty days, counted from the date of issue — with the requirement still a requirement.

Common errors: Rewriting “must” as “should” or “we prefer”, which quietly downgrades a requirement to advice; or dropping the counting point and writing “within thirty days” with no mention of the date of issue.

Other fully creditable answers. Part a: “settlement”, “effected”, “prior to”, “the expiry of”, “date of issue”, “discrepancies”, “lodged”, “forthwith”. Part b: “Your account terms say you must pay every invoice within 30 days of its issue date.”

Q18. Command terms: *classify* = say which group something belongs to; *name* = give the name of.

- a. Part B is organisational.
- b. It states rules the reader has to follow — “Volunteers must sign the agreement before their first shift” and “A volunteer must not take money from the till” — and it says what happens if the agreement is broken, so it speaks for the House rather than simply giving facts or showing steps.

(Model response: 59 words)

Marker’s note: Part a needs the classification word. Part b needs a characteristic that belongs to organisational texts, with Part B as its evidence; a characteristic quoted from Part A or Part C earns nothing, because it does not show Part B’s classification.

Common errors: Classifying Part B as procedural because it lists sentences in order — but there are no steps, no outcome line and nothing to check; or answering “rules” with no evidence from the text.

Other fully creditable answers. Part b: “the heading ‘Volunteer agreement’ shows a managed document that speaks for the House”; “the rule words *must* and *must not*”; “it states a consequence — being asked to stop volunteering”.

Q19. Command terms: *name* = give the name of; *write* = put into words of your own.

- a. A labelled drawing or diagram of the pallet, with an arrow showing which way to walk around it.
- b. Figure 1 — Wrapping a pallet. Caption: this drawing shows the pallet from above. Start at the corner nearest you and walk in the direction of the arrow. Hold the roll low for the first three turns and high for the last two, and overlap each turn by half the width of the roll.

(Model response: 74 words)

Marker’s note: Part a needs the visual family named — a labelled drawing or diagram — and an arrow is what makes it fit a step about direction. Part b earns one mark for a number and title in the house shape (*Figure 1 — Wrapping a pallet*) and one for a caption that tells the reader what they are looking at and how to read it. The black-and-white line in the stimulus matters: the drawing has to show the low turns and the high turns without colour, so the arrow and the labels carry the difference.

Common errors: Naming a photograph, which shows what something really looks like but cannot label the direction of the walk; or writing a caption that repeats the step word for word instead of explaining the drawing.

Other fully creditable answers. Part a: a sequence of step pictures showing the low turns and the high turns, or a plan view of the pallet with a numbered arrow path — both show direction, which is the job step 4 needs.

Q20. *Command terms: write = put into words of your own; name = give the name of; explain = make the reason clear.*

a. Come and spend one Saturday morning with us — here is what the garden looks like before the working bee, and here is what it looks like two hours later.

b. Pace. She should speak at an even, unhurried pace and leave a pause before each new job. A viewer watching a recording on their own cannot ask her to slow down or say a job again, and she cannot see the viewer's face to tell whether they are still with her — so the pace and the pauses have to do the work that eye contact and a live audience do in the room.

(Model response: 106 words)

Marker's note: Part a earns the mark for a hook that fits in ten seconds and gives a viewer a reason to stay — a promise of what they will see, not a greeting or the volunteer's name. Part b earns one mark for the element named and one for the effect on a viewer watching alone.

Common errors: A hook that spends its ten seconds on a greeting and the presenter's name; or naming an element with no effect — “pace, so it sounds good”.

Other fully creditable answers. Part b: pause, tone, intonation or volume, each with its effect on a viewer who cannot ask a question; eye contact with the camera lens also works for a vlog, because the viewer can see the presenter — “looking at the lens” reads as looking at the viewer.