

Vocational Major Literacy Units 3 & 4

Chapter 6 — Literacy for advocacy: language, visual cues and text structures

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Chapter 6 Literacy for advocacy: language, visual cues and text structures — 6A

Language choices, audience and purpose

Theory

What this section covers. The first two topics of this book taught you to find, read and create organisational, informational and procedural texts. Topic 3 turns to a new family: **advocacy texts** — texts written to move people. This chapter looks at how advocacy works — through words, through pictures and through structure — and this section starts with the words.

The Unit 4 study design describes the area of study. In this book's words, students investigate, analyse and create content used to advocate — for themselves, for a product, or for a community group they choose — in a vocational or recreational setting (Unit 4, Area of Study 1).

The same area of study asks you to compare formal, traditional advocacy texts with the newer digital forms used for publicity — the sections that follow in this chapter take up those digital forms. This section keeps to the words. In this book's words, the study design says that by the end of Unit 4 you must be able to show your understanding of how language is used in advocacy, by producing a range of texts — written, visual and multimodal — that promote yourself, a product or a community group you have chosen (Unit 4, Outcome 1).

And the study design lists what you need to learn for this section — put plainly, a key knowledge point is how language choices, audience and purpose relate to one another (Unit 4, Area of Study 1 key knowledge).

You already hold two of the three pieces. Chapters 4 and 5 gave you *purpose* and *audience*. This section adds the third piece — the actual *language choices* — and shows you how the three pull each other around. Master the relationship and you can read any advocacy text like a writer, and write one like someone who knows exactly who is reading.

One rule before we start. Every document printed in this section was written for this book. The organisations, people, numbers and rules inside them are invented. Nothing in this section is a real organisational, government or business document, and nothing here is real advice.

Working definitions. The study design uses the words “advocacy” and “language choices” but it does not define them. This book therefore treats *advocacy* as publicly supporting something — using words (or pictures) to get other people to join, buy, donate, volunteer, apply, book or act; *language choices* as the particular words and word-patterns a writer picks, as distinct from the facts the text carries; *audience* as the group of people the writer had in mind while writing; and *purpose* as the job the text does. One thing makes advocacy texts their own family: their purpose always includes *moving the reader to do something*. A text that only informs is not advocating. Every question in this section can be answered on these definitions alone.

What gets advocated

The outcome statement names three targets: **yourself, a product or a community group you choose** — in a vocational or recreational setting (a work or training setting, or a club, sport, garden or community-house setting). Every advocacy text in this section pushes one of the three.

What is advocated	What the text tries to win	Where you will see it in this section
Self	Get people to see you as worth hiring, backing or believing	the Rivergum Institute graduate's story post (Questions 7–8)
A product or service	Get people to buy, use, book or come back	the Figtree Café loyalty card (Example 2), the Fresh Fields market sign (Question 4)
A community group	Get people to join, volunteer, donate, sponsor or support	the Ironbark Tool Library flyer (Example 1), the Hartley Lakes sponsorship letter (Example 3)

The target tells you what the text wants from the reader — *join, buy, sponsor, apply*. Naming the target is the first move in almost every answer in this section.

The purpose words of advocacy texts

Advocacy purposes use pushing verbs. You met purpose verbs in Chapter 4; these are the advocacy set.

Purpose word	What it means	Typical text
promote	put a thing forward so people want it	flyer, sign, social post
persuade	move a reader towards agreeing or acting	sponsorship appeal, campaign
encourage	give a reader a gentle push to try	beginners' program, workshop ad
invite	ask a reader warmly to come	open day, information night
urge	push hard, often with a time limit	safety campaign, last-call post
recruit	find new members, workers or volunteers	job ad, volunteer appeal
reassure	settle worries so a reader will act	insurance letter, fees page
build support	speak up for a cause or a group	appeal, petition, campaign post

Most advocacy texts do **two jobs at once**: they say what the thing is, *and* they move the reader. When you state a purpose, use a verb from this table — and be ready to name the second job too, the way Chapter 4 trained you to.

The language-choices toolkit

“Language choices” sounds like a big idea, but it breaks into eight things to listen for. Each row gives you the choice, what to listen for, and the same fact written two ways.

Choice	What to listen for	The same fact, two ways
Word choice	the particular words picked — plain or vivid, general or exact	“vegetables for sale” ↔ “farm-fresh veg, picked this morning”
Emotive words	words that stir a feeling — warmth, worry, pride, hope	“meals are provided” ↔ “a hot meal and a warm welcome”
Inclusive language	<i>we, our, us, together</i> — the writer counts the reader into the group	“the garden runs volunteer days” ↔ “our garden needs members like you”
Direct address	<i>you, your</i> — the writer speaks to the reader personally	“members can borrow tools” ↔ “you can borrow tools”
Tone	how the writing sounds — friendly, playful, calm, urgent, formal	“come as you are — no worries” ↔ “attendance is expected”
Formality	dressed-up wording against everyday wording	“enquiries should be directed to the office” ↔ “come and ask us”
Strength of wording	how hard the words push — certain against gentle	“join today” ↔ “you might like to join”
Positive framing	what the reader gains, instead of what they lack or lose	“keep more money in your pocket” ↔ “stop wasting money”

Tone is the same idea here as it is in spoken communication — how the message *sounds* — except that on the page, tone is built out of the other seven choices. That is why the rows above are a toolkit: formality, strength and word choice are the dials a writer turns to make a tone.

The relationship runs two ways

This section’s study-design line is about a **relationship**, and a relationship runs in both directions.

The writer’s side — audience and purpose set the dials. Before writing a word, an advocacy writer answers two questions: *who is this for?* and *what do I want them to do?* The answers decide every toolkit setting.

Audience	Purpose	Choices that tend to follow
café regulars	get them coming back	warm tone, <i>you/your</i> , short happy sentences, positive framing
local business owners	get them to sponsor	formal politeness, facts and figures, a respectful ask, a benefit for the business
teenagers	get them to come along	everyday words, energy, direct address, no office language
nervous first-timers	get them to try	reassuring tone, no jargon, small easy steps, “no pressure” words

Watch the dials move on one real case — the Hartley Lakes free Friday lunch, asking for help from three different audiences:

- to a **business**: “We invite your business to sponsor one Friday lunch each month; your support will be thanked by name in our newsletter.”
- to **local people**: “Our Friday lunch feeds neighbours doing it tough. Could you bake for one Friday this month?”
- to **teen volunteers**: “Give two hours a week, feed your neighbours, and pick up real kitchen skills.”

Same program, same facts — three different sets of language choices, because three different readers have to be moved.

The reader’s side — choices reveal audience and purpose. Run it backwards and the toolkit becomes a clue-hunt, the same hunt Chapter 4 taught you. A text thick with *you/your* was written for a reader the writer pictured *doing*

something. Heavy jargon (the insider words of a workplace or trade) means the writer expected insiders. Lots of *we/our* means the writer wants you to feel like a member already. Calm, careful wording means the writer expected a worried reader. Ask, of every advocacy text: **who do these words let in — and who do they leave out?**

Watch out. Naming a choice without a link earns no relationship mark. “The flyer uses direct address” is spotting, not explaining. The mark lives in the link: direct address *does what*, for *this* reader, for *this* purpose.

Watch out. “Everyone” is almost never the audience of an advocacy text. Advocacy picks a target reader — a flyer that speaks to everyone in particular speaks to no one. Name the group the words actually let in.

Watch out. Do not confuse the **topic** with **what is advocated**. The topic is the subject matter (“pruning”); the target is what the text pushes (a workshop — a product — to home gardeners). Purpose is a job with a pushing verb, never just the topic.

Watch out. Emotive words are not automatically a lie, and plain words are not automatically honest. Every choice is doing work. Your job is to say *what work*, for *whom*.

Answering relationship questions

Relationship answers use the three-part pattern from Chapter 4 — **claim, evidence, link**. Claim: name the choice and its effect. Evidence: quote the exact words. Link: tie them to the audience and the purpose. Two marks for *explain* means the pattern twice, or once done properly — never a quote on its own.

Sentence frames you can use in the scaffolded questions — and that still work, in your own words, in every response you write:

- “The words ‘_____’ suit an audience of _____ because they tell the reader _____.”
- “The purpose is to _____. You can hear it in the word ‘_____’, which _____.”
- “This wording does not suit _____ because _____ would expect _____.”

Strategy — the swap test. Swap a word for a plainer or colder one (“on us” becomes “provided free of charge”). If the message gets weaker, the original word was doing advocacy work — and now you can name the work it did.

Strategy — read it out loud. Tone lives in the ear. Read the sentence aloud and ask how it would feel if someone said it to you in a shop, at a counter, in a letter. Then ask which of those the reader actually needs.

Strategy — audience-first planning. When you write advocacy yourself, start with one line before any words: *audience + purpose*. Every choice you make then passes one test — does this suit *that* reader?

The command terms in this section

Command term	What it wants
state	give briefly — one clear sentence
identify	name or point out
explain	give reasons with evidence — claim, quote, link
complete	fill the blanks with exact words that fit
match	one line per pair
suggest	put forward an idea that fits the brief
rewrite	put the same facts into new wording — every fact must survive

Worked examples

Example 1 — scaffolded

Task. Ironbark Tool Library prints the flyer below to find new members.

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

Stimulus — Ironbark Tool Library: membership flyer.

IRONBARK TOOL LIBRARY — Why buy a drill you will use twice a year?

Join our tool library and borrow what you need, when you need it — up to three tools at a time, for up to a week.

Our members share more than 200 tools, from lawn mowers to tile cutters, and every tool is checked before it goes out.

You save money. You save shed space. You meet neighbours who love making things as much as you do. Membership costs less than one call-out fee — the charge a tradesperson makes just to come to your door — and joining takes five minutes.

Join us this Saturday, 9 am to 12 pm, or phone (03) 5550 1100, or email tools@ironbarklibrary.example.

- a. State the purpose of the flyer. (1 mark)
- b. Identify its intended audience. (1 mark)
- c. Explain how two language choices in the flyer show who it was written for and what it wants. (2 marks)

Working

Comment

Command terms: *state* = give briefly; *identify* = name; *explain* = give reasons with evidence. Three parts, 4 marks.

Target check: the flyer pushes a community group — the tool library itself — and it wants people to *join*. That makes it advocacy, not just information.

Plan — purpose: get local people to join the tool library and borrow from it. Purpose words: *promote*, *recruit*.

a. The purpose of the flyer is to promote Ironbark Tool Library and recruit new members — to get local people to join and borrow.

b. The intended audience is local people and households — home handymen who need a tool now and then, but not often enough to buy one.

c. Choice one: the headline question “Why buy a drill you will use twice a year?” is direct address — it puts *you* and *your* habits into the first line, and assumes a reader with a shed full of barely used tools. Choice two: “You save money. You save shed space. You meet neighbours” is positive framing — three gains for the reader, in short punchy sentences. Together they show a flyer built to move occasional home do-it-yourselfers to join.

Check: the purpose uses pushing verbs; the audience is a named group; two choices are each quoted and linked.

Step 1. Read the task first. The command terms tell you what kind of answer each part wants, and the marks tell you how much to write.

Step 2. Name what is advocated before anything else: self, a product, or a community group. The target tells you what the text wants the reader to do — here, *join*.

Step 3. Purpose is the job, not the topic. “The tool library” is the topic; “to get you to join it” is the purpose.

Step 4. For *state*, one sentence with a pushing purpose verb is enough.

Step 5. Let the text narrow the audience for you. “Why buy a drill you will use twice a year?” speaks to occasional do-it-yourselfers at home — not to builders, who already own every tool.

Step 6. For *explain*, run claim–evidence–link for each choice: name the choice, quote the exact words, then link to the audience and the purpose. Two choices, two marks.

Step 7. Check your answer against the parts and the marks before you move on.

Assembled response. a. The purpose of the flyer is to promote Ironbark Tool Library and recruit new members — to get local people to join and borrow. b. The intended audience is local people and households — home handymen who need a tool now and then, but not often enough to buy one. c. Choice one: the headline question “Why buy a drill you will use twice a year?” is direct address — it puts *you* and *your* habits into the first line, and assumes a reader with a shed full of barely used tools. Choice two: “You save money. You save shed space. You meet neighbours” is positive framing — three gains for the reader, in short punchy sentences. Together they show a flyer built to move occasional home do-it-yourselfers to join.

(Model response: 127 words)

Example 2 — scaffolded

Task. Figtree Café is starting a loyalty card. The owner has drafted the counter card but cannot choose between two closing lines.

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

Stimulus — Figtree Café: loyalty-card counter card (draft).

FIGTREE CAFÉ — Loyalty card

Buy five coffees, get your sixth free. Ask at the counter for your card.

The owner has two candidate lines for the bottom of the card:

Line 1: “Valued customers are advised that rewards are issued following the fifth beverage purchase.”

Line 2: “Your sixth coffee is on us — thanks for coming back!”

- a. State the purpose of the counter card. (1 mark)
- b. Identify its intended audience. (1 mark)

c. Choose the line that better suits the audience and the purpose, and explain your choice. (2 marks)

Working

Command terms: *state* = give briefly; *identify* = name; *choose and explain* = pick one and give reasons with evidence. Three parts, 4 marks.

Target check: the card pushes a product — the loyalty card, and the return visits behind it. The reader is being moved to *ask for a card* and *come back*.

Plan — purpose: promote the new loyalty card and encourage customers to keep coming back. Plan — audience: the café's own customers, reading the card at the counter, in a hurry.

a. The purpose of the card is to promote Figtree Café's new loyalty card and encourage customers to come back and keep buying.

b. The intended audience is the café's customers — regulars and walk-ins who buy coffee at the counter.

Line 1, read aloud: "Valued customers are advised that rewards are issued following the fifth beverage purchase" — dressed-up office wording: *advised, issued, following, beverage, purchase*. Line 2, read aloud: "Your sixth coffee is on us — thanks for coming back!" — café wording: *your, on us, thanks*. Swap test: changing Line 2 into Line 1's words kills the warmth; the warmth was doing the work.

c. Line 2 suits the audience and purpose better. It uses direct address — "Your sixth coffee" — so the reward feels personal, and warm positive framing, "on us — thanks for coming back!", which sounds like the café thanking a regular, exactly the feeling that brings people back. Line 1's formal wording ("Valued customers are advised", "rewards are issued") reads like a bank notice; a customer in a queue would not stop to read it, and it thanks nobody.

Check: purpose stated with pushing verbs; audience named as a group; Line 2 chosen, with quoted choices linked to audience and purpose, and Line 1's mismatch named.

Assembled response. **a.** The purpose of the card is to promote Figtree Café's new loyalty card and encourage customers to come back and keep buying. **b.** The intended audience is the café's customers — regulars and walk-ins who buy coffee at the counter. **c.** Line 2 suits the audience and purpose better. It uses direct address — "Your sixth coffee" — so the reward feels personal, and warm positive framing, "on us — thanks for coming back!", which sounds like the café thanking a regular, exactly the feeling that brings people back. Line 1's formal wording ("Valued customers are advised", "rewards are issued") reads like a bank notice; a customer in a queue would not stop to read it, and it thanks nobody.

(Model response: 117 words)

Comment

Step 1. Read the task first. Part **c** is a choosing task: your answer must name a line *and* justify it — a choice with no reasons earns nothing.

Step 2. Name what is advocated. A loyalty card is a product-push: its whole job is to turn a one-off buyer into a regular.

Step 3. Fix purpose and audience before judging the lines. The setting matters: this text is read standing up, mid-queue, in seconds.

Step 4. For *state*, one sentence with pushing purpose verbs — promote, encourage — is enough.

Step 5. Name the audience as a group. "Everyone in Figtree" is too wide: only people who actually buy coffee can use the card.

Step 6. Use the read-aloud and swap-test strategies on both lines before you choose. Formality is a toolkit dial, and the two lines sit at opposite ends of it.

Step 7. For *explain*, claim–evidence–link: name the better line, quote its choices, link each to the audience (hurried customers) and the purpose (come back). Then say what the rejected line gets wrong — a choosing answer is stronger with both sides.

Step 8. Check your answer against the parts and the marks before you move on.

Example 3 — unscaffolded

Task. Hartley Lakes Community House sends the letter below to local businesses.

- a. State the purpose of the letter. (1 mark)
- b. Identify its intended audience. (1 mark)
- c. Explain how two language choices in the letter suit that audience and purpose. (4 marks)

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

Stimulus — Hartley Lakes Community House: sponsorship letter.

Hartley Lakes Community House

18 Elm Street, Hartley Lakes · (03) 5550 6100 · sponsor@hartleylakes.example

Tuesday 6 October 2026

Dear Local Business Owner,

Every Friday, our community house serves a free hot lunch to neighbours who are doing it tough. The program runs entirely on donated food and volunteer hands.

We are writing to ask whether your business would sponsor one Friday lunch each month. A sponsorship of \$250 covers the ingredients for a month of Friday lunches, and we will thank your business by name in our monthly newsletter and on our front-of-house noticeboard.

We would welcome the chance to talk with you about how a partnership could work for both of us.

Yours sincerely,

The Coordinator

Hartley Lakes Community House

Model response.

- a. The purpose of the letter is to persuade local businesses to sponsor the free Friday lunch program — to raise money and support for a community group.
- b. The intended audience is the owners and managers of local businesses around Hartley Lakes — readers who can commit their business's money.
- c. The first choice is formal politeness: the letter opens with an address block, a date, “Dear Local Business Owner” and closes “Yours sincerely”, and the ask itself is worded as a question — “We are writing to ask whether your business would sponsor one Friday lunch each month.” Business readers do not know the community house personally, so the letter's manners do the work that familiarity would do in a café: the ask is respectful, never a demand, which keeps a cold reader friendly.

The second choice is facts paired with a benefit for the reader. “Runs entirely on donated food and volunteer hands” gives the reason the money is genuinely needed, and “\$250 covers the ingredients for a month of Friday lunches” makes the ask exact, so a business can judge it in one reading. Then “we will thank your business by name in our monthly newsletter” and “a partnership could work for both of us” show what the business gets back. A business reader weighs cost against benefit before saying yes, and the letter supplies both sides of that weighing in plain, checkable words.

(Model response: 235 words)

Takeaway: a formal advocacy letter earns its ask — manners first, then facts, then the reader's own benefit. Warmth alone will not move a business, but coldness will not either: “we would welcome the chance” keeps a human voice inside the formal dress.

Example 4 — unscaffolded

Task. You volunteer at Northvale Community House. The coordinator asks you to draft a letter to local businesses requesting a sponsorship for the community pantry's new fridge. Your first draft is below.

- a. Identify the intended audience of the draft letter. (1 mark)

b. Explain why two language choices in the draft do not suit that audience. (4 marks)

c. Rewrite one sentence of the draft so that it suits the audience, keeping its facts. (1 mark)

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

Stimulus — Northvale Community House: draft sponsorship appeal (your first attempt).

Hey!

So our community pantry is doing AMAZING things — free food for neighbours, no forms, no questions — and honestly, we are super keen to get a proper fridge so nothing goes to waste.

We reckon your business could totally help us out here. It is not much, like \$800, and you would be a legend.

Anyway, hit us up if you are interested!

Cheers!

Model response.

a. The intended audience is the owners and managers of local businesses — readers who can commit their business's money to the pantry fridge.

b. The first choice that fails is the friend-to-friend register: “Hey!” opens the letter, “Cheers!” closes it, and “hit us up if you are interested” asks for an \$800 sponsorship the way you would ask a mate for a lift. Business readers who have never met the writer receive a money ask dressed as a text message, so the letter reads as not serious — and the pantry's real work, “free food for neighbours, no forms, no questions”, gets lost because the letter will not straighten up long enough to present it.

The second choice that fails is the belittling of the ask: “We reckon your business could totally help us out here. It is not much, like \$800, and you would be a legend.” “Reckon”, “totally” and “like” are casual fillers that weaken every word around them; “it is not much” tells a business its \$800 is trivial, which insults the very commitment being requested; and “you would be a legend” assumes a friendship that does not exist. A business asked for money expects a respectful, factual ask it can weigh — this draft gives it slang and flattery instead.

c. Rewritten sentence: “Northvale Community House respectfully requests a sponsorship of \$800 to purchase a fridge for our free community pantry, where neighbours in need take food without forms or questions.”

(Model response: 243 words)

Takeaway: mismatch, not warmth, is the failure here. The same pantry facts in polite, business-shaped words — a proper greeting, an exact figure, a reason — make the identical ask land. When the audience changes, the dials move with it.

Practice questions

Scaffolded

Question 1 (3 marks)

Read the poster below.

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

Stimulus — Bellwater Public Library: Summer Reading Challenge poster.

BELLWATER PUBLIC LIBRARY — Summer Reading Challenge

Can you read for 20 minutes a day, every day of summer?

Sign up at the front desk from Monday 7 December 2026, and track your days on your challenge card.

Every reader who finishes wins a certificate — and one reader from each week wins a book hamper!

Bring the whole family: kids, teens and grown-ups all have their own track.

a. Complete the sentence. (1 mark)

The purpose of the poster is to _____ local families to _____ in the Summer Reading Challenge.

b. Identify the poster's intended audience. (1 mark)

c. Complete the claim–evidence–link sentence. (1 mark)

The words “Bring the whole family” suit this audience because they tell _____ that _____.

Question 2 (4 marks)

Match each language choice (1–4) with the job it usually does (A–D). One line per pair.

1. direct address — *you, your*
2. inclusive language — *we, our, together*
3. emotive words — *struggling, thrilled, a warm welcome*
4. jargon — the insider words of a workplace or trade

A. marks the text as belonging to insiders who share those words
B. stirs a feeling, so the reader cares
C. speaks to the reader personally, so the message feels like theirs
D. counts the reader into the group

Question 3 (4 marks)

Read the flyer below.

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

Stimulus — Muddy Boots Community Garden: workshop flyer.

Grow your own veg — free hands-on workshop

Saturday 14 November 2026, 10 am · Muddy Boots Community Garden, corner of Pool Street and Railway Parade

Ever wanted to grow your own food but did not know where to start? Our friendly gardeners will show you how, with your own hands in the soil.

No experience needed. No membership needed. Just bring a friend and your enthusiasm!

Free morning tea for everyone who comes along.

Word box: direct address · inclusive language · emotive words · a formal tone

a. State the purpose of the flyer. (1 mark)

b. Complete the sentences, choosing two labels from the word box. (2 marks)

The words “your own hands in the soil” and “bring a friend” speak straight to the reader — this is _____. The words “Our friendly gardeners” count the reader into the garden’s circle — this is _____.

c. Complete the claim–evidence–link sentence. (1 mark)

The words “No experience needed” suit an audience of _____ because they remove _____.

Question 4 (4 marks)

Read the market-stall sign below.

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

Stimulus — Fresh Fields Produce: market-stall sign.

Perfectly imperfect veg — half price!

Crooked carrots, cheeky potatoes, tomatoes in every shape. They taste exactly the same, and they cost you half as much.

Grown two streets away. Picked this morning. Gone by lunchtime — so grab a bag!

a. Identify the tone of the sign. Choose one: *playful* · *formal* · *alarmed* · *cold*. (1 mark)

b. Complete the sentence. (1 mark)

The words “Grown two streets away” suit market shoppers because they promise vegetables that are _____.

c. Explain how the sign’s word choice helps its purpose. (2 marks)

Question 5 (4 marks)

Read the two job ads below.

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus — Westline Logistics: two job ads.

Ad 1: “Experienced HC and MC (heavy-vehicle licence) drivers wanted: competitive rates, modern fleet, steady week-on-week work. Immediate starts for licence-holders with two or more years in a depot environment. Phone (03) 5550 4400.”

Ad 2: “Finish school this year and love being on the move? Start a paid traineeship with Westline Logistics — we will train you, mentor you, and put you behind the wheel of a career. No experience needed. Apply online today.”

a. Match each ad with its intended audience. (2 marks)

Audience A: young people leaving school this year. Audience B: trained drivers who already work in the industry.

b. Explain how one language choice in Ad 2 shows it was written for school leavers. Use the frame if you wish: “The words ‘_____’ suit school leavers because _____.” (2 marks)

Question 6 (4 marks)

Four advocacy messages appear below. For each one, identify what is advocated — choose from the box. Labels may be used more than once.

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus — four advocacy messages.

1. “My forklift ticket, eighteen months in a warehouse, and a reference to match — I am ready for my next team.”

2. “Figtree Café loyalty card: your sixth coffee is on us.”

3. “Muddy Boots Community Garden needs four more volunteers for our Saturday planting day.”

4. “Hartley Lakes Community House invites local businesses to sponsor a Friday lunch.”

Box: self · a product · a community group

Unscaffolded

Question 7 (4 marks)

Read the social media post below.

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

Stimulus — Rivergum Institute: graduate story (social media post).

From the shop floor to the front office — my story

Twelve months ago I was stacking shelves and wondering what was next. Then I walked into Rivergum Institute’s retail course.

I was nervous on day one. By week three I was practising stocktakes (counts of shop stock) on the computer. By month six I was running a mock store with my class.

Last week I started as a team leader at a hardware store — my first salaried job.

If I can do this, you can. Rivergum’s next intake starts in February. Come to an info night, or just walk in and ask.

— a Rivergum graduate

a. State two purposes this post does at once. (2 marks)

b. Explain how the writer’s own voice — the first-person story — suits the post’s audience. (2 marks)

Question 8 (3 marks)

Re-read the stimulus for Question 7, the Rivergum Institute graduate story.

- a. Identify one emotive phrase in the post. (1 mark)
- b. Explain how that phrase helps the post's purpose. (2 marks)

Question 9 (4 marks)

Read the campaign post below.

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

Stimulus — Peakside Fitness: “Strong Start” campaign post.

New to the gym? Start strong, start kind.

Strong Start is our free four-week program for first-timers. No grunting, no weights thrown, no showing off.

A coach stays with your small group the whole way, and every session is built around what your body can do today.

Walk in any weekday this month and ask for a Strong Start chat — no booking, no sales pitch, no pressure. Or phone (03) 5550 5500, or email start@peakside.example.

- a. State the purpose of the post. (1 mark)
- b. Identify its intended audience. (1 mark)
- c. Explain how the campaign's tone suits that audience. (2 marks)

Question 10 (4 marks)

Read the letter below.

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

Stimulus — Wattle Range Insurance: storm-season letter to policyholders.

Getting ready for storm season — a calm guide for your home

Dear policyholder,

Storm season is here. Most storm damage to homes is small, and most of it is preventable with an afternoon's work.

This weekend, take twenty minutes to: clear your gutters; tie down or put away loose items in the yard; and check that your outdoor settings are stored or anchored.

If a storm does damage your home, we are here. Your policy's storm cover is unchanged this year, and our claims team is ready to help.

Wattle Range Insurance — steady hands in bad weather.

- a. Identify the letter's tone. Choose one: *alarmed* · *calm and reassuring* · *playful* · *formal and cold*. (1 mark)
- b. Explain why a calm tone suits the letter's purpose better than an alarmed tone would. (2 marks)
- c. Identify what the letter wants its readers to do. (1 mark)

Question 11 (4 marks)

Read the draft post below.

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

Stimulus — Eastvale Community House: draft social media post for a new youth night.

Notice regarding the commencement of youth activities

Patrons of Eastvale Community House, 12 Verity Street, are hereby advised that supervised recreational facilities will be made available to persons aged 12–17 on Thursday evenings, commencing 12 November 2026.

Attendance is free of charge. Enquiries should be directed to the front desk during business hours.

- a. Identify the post’s intended audience. (1 mark)
- b. Explain why the draft’s wording might fail to reach that audience. (2 marks)
- c. Suggest one change that would make the post suit its audience better. (1 mark)

Question 12 (4 marks)

Read the two candidate headings below.

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

Stimulus — Cedar Grove Garden Centre: two candidate headings for a pruning workshop flyer.

Heading A: “Correct pruning technique for deciduous (winter-leaf-dropping) plants — principles and practice”

Heading B: “Give your roses their best spring ever!”

The workshop itself is a friendly two-hour session for home gardeners, run at the centre on Sunday 9 August 2026.

- a. Identify which heading better suits the workshop’s actual audience. (1 mark)
- b. Explain your answer, using language choices from both headings. (2 marks)
- c. Explain which audience Heading A would suit better. (1 mark)

Question 13 (4 marks)

Read the trade-sale flyer below.

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

Stimulus — Greenfield Garden Supplies: trade-sale flyer.

TRADE DAYS — 15% off all lines (every product), this Thursday and Friday

Landscape contractors and maintenance crews: stock up before spring.

Full pallets of 25 L tubestock (young plants in small tubes), bulk mulch by the cubic metre, and irrigation fittings — all at trade pricing.

Show your Greenfield trade card at the counter. No retail sales on trade days.

- a. Identify the flyer’s intended audience. (1 mark)
- b. Explain why trade words such as “pallets”, “tubestock” and “trade pricing” work for this audience. (2 marks)
- c. Explain why the line “No retail sales on trade days” would not work for a home-gardener audience. (1 mark)

Question 14 (4 marks)

Read the poster plan below.

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

Stimulus — Coastal Family Medical Centre: flu-vaccination poster plan.

Poster plan — free flu vaccinations, from Monday 9 November 2026

Audience for this poster: our own patients — busy working families who already book online with us.

Job of the poster: get more of those families to book a quick flu-vaccination visit.

Candidate slogans:

A — “Influenza immunisation: reducing community transmission (the spread of disease)”

B — “Fifteen minutes, walk in, done — book your family’s free flu shot online”

C — “Flu is serious. Families everywhere are at risk.”

- a. Identify the audience the plan names for the poster. (1 mark)
- b. Choose the slogan that best suits that audience and purpose, and explain your choice using its language features. (2 marks)
- c. Explain one situation in which slogan A would be the right choice instead. (1 mark)

Question 15 (4 marks)

Re-read the stimulus for Example 1, the Ironbark Tool Library membership flyer.

- a. The flyer uses *our* and *we* throughout. Explain what those inclusive words do for the reader. (2 marks)
- b. Identify one place where the flyer switches to *you* or *your*, and explain why the switch matters. (2 marks)

Question 16 (4 marks)

Read the draft post below.

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

Stimulus — Bellwater Buses: draft social media post (not yet published).

Commencing Monday 16 November 2026, additional afternoon services shall operate for the benefit of secondary school students. The service is expected to be busy; students are advised to await the 3:20 pm service at the designated stop outside each school gate.

- a. Explain why the draft’s wording does not suit its intended audience. (2 marks)
- b. Rewrite the draft post so that it suits its audience, keeping all of its facts. (2 marks)

Question 17 (4 marks)

Re-read the stimulus for Example 2, the Figtree Café loyalty-card counter card.

Explain how the card’s language choices work together for its audience and purpose. Your answer must cover:

- what the card is for, and who it speaks to
- at least three language choices, quoted
- how those choices work *together* — what they make the reader feel or do

Write about 100 words. (4 marks)

Question 18 (6 marks)

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

Ellison Grove Neighbourhood Centre runs a free after-school homework club for primary-school children: friendly volunteers, quiet tables, and a snack provided. It runs every Tuesday and Thursday, 3:30–5:00 pm, during school terms, at the centre. No booking is needed. The coordinator wants a short social media post that promotes the club to **parents and carers** in the neighbourhood.

a. Write the post. It must:

- name the club and say what it offers
- speak directly to parents and carers
- give the key facts — when, where, free, snack, no booking
- end with a clear action for the reader

(4 marks — one for each point)

b. Explain two language choices you made, and how each suits the audience and purpose. (2 marks)

Write about 150 words in total.

Answers

Q1. Complete (1) + identify (1) + complete (1). **a.** ; **b.** <families in the Bellwater area — children, teens and the adults who read with them>. **c.** Blanks: ; <everyone in the household has their own track — the challenge is not only for kids>.

Q2. Match (4). 1—C; 2—D; 3—B; 4—A.

Q3. State (1) + complete (2) + complete (1). **a.** . **b.** ; **c.** <nervous beginners — people who have never gardened>; <the worry that stops a first-timer coming (being a beginner / needing experience)>.

Q4. Identify (1) + complete (1) + explain (2). **a.** . **b.** <local and freshly picked — grown nearby, not travelled far>. **c.** Route: purpose = <sell today's odd-shaped vegetables quickly, at half price> + quoted choices <“crooked carrots, cheeky potatoes”>; “Gone by lunchtime — so grab a bag!”> + link <playful naming turns the flaw into a joke and a bargain; urgency and direct address push market shoppers to buy today>. See Fully-worked solutions.

Q5. Match (2) + explain (2). **a.** Ad 1—B; Ad 2—A. **b.** Route: quoted choice from Ad 2 <“Finish school this year and love being on the move?” / “we will train you, mentor you” / “No experience needed”> + link <it assumes no skills and no licence yet, and promises training — exactly what a first-job reader needs to hear>. See Fully-worked solutions.

Q6. Identify (4). 1 — ; 2 — ; 3 — ; 4 — .

Q7. State (2) + explain (2). **a.** <promote Rivergum Institute's retail course — recruit the next intake>; <tell the graduate's own story to show readers that someone like them can change their path (advocacy for self and the course together)>. **b.** Route: first-person voice <“I was nervous on day one”> + link <a real person's story beats a brochure's claims — would-be students see themselves in it, and “If I can do this, you can” turns the story into a direct invitation>. See Fully-worked solutions.

Q8. Identify (1) + explain (2). **a.** <“wondering what was next” / “I was nervous on day one” / “my first salaried job”>. **b.** Route: the phrase names a feeling + link <readers who already feel it recognise themselves, the course reads as the way out, and the post's recruiting purpose is served>. See Fully-worked solutions.

Q9. State (1) + identify (1) + explain (2). **a.** . **b.** <adults new to gyms — nervous first-timers>. **c.** Route: tone = <calm, kind, reassuring> + quoted evidence <“start kind”; “no grunting, no weights thrown”; “no booking, no sales pitch, no pressure”; “what your body can do today”> + link <the tone answers the fears that keep first-timers away, so they actually walk in>. See Fully-worked solutions.

Q10. Identify (1) + explain (2) + identify (1). **a.** . **b.** Route: two-part purpose <get policyholders to prepare; keep them trusting the insurer> + calm evidence <“Most storm damage [...] is small”; “we are here”; “steady hands in bad weather”> + link <an alarmed tone frightens readers off or breeds distrust; calm wording keeps them reading, acting and staying insured>. **c.** <the weekend checklist: clear gutters; tie down or put away loose items; store or anchor outdoor settings>.

Q11. Identify (1) + explain (2) + suggest (1). **a.** <local young people aged 12–17 — teenagers>. **b.** Route: quoted evidence <“hereby advised”; “commencement”; “persons”; “Enquiries should be directed”> + link <office-formal wording with no “you” and no energy reads like paperwork for adults — teens scroll past>. **c.** <a teen-directed rewrite that keeps the facts — e.g. a title like “Thursdays are yours! Free youth night at Eastvale, from 12 November”> (any sensible change).

Q12. Identify (1) + explain (2) + explain (1). **a.** . **b.** Route: A's choices <“Correct pruning technique”; “deciduous”; “principles and practice”> + link <technical, noun-heavy — sounds like training for professionals, not a friendly session> + B's choices <“your roses”; “best spring ever!”> + link . **c.** <a professional or expert audience — gardening-certificate students, working gardeners, serious growers who want technical depth promised up front>.

Q13. Identify (1) + explain (2) + explain (1). **a.** <Greenfield's trade customers — landscape contractors and maintenance crews who hold a trade card>. **b.** Route: + quoted words <“pallets”; “tubestock”; “trade pricing”; “all lines”> + link <insiders know instantly what is offered and how it is sold; the words mark the flyer as theirs and save explaining>. **c.** <“retail” is trade-talk for selling to the general public — home gardeners may not realise the line excludes them, or may feel shut out by wording they cannot read>.

Q14. *Identify (1) + choose and explain (2) + explain (1).* **a.** <the centre’s own patients — busy working families who already book online>. **b.** + Route: <plain, quick, factual — “Fifteen minutes, walk in, done” answers a busy family’s real question; “book your family’s free flu shot online” matches the plan’s note that these families already book online; direct address “your family’s”>. **c.** <a technical or professional audience — a workplace health-and-safety notice, a page for medical staff, a government immunisation document — where formal precision is expected>.

Q15. *Explain (2) + identify and explain (2).* **a.** Route: effect + quoted evidence <“our tool library”; “Our members share”; “Join us this Saturday”> + link <membership feels like belonging, and belonging does part of the persuading>. **b.** <the headline “Why buy a drill you will use twice a year?” / “You save money. You save shed space.”> + <direct address turns the library’s story into the reader’s own gains — the reader is pictured doing and saving, which pushes them towards joining>.

Q16. *Explain (2) + rewrite (2).* **a.** Route: audience <secondary school students, reading on phones> + quoted evidence <“Commencing”; “shall operate”; “students are advised”; “designated stop”> + link <official, passive wording with no “you” — students scroll past or cannot decode it quickly; the news stays buried>. **b.** <a student-directed rewrite that keeps every fact: from Monday 16 November 2026; the 3:20 pm service; the stop outside the school gate>. See Fully-worked solutions.

Q17. *Extended response (4).* Route: ; ; <three quoted choices, each linked>; <how they work together — what they make the reader feel or do>. About 100 words. See Fully-worked solutions for the model.

Q18. *Create and explain (6).* Route: the post covers ; ; <gives the key facts — when, where, free, snack, no booking>; (4 marks); plus (2 marks). About 150 words in total. See Fully-worked solutions for the model.

Fully-worked solutions

Question 1

Complete (1): fill both blanks with words that fit. *Identify (1):* name the audience as a group. *Complete (1):* fill both blanks in the claim–evidence–link sentence.

Model response. **a.** The purpose of the poster is to **encourage** local families to **join** in the Summer Reading Challenge. **b.** The intended audience is families in the Bellwater area — children, teens and the adults who read with them — the library’s local community. **c.** The words “Bring the whole family” suit this audience because they tell **parents and carers reading the poster that everyone in the household has their own track — the challenge is not only for kids.**

(Model response: 76 words)

Common errors: answering part **a** with the topic (“the poster is about reading”); naming only “kids” in part **b** when the poster’s own words — “kids, teens and grown-ups” — widen the audience to the whole household.

Question 2

Match (4): one line per pair.

Model response. 1—C; 2—D; 3—B; 4—A.

(Model response: 4 words)

Marker’s note: direct address speaks to the reader personally, so the message feels like theirs (C); inclusive language counts the reader into the group (D); emotive words stir a feeling so the reader cares (B); jargon marks the text as belonging to insiders who share those words (A).

Question 3

State (1): give the purpose briefly, with a pushing verb. *Complete (2):* one word-box label per blank. *Complete (1):* fill both blanks in the claim–evidence–link sentence.

Model response. a. The purpose of the flyer is to promote the free “Grow your own veg” workshop and encourage local people to come along. **b.** The words “your own hands in the soil” and “bring a friend” speak straight to the reader — this is **direct address**. The words “Our friendly gardeners” count the reader into the garden’s circle — this is **inclusive language**. **c.** The words “No experience needed” suit an audience of **nervous beginners** — **people who have never gardened** because they remove **the worry that would otherwise keep a first-timer at home: the fear of being the only one who does not know how**.

(Model response: 103 words)

Common errors: choosing “emotive words” for the first blank — “your own hands” is not a feeling word, it is the writer speaking *to* the reader; writing an audience of “everyone who likes plants” in part **c** instead of the beginners the line “No experience needed” actually lets in.

Question 4

Identify (1): name the tone from the list. *Complete (1):* fill the blank. *Explain (2):* claim, quote, link.

Model response. a. The tone of the sign is **playful**. **b.** The words “Grown two streets away” suit market shoppers because they promise vegetables that are **local and freshly picked** — **food that has not travelled far**. **c.** The sign’s purpose is to sell the day’s odd-shaped vegetables quickly, at half price, and its word choice does exactly that work. “Crooked carrots, cheeky potatoes” turns the vegetables’ looks into a joke, so buying “imperfect” food feels like fun rather than settling for less — positive framing at stall level. Then “Gone by lunchtime — so grab a bag!” adds urgency and a direct instruction, and market shoppers, who are already in a buying mood, are told the bargain will not wait.

(Model response: 116 words)

Common errors: choosing “alarmed” or “cold” for tone because of “Gone by lunchtime” — the exclamation and the joke names keep the whole sign playful; in part **c**, listing quoted words with no link to the purpose of selling *today*.

Question 5

Match (2): one line per pair. *Explain (2):* claim, quote, link.

Model response. a. Ad 1—B (trained drivers already working in the industry); Ad 2—A (young people leaving school this year). **b.** Ad 2’s opening question — “Finish school this year and love being on the move?” — speaks directly to readers who are still at school and have no job yet, so the ad announces within four words who it is for. The promise “we will train you, mentor you” then suits that audience exactly: it assumes no skills and no licence, and tells school leavers that the training is what the job gives *them*. Ad 1, by contrast, assumes licences and two years of depot experience — words that only an insider reader holds.

(Model response: 110 words)

Marker’s note: other fully creditable choices for part **b** include “No experience needed” (removes the first-job reader’s biggest fear) and “behind the wheel of a career” (playful positive framing that turns a job into a future). Any quoted Ad 2 choice linked to school-leaver readers earns the marks.

Question 6

Identify (4): one label per message, from the box.

Model response. 1 — **self**; 2 — **a product**; 3 — **a community group**; 4 — **a community group**.

(Model response: 13 words)

Marker's note: message 1 advocates the writer — a job pitch built from their own ticket, experience and reference (self). Message 2 pushes the café's loyalty card — a service, with the reader's gain up front (a product). Messages 3 and 4 push groups: a garden seeking volunteers, and a community house seeking sponsors.

Question 7

State (2): two purposes, briefly. *Explain (2):* claim, quote, link.

Model response. a. The post does two purposes at once: it promotes Rivergum Institute's retail course to recruit the next intake of students, and it tells the graduate's own story to show that someone like the reader can change their path — advocacy for the course and for the writer at the same time. **b.** The first-person voice suits would-be students because it speaks from inside their own position. "I was nervous on day one" tells a reader who is nervous *now* that the writer was too — reassurance a course brochure cannot give, because a brochure speaks *for* the institute while this voice speaks *as one of them*. The story then hands the reader the invitation directly: "If I can do this, you can." The graduate's own experience becomes the course's best evidence.

(Model response: 130 words)

Common errors: naming only the recruiting purpose in part **a** — the self-advocacy job (the story as proof for people like the reader) is the second mark; in part **b**, praising the story ("it is inspiring") without linking the first-person voice to the audience's own doubts.

Question 8

Identify (1): name one emotive phrase. *Explain (2):* claim, quote, link.

Model response. a. "Wondering what was next" (also creditable: "I was nervous on day one", "my first salaried job"). **b.** "Wondering what was next" names the stuck, flat feeling a shelf-stacker knows. A reader who has felt that way recognises themselves in the post — and once readers feel known, the course reads as the way out of the feeling, not just another advertisement. The emotive phrase does persuasive work that plain facts ("a twelve-month retail course") cannot: it turns the post into a story the reader is already standing inside.

(Model response: 88 words)

Marker's note: the explain mark needs the *effect on the reader* tied to the purpose (recruiting students) — identifying the feeling alone is the identify mark, not the explain mark.

Question 9

State (1): give the purpose with a pushing verb. *Identify (1):* name the audience as a group. *Explain (2):* claim, quote, link.

Model response. a. The purpose of the post is to encourage first-time gym-goers to try Peakside Fitness through the free Strong Start program. **b.** The intended audience is adults who have never joined a gym — nervous first-timers who picture gyms as loud, hard and judgemental. **c.** The campaign’s tone is calm and kind, and that is exactly what suits this audience. “Start strong, start kind” promises gentleness in four words; “no grunting, no weights thrown, no showing off” names the very things first-timers fear and rules them out one by one; and “no booking, no sales pitch, no pressure” removes the last worry — being sold to. A hard, pumping tone (“push past your limits!”) might suit seasoned trainers, but it would keep this audience away. The reassuring tone does the recruiting.

(Model response: 129 words)

Common errors: naming the audience as “people who want to get fit” — too wide; the post’s own words (“New to the gym?”, “first-timers”) narrow it to beginners. In part **c**, listing the kind phrases without saying what fear each one answers.

Question 10

Identify (1): name the tone from the list. *Explain (2):* claim, quote, link. *Identify (1):* name the wanted action.

Model response. a. The letter’s tone is **calm and reassuring**. **b.** The letter has a two-part purpose: get policyholders to prepare their homes, and keep them trusting their insurer. A calm tone serves both. “Most storm damage to homes is small” lowers panic so readers keep reading instead of switching off, and the checklist then gives them small, doable actions. “If a storm does damage your home, we are here” and the sign-off “steady hands in bad weather” promise steady support. An alarmed tone (“storm season could destroy your home!”) might grab attention, but fear pushes policyholders towards distrust — and a frightened customer starts shopping for a new insurer, which is the last thing the letter is for. **c.** The letter wants readers to do the weekend checklist: clear the gutters, tie down or put away loose items in the yard, and store or anchor outdoor settings.

(Model response: 145 words)

Marker’s note: other fully creditable evidence for part **b** includes “take twenty minutes” (small, manageable ask) and “Your policy’s storm cover is unchanged this year” (settles a money worry before it starts).

Question 11

Identify (1): name the audience as a group. *Explain (2):* claim, quote, link. *Suggest (1):* one change that fits the brief.

Model response. a. The intended audience is local young people aged 12–17 — teenagers. **b.** The wording is office-formal and never speaks to a teenager as a person. “Patrons [...] are hereby advised”, “commencement” and “persons aged 12–17” belong in a council notice to adults, not in an invitation to a youth night — a teen scrolling a feed reads past words that sound like paperwork. And nothing is addressed to the reader: there is no “you” anywhere, no energy, and no hint that the night will be any fun. The post describes the service *at* its audience instead of talking *to* it. **c.** One change: replace the title with teen-directed wording — for example, “Thursdays are yours! Free youth night at Eastvale — games, music and food, every Thursday from 12 November.”

(Model response: 126 words)

Marker’s note: other fully creditable changes for part **c**: switch “persons aged 12–17” to “if you are 12–17”; replace “Enquiries should be directed to the front desk” with “Just turn up — or message us if you have questions”; cut “hereby advised” and “commencement” entirely. Any change that turns the wording towards teen readers, keeping the facts, earns the mark.

Common errors: suggesting a visual change (“add a photo”) — this section marks language choices; a change of picture does not answer the question.

Question 12

Identify (1): name one heading. *Explain (2):* claim, quote, link. *Explain (1):* name and justify a different audience.

Model response. a. Heading B suits the workshop’s actual audience better. **b.** Heading A’s wording is technical and noun-heavy: “Correct pruning technique for deciduous plants — principles and practice” sounds like training for people paid to garden, and its formality makes a friendly two-hour session look like an exam. Heading B speaks the home gardener’s language instead: “your roses” puts the reader’s own garden into the line by direct address, and “best spring ever!” frames pruning as a treat rather than a task — positive framing with energy. For the workshop the centre actually runs, B’s everyday warmth matches the room; A’s textbook register would scare off the very beginners the session welcomes. **c.** Heading A would suit an expert audience better — gardening-certificate students, working gardeners, or serious growers who want technical depth promised up front.

(Model response: 132 words)

Common errors: choosing Heading A because pruning *is* technical — the question asks what suits the *stated* audience (a friendly session for home gardeners), not what suits the subject.

Question 13

Identify (1): name the audience as a group. *Explain (2):* claim, quote, link. *Explain (1):* claim and link.

Model response. a. The intended audience is Greenfield’s trade customers — landscape contractors and maintenance crews who hold a Greenfield trade card. **b.** The trade words work because this audience shares them. “Pallets”, “tubestock”, “all lines” and “trade pricing” are everyday words on the job, so readers know instantly what is offered and how it is sold; the flyer needs no explanations and wastes no space. Shared workplace language also does a quieter job: it marks the flyer as insiders’ material, which tells trade readers the prices are for them — not for the general public — and confirms the writer speaks their trade. **c.** “No retail sales on trade days” would not work for home gardeners because “retail” is itself trade-talk, meaning sales to the general public; a home-gardener reader might not decode the line at all, or might read the whole flyer as a notice shutting them out, and feel unwelcome rather than invited.

(Model response: 151 words)

Marker’s note: part **b** draws on the insiders-and-outsiders idea this book introduced with organisational language — jargon suits a text when every intended reader is an insider.

Question 14

Identify (1): name the audience. *Choose and explain (2):* name a slogan and justify it with language features. *Explain (1):* name and justify a different audience.

Model response. a. The audience the plan names is the centre’s own patients — busy working families who already book online with the centre. **b.** Slogan B suits that audience best. It is plain, quick and factual: “Fifteen minutes, walk in, done” answers a busy family’s real question — how long will this take us? — and “book your family’s free flu shot online” matches the plan’s own note that these families already book online, so the call to action lands where they already are. Its direct address, “your family’s”, speaks to the patient personally. Slogan A’s technical wording (“Influenza immunisation”, “community transmission”) is cold and expert, and slogan C’s alarmed tone (“Flu is serious”) may worry readers but never tells them what to do next. **c.** Slogan A would be the right choice for a technical audience — a workplace health-and-safety notice, a page for medical staff, or a government immunisation document — where formal precision is expected and readers trust exact terminology.

(Model response: 157 words)

Common errors: choosing slogan C because flu *is* serious — the task asks what suits *this audience and purpose*, not what is truest; a frightened busy parent with no next step does not book.

Question 15

Explain (2): claim, quote, link. *Identify and explain (2):* name a switch, then claim, quote, link.

Model response. a. The inclusive words count the reader into the library before the reader has joined anything. “Our members share more than 200 tools” quietly offers the reader a place inside that *our*, and “Join us this Saturday” is an invitation into a group rather than a sales pitch. For an audience weighing up a membership, belonging does part of the persuading: the flyer is selling being one of *us*, not merely borrowing tools. **b.** The switch comes in the headline — “Why buy a drill you will use twice a year?” — and again in “You save money. You save shed space.” Direct address turns the library’s story into the reader’s own arithmetic: the question pictures the reader’s barely used drill, and the two “You save” sentences put the gains in the reader’s pocket and shed. *Our* builds the group; *you* hands the benefit to the reader personally and pushes them towards the Saturday door.

(Model response: 153 words)

Marker’s note: other fully creditable identifications for part **b** include “borrow what you need, when you need it” and “neighbours who love making things as much as you do” — any *you/your* instance, linked to the reader’s own gain.

Question 16

Explain (2): claim, quote, link. *Rewrite (2):* same facts, new wording — every fact must survive.

Model response. a. The draft is aimed at secondary school students, but its wording was dressed for a transport-department file. “Commencing”, “shall operate” and “the designated stop” are official words, and “students are advised to await” is passive — nobody ever says *you*. A student reading on a phone outside school would scroll past the register, or struggle to pull the news (a new 3:20 pm bus from Monday 16 November, at the school gate) out of wording built for officials. The facts a student needs are all present and all buried. **b.** Rewritten post: “New after-school bus! From Monday 16 November, catch the 3:20 pm bus at your school gate. It will be popular, so give yourself room — and tell your friends.” The rewrite keeps every fact — the date, the 3:20 pm service, the stop at the school gate and the busy-service warning — and speaks to students directly in phone-sized sentences.

(Model response: 149 words)

Marker’s note: other fully creditable rewrites keep all the facts and change the register — for example, “School’s out, bus is on: the new 3:20 pm service starts Monday 16 November, from the stop at your school gate. Expect it to fill up fast!” A rewrite that drops a fact (the date, the time, or the stop) loses the second mark.

Question 17

Extended response (4): one mark for the purpose stated with a pushing verb; one for the audience named as a group; two for three quoted choices explained as working together.

Model response. The card’s purpose is to promote the new loyalty card and get customers to keep coming back; its audience is the café’s own customers — regulars and walk-ins reading at the counter, in a hurry. The choices work together for exactly that reader. “Buy five coffees, get your sixth free” is short, plain wording a queue can take in two seconds. “Your sixth coffee” speaks to each customer directly, so the reward feels personal rather than company-wide. And “on us — thanks for coming back!” adds a warm, grateful tone that sounds like the café talking, not a head office. Cold formal wording would inform customers; these choices thank them and invite them back — which is the whole job of a loyalty card.

(Model response: 121 words)

Common errors: three quotes with three separate mini-links but no *together* — the fourth mark needs the choices combined (plain + personal + warm = a two-second read that feels like a thank-you); describing the card’s layout or visuals, which this section does not mark.

Question 18

Create and explain (6): four marks for the post’s cover points — it names the club and its offer; it speaks directly to parents and carers; it gives the key facts (when, where, free, snack, no booking); it ends with a clear action. Two marks for two named language choices, each linked to audience and purpose.

Model response. a. The post: “Free homework club at Ellison Grove — Tuesdays and Thursdays after school. Is maths homework causing tears at your kitchen table? You are not alone. Drop your primary-school child into our free homework club at Ellison Grove Neighbourhood Centre: friendly volunteers, quiet tables, and a snack provided. Every Tuesday and Thursday, 3:30–5:00 pm, during school terms. No booking and no cost — just come along, or phone the centre with questions.” **b.** Choice one: the opening question — “Is maths homework causing tears at your kitchen table?” — uses direct address and an emotive picture of a scene parents live every week, and “You are not alone” reassures without shaming anyone, which suits parents who may feel embarrassed to ask for help. Choice two: positive framing that removes barriers — “free”, “a snack provided”, “No booking and no cost — just come along” — answers the two worries a busy, budget-tight parent has before the post has finished being read, so the purpose (send your child along) meets no obstacles.

(Model response: 166 words)

Marker’s note: other fully creditable posts differ in wording but keep the four cover points; creditworthy choices for part **b** include inclusive language (“our club”, “our volunteers”), a warm tone, plain facts in short lines, or a direct call to action (“just come along”) — each named, quoted from the student’s own post, and linked to parents/carers and the promoting purpose.

Common errors: writing the post *at children* (“Bring your homework!”) — the plan’s audience is the parents and carers who decide; part **b** naming choices that are not actually in the student’s own post.

Chapter 6 Literacy for advocacy: language, visual cues and text structures — 6B

The impact of visual cues and presentation in influencing an audience

Theory

In Chapter 5 you worked on the making side of visuals: choosing charts, diagrams and images that carry information clearly. This section turns you around to face the audience. When a text is built to influence people — to promote a product, to advocate for a cause, or to promote you — the pictures, colours, fonts and layout are not decoration. They do persuasive work of their own. This section teaches you to name that work and explain its impact.

The study design sets the focus — in this book’s words, a key knowledge point covers the impact that visual cues and presentation have when a text sets out to influence an audience (Unit 4, Area of Study 1 key knowledge).

It also describes the texts you will meet. In this book’s words: students read, discuss and analyse texts that try to influence an audience, and create texts that advocate for themselves, for a product or for a community group they choose (Unit 4, Area of Study 1).

So this section works with three kinds of advocacy text. **Advocacy** means publicly supporting something. An advocacy text asks its audience to move — to donate, to buy, to attend, to hire, or to change their mind. The three kinds are texts that promote:

- **yourself** — a job profile, a personal pitch (Stimulus E);
- **a product** — an advertisement, a food-van post, a store banner (Stimuli B, D, K);
- **a community group or cause** — a campaign poster, a donation appeal (Stimuli A, C, F, G, I).

Working definitions. The study design uses the words “visual cues”, “presentation” and “impact”, but it does not define them. This book therefore treats a *visual cue* as anything in a text that carries meaning through the eye rather than through words — images, colour, size, placement, fonts, layout, white space, logos, icons and symbols; *presentation* as the way the whole text is arranged and delivered — its format, its design quality and the surface it appears on; and *impact* as the effect those choices have on an audience — what the audience notices, feels, believes and does. Every question in this section can be answered on these definitions alone.

Two more words you will need. A **promotional** text promotes: it pushes a product, an event or an idea towards the audience. A **multimodal** text combines modes — words with images, or words with images and sound or movement. Almost every text in this section is multimodal, and that is the point: the words carry part of the message, and the visuals carry the rest.

One rule before we start

Every organisation, person, poster, post, webpage and chart in this section was created for this book. None of them is real, and any resemblance to a real business or group is accidental. Each stimulus also carries its own note where it first appears.

This book is text-only, so each visual is described in a bracketed [Visual: ...] specification. Read the specification the way you would look at a real design: every detail in it — every colour, size and position — is a choice somebody made, and every choice is something you can analyse.

Why visual cues hit first

A poster on a noticeboard gets about two seconds from most people who walk past. A social media post gets less: the thumb keeps moving unless something stops it. In that short window, the words have barely been read — but the visuals have already landed.

This is not magic; it is how reading works. Pictures, colour and layout are taken in at a glance, while sentences take time. So the visual cues do three jobs before the words get their turn:

1. **They direct attention.** The biggest, brightest, most contrasting item is seen first. Layout decides the order in which everything else is seen.

2. **They create feeling.** A photograph of a face, a warm colour, a crowded page or a calm one — each puts the audience into a mood before a single claim is read.
3. **They build or damage trust.** A clean, careful design signals a real, organised sender. A sloppy or shouty one raises doubt.

An influential text — one that aims to change what people think or do — uses all three jobs on purpose. Your task in this section is to spot the purpose behind each choice and explain its impact.

The cues and their usual impacts

Learn this table as your toolkit. The middle column gives you the metalanguage — the specialised names for the parts of a design — and the right column gives the impacts you can argue for.

Visual cue	What it is	Usual impact on an audience
Image or photograph	Any picture — a photo, a drawing, a product shot	Real people create warmth and trust; a product photo shows what is actually offered; a scene lets the audience imagine themselves there
Colour	The set of colours used (the <i>palette</i>), and how strongly they differ (<i>contrast</i>)	Colours carry feeling — cool blues feel calm or cold, warm reds and oranges feel energetic; one bright colour among quiet colours pulls the eye straight to it
Size and emphasis	How big something is, and what makes it stand out — bold type, capitals, a bright shape	The biggest, boldest item is read as the most important; emphasis tells the audience what to notice first
Layout and placement	Where each part sits on the page or screen	Readers in Australia usually start top-left and travel down; a layout that puts the key items on that path gets them seen; a call to action placed at the end of the path catches the reader who is ready to act
White space	The empty areas around and between the parts of a design	Generous white space feels calm, organised and confident; too little feels cluttered, loud and cheap
Fonts and lettering	The style of the letters — plain or fancy, bold or thin, neat or hand-drawn	Lettering carries tone: fonts with small “feet” on the letters (serif fonts) feel formal; rounded, hand-drawn fonts feel playful; one clear font feels professional
Logo	The small, fixed image that identifies an organisation	Creates recognition: after a few sightings, the audience knows who is speaking before they read a word, and recognition builds trust
Icons and symbols	Simple pictures that stand for a thing or an action — a glove, an arrow, a cup	Read faster than words and work across languages; useful when the audience is in a hurry or is still learning English
Charts and displayed numbers	Statistics given a visual form — bars, lines, progress bars	Make a claim look like evidence, and add a feeling of movement — but a visual can also make weak numbers look strong (see the Watch out below)
Faces and where they look	Whether a photograph shows a face,	Faces stop readers and create

Visual cue	What it is and where the face is looking	Usual impact on an audience
		feeling; when a person in a photo looks towards a button or a date, the audience's eyes follow

Watch out. Describing is not explaining. “The poster has a photo of volunteers” describes; on its own it earns nothing. The mark lives in the second sentence: “so the audience can picture themselves there and the event feels friendly and real.” Every answer in this section needs the full chain: cue → choice → effect → purpose.

Watch out. Colour is not a fixed code. Green often travels with environment and health messages, but the impact of a colour always depends on the audience, the purpose and the colours around it. “Green means nature” on its own earns nothing. “The greens and blues match the foreshore the group protects, so the poster feels like the place it speaks for” earns the mark.

Watch out. Visuals can make weak numbers look strong. A chart whose vertical axis does not start at zero can turn a small rise into a dramatic one; an emotional photograph can create feelings that the facts do not support. This section asks you to explain how presentation influences what an audience believes. A later section of this chapter asks you to judge whether that influence is fair.

Presentation: the whole package

Presentation is bigger than any single cue. It covers the format (an A3 poster, a square phone post, a long thin web banner), the design quality (careful or careless), and the surface the text appears on (a noticeboard at the football club, a feed on a phone, a shop window).

The same message, presented differently, has a different impact. A boot advertisement with one large photo on a calm white page reads as confident and honest; the same boot in a page covered with starbursts and capitals reads as desperate. Example 2 in this section puts two versions of one advertisement side by side so you can see this happen.

Format matters too. A square post with one strong image is built for a phone screen, where the thumb decides in under a second. A3 poster on a noticeboard is read from a metre away, standing up, possibly in the rain — so it needs one big hook, not a paragraph. When the format fits the surface, the message arrives; when it does not, the audience never sees the point.

The four-step answer routine

Strategy. Every impact question in this section is answered with the same four steps.

1. **Name the cue.** “The photograph...”, “The orange button...”, “The white space...”
2. **Describe the choice.** What exactly did the designer do? “...shows six volunteers of different ages, smiling at the camera...”
3. **Explain the effect.** What does the audience notice, feel, believe or do? “...so the audience can picture themselves in the group and the work feels friendly, not technical...”
4. **Link to the purpose.** “...which supports the poster’s purpose of getting new volunteers to sign up.”

Keep this sentence frame until the routine is automatic:

“The _____ (cue) _____ (choice), so the audience _____ (effect). This supports the text’s purpose of _____ (purpose).”

Strategy. The five-second test. When you meet any advocacy text, look at it for five seconds — no longer — then look away and answer three questions: What did I notice first? What did I feel? What was I being asked to do? Your three answers are already the skeleton of an impact response. The rest of the work is naming the cues that caused each one.

What your answers are marked on

- You **name the actual cue** in metalanguage — colour, contrast, layout, emphasis, white space — not “the picture stuff”.
- Every cue comes with **the choice**: what exactly the designer did, evidenced by a detail from the text or the [Visual] specification.

- Every choice comes with **the effect** on the audience — notices, feels, believes or does.
- The effect is **tied to the purpose and audience** of the text, not left as a general rule.
- In comparison tasks, every point **actually contrasts** — a sentence that is equally true of both versions earns nothing.

Worked examples

The four examples use Stimuli A–D. The first six practice questions return to these same stimuli, so work through the examples carefully — they teach the routine the questions test. Examples 1 and 2 walk you through the routine step by step; Examples 3 and 4 are clean model responses.

Example 1 — scaffolded

Task. Read Stimulus A. **a.** State what the poster is promoting and who it is aimed at. (2 marks) **b.** Identify two visual cues and explain the impact of each on the audience. (4 marks) **c.** Explain why the designer made the sign-up button the only bright orange shape on the poster. (2 marks)

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

Stimulus A — Seahollow Foreshore Friends: dune-planting-day poster (description).

[Visual: an A3 portrait poster. The top third is a photograph: six volunteers of mixed ages, in gumboots and gloves, smiling at the camera; one holds a small seedling. Behind them, a sand dune with patches of new grass.]

Below the photograph, a headline in large bold white letters on a dark green band: “Give a Saturday to the dunes.”

The middle of the poster carries three plain lines: “Dune planting day · Saturday 7 November 2026 · 9:00 am–12:00 noon · Seahollow foreshore car park.”

Bottom left: the group’s logo — a circle containing a wave and a tuft of grass — with the words “Seahollow Foreshore Friends” and “volunteers@seahollowfriends.example.org”.

Bottom right: a bright orange button-shaped panel with the words “Scan to sign up” above a QR code.

Colours used throughout: dark green, sand beige, sea blue — and orange, once.

Working	Comment
Plan. The task has three parts: (a) says what is promoted and to whom, (b) needs two cues, each with a full impact chain, and (c) needs the orange button explained as emphasis. Everything I quote comes from the [Visual] specification.	Step 1 — plan before you write. One answer per part, and every explanation must end at an effect on the audience. Parts (b) and (c) are both “explain”, so both need the four-step chain.

(a) Promoting: the poster promotes a dune planting day — a volunteer working bee run by Seahollow Foreshore Friends on Saturday 7 November 2026 at the foreshore car park.

Step 2 — “what is it promoting” is answered from the headline and the event lines. Give the event and the group; one clean sentence.

(a) Audience: it is aimed at people who live in or near Seahollow and might give a Saturday morning to the foreshore — locals with no experience needed, including families, since the photograph shows mixed ages.

Step 3 — the audience is implied, not printed, so point at the signals that reveal it: a local place name, a weekend-morning time slot, an easy task, and a photograph that shows ordinary people of mixed ages.

(b) Cue 1: the photograph of the volunteers. Six people of different ages, in gumboots and gloves, smile at the camera while one holds a seedling. The audience can picture themselves in that group: the work looks real, outdoors and friendly rather than technical or hard, which lowers the worry that stops new volunteers signing up.

Step 4 — cue, choice, effect, purpose — all four steps in one answer. The choice is specific (“mixed ages”, “smiling at the camera”), and the effect is about the audience’s feelings and actions, not about the photo’s content.

(b) Cue 2: the colour palette — dark green, sand beige and sea blue. These are the colours of the foreshore itself: dune grass, sand and ocean. The poster feels like the place it speaks for, so the group reads as genuine and local, and the cause feels concrete rather than abstract.

Step 5 — same chain again. Notice the effect is tied to this audience and purpose, not a general rule about green: the palette works because it matches this foreshore.

(c) The orange “Scan to sign up” button is the only warm, bright shape on a poster of greens, beiges and blues. The contrast makes the eye go straight to it, so a reader who already likes what they see knows exactly what to do next — and signing up takes one scan instead of a phone call or a form.

Step 6 — this is an emphasis effect: one contrasting colour directs attention to the call to action — the part of a text that tells the audience what to do next. The chain is contrast → attention → easy action.

Check. Part (a): event, group and audience with signals. Part (b): two cues, each with choice, effect and purpose. Part (c): orange explained as contrast → attention → action. All 8 marks are covered.

Step 7 — tick off every part before moving on. A cue named without an effect earns half the available marks; an effect with no cue named earns none.

Example 2 — scaffolded

Task. Read Stimulus B. **a.** Identify two presentation differences between the two versions. (2 marks) **b.** Explain how the photograph in Version 2 influences a tradesperson passing the noticeboard in a hurry. (2 marks) **c.** Version 1 puts its price in a red starburst that says “LOW PRICE!”; Version 2 states “\$149 · free fitting” in plain small letters. Explain how each treatment influences the audience’s trust. (2 marks)

Note: this example uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus B — Steelbark Workwear: two versions of the same advertisement (descriptions).

Both versions advertise the same boot, from the same store, at the same price. They are printed at half-page size for the noticeboard outside the Seahollow hardware store.

Version 1. [Visual: a crowded half-page on a bright yellow background. Seven lines of text in three different fonts, two of them in ALL CAPITALS. A small photograph of the work boot, about the size of a thumbnail, sits in the bottom corner. Six red starburst shapes say “NEW!”, “SALE!”, “WOW!”, “LOW PRICE!”, “BUY NOW!” and “STEELBARK!”. There is no empty space anywhere on the page.]

Version 2. [Visual: a clean half-page with a white background. One large photograph fills the top two-thirds: a scuffed steel-capped work boot standing on a wooden workbench beside a coil of rope. Below it, one line in a plain bold font: “Steelbark Titan boot — built for the site.” Under that, in smaller plain letters: “\$149 · free fitting at any Steelbark store”. Bottom right: the Steelbark logo and “steelbarkworkwear.example.com.au”.]

Plan. One advertisement, two presentations. Part (a) wants two differences, (b) wants the Version 2 photo explained for a hurried reader, (c) wants two price treatments compared for trust. The words are nearly the same in both versions, so every answer lives in the presentation.

(a) Difference 1 — white space. Version 1 fills every gap with text and starbursts; Version 2 leaves a plain white background around one photograph and two short lines. The crowded page gives the eye nowhere to rest, while the open page can be taken in within a couple of seconds.

(a) Difference 2 — the photograph. Version 1 shrinks the boot to a thumbnail in a corner; Version 2 makes it the top two-thirds of the page, and chooses a scuffed boot on a workbench rather than a shiny new one. In Version 2 the product is the hero, and the scuffs say it has done real work.

(b) The photograph does its work before any words are read. A tradesperson in a hurry sees a scuffed steel-capped boot on a workbench, recognises their own job site and stops; the single bold line beneath gives the product's name, and one plain sentence gives the price and the free fitting. Because the design respects the reader's time, the hurried reader gives it time.

(c) Version 1's treatment: "LOW PRICE!" in a red starburst shouts at the reader. Shouting grabs attention, but six starbursts compete with each other, and an audience that is pushed and pressured often starts to doubt the deal — the packaging feels like something is being hidden.

(c) Version 2's treatment: "\$149 · free fitting at any Steelbark store" sits in plain, small letters under the headline. Stating the price calmly, with a real service attached, reads as honest and confident: the audience is more likely to believe the price is the price, and the store is the kind of store that stands behind its goods.

Check. Two differences named with both sides; the photo answered as recognition → attention → message; both price treatments answered with a trust effect. All 6 marks covered.

Example 3 — unscaffolded

Task. Read Stimulus C. Explain how three presentation choices influence the audience to donate. (6 marks)

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

Stimulus C — Windward Street Neighbourhood Aid: winter appeal poster (description).

[Visual: an A3 portrait poster, mostly dark blue. In the centre is a photograph taken at night: an older man in a thin jacket sits on a bus-shelter bench, his hands wrapped around a cup of soup, steam rising from it. He is not looking at the camera. A volunteer in a beanie, half out of the frame at the left, pours the soup

Step 1 — before writing, sort the two designs in one line each: Version 1 is crowded and loud; Version 2 is open and calm. Every part draws on that contrast.

Step 2 — white space is the empty area around and between the parts of a design. It is a cue in its own right: too little feels cluttered and pushy; enough feels calm and confident. Name it as the difference, then give the impact of each side.

Step 3 — size tells the audience what matters, and the choice of image speaks to the audience: a scuffed boot on a workbench is the tradesperson's own world. One difference, both sides stated.

Step 4 — "in a hurry" is in the task, so the answer must show how the design behaves at a glance: recognition first, then the minimum of reading. The chain is recognition → attention held → message received.

Step 5 — for the trust half of (c), give each treatment its own effect. Volume is not automatically bad; the problem here is the excess and the pressure, which read as desperation.

Step 6 — same feature, opposite treatment, different impact: pressure versus confidence. That contrast is the whole lesson of this example.

Step 7 — in comparison tasks, check every point actually contrasts. A sentence that is equally true of both versions earns nothing.

from a large flask. The photograph is warm-toned — yellows and oranges from a streetlight — against the cold blue of the poster.]

Below the photograph, in white letters: “Winter is coming. Nobody should face it alone.”

Beneath that, three short lines: “Your donation buys hot meals, warm blankets and a friendly welcome at Windward Street Neighbourhood Aid.”

A thin progress bar near the bottom is filled about two-thirds of the way and is labelled: “Winter Appeal: \$5,240 raised of \$8,000”.

Bottom right: “Donate at give@windwardaid.example.org or call 5555 0173”. The organisation’s logo — a simple lantern shape — sits beside the contact details. The appeal closes Friday 28 May 2027.

Model response:

The photograph does the first work. It shows a real moment — a volunteer pouring soup for a man waiting at a night bus stop — so the audience meets one person instead of a statistic. The thin jacket and the steam from the cup make the cold physical, and because the man is not posing for the camera the scene feels true rather than staged. Feeling comes before arguing: a moved audience is an audience that is ready to give.

The colours do the second job. The poster is mostly cold dark blue, but the photograph is warm — yellows and oranges from a streetlight. That contrast sets the charity’s warmth against winter’s cold, so the audience can see, before reading a word, exactly what the donation buys: warmth in a cold place.

The progress bar does the third. It sits about two-thirds full, with the donate email and phone number placed right beside it. A part-filled bar says the goal is within reach and that other people have already given, so one more gift looks decisive rather than hopeless — and because the contact details are exactly where the eye has landed, acting on that feeling takes seconds, not a search.

The three choices work as a relay: the photograph makes the need feel real, the colour contrast makes the charity’s answer visible, and the progress bar makes acting feel possible and easy. (*Model response: 231 words*)

Takeaway: a donation appeal’s visuals run a relay — the photograph makes it real, the colour makes it felt, and the progress bar makes action possible. Explain each leg, then name the hand-off.

Example 4 — unscaffolded

Task. Read Stimulus D. Identify the visual cues in the post and explain how each one helps the pizza van attract customers on its first night in town. (5 marks)

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

Stimulus D — Pepperbox Pizza Van: social media post (description).

[Visual: a square post. The entire background is a close-up photograph: a wood-fired pizza with a charred crust on a timber board, a hand pulling away a slice, melted cheese stretching between the slice and the pie. The image is bright and warm-toned.]

Across the top, in a chunky hand-painted style font, cream letters read: “We’ve parked in Bellwater!”

A plain dark-red band across the bottom carries cream text: “From Friday 6 November · every Friday 5:00 pm–9:00 pm · Bellwater foreshore car park.”

Small logo in the bottom-right corner: a red takeaway box shaped like a pepperbox, its lid opening as a pizza slice.

Caption below the post: “First 20 pizzas half price. Tell a neighbour!”

Model response:

The first cue is the photograph, which fills the whole post. A close-up of stretching cheese and a charred crust shows the product at its best and creates appetite immediately, so a scrolling viewer knows what is being sold before reading a single word. On a phone, the image is the headline.

The lettering is the second cue. The chunky, hand-painted cream font reads as friendly and homemade rather than corporate, which suits a single van asking a town to give it a try: the audience is being invited by neighbours, not advertised at by a chain.

The third is the bottom band: plain dark red with cream text, carrying only the essentials — from when, what time, where. The strong contrast keeps the details readable on a small bright screen, and the single band means nobody has to hunt for the time and place.

The small logo in the corner gives the van a face to recognise. A customer who enjoyed the first Friday will spot the pepperbox box next week without reading anything — recognition is what turns one visit into a habit.

Each cue answers one question the scrolling audience asks, in the order they ask it: what is this (the photograph), who is it from (the font and the logo), when and where (the band). The presentation answers all three in under five seconds, which is exactly the time a feed allows. (*Model response: 234 words*)

Takeaway: in a feed, the image is the headline. Walk the cues in the order the audience meets them, and end every cue at an effect.

Practice questions

Scaffolded

Question 1 (6 marks)

Read Stimulus A (Example 1) again.

- Identify two visual cues in the bottom half of the poster. 2 marks
- Complete this sentence frame about the headline. You may use the frame as it is: “The headline is printed in ____ on ____, so a person walking past ____.” 2 marks
- Explain how the layout of the poster guides a reader’s eye from the photograph down to the event details. You may use this sentence frame: “The reader looks first at ____, then at ____, because ____.” 2 marks

Question 2 (5 marks)

Read Stimulus B (Example 2) again.

- Match each presentation feature of Version 2 (1–3) with its most likely effect (A–C). Write your answers as pairs, like 1—C. One mark for each correct pair. 3 marks

Feature (Version 2)	Effect
1. One large photograph on a plain white background	A. The price feels honest, so the advertisement feels trustworthy.
2. The price in small, plain letters under the headline	B. The whole advertisement can be read in about two seconds.
3. A single bold font, with plenty of white space around every line	C. The reader’s eye lands on the product straight away.

- Steelbark sells to tradespeople. State which version better suits that audience and give one reason connected to its presentation. You may use this sentence frame: “Version ____ suits the audience better because ____.” 2 marks

Question 3 (4 marks)

Read Stimulus C (Example 3) again.

- The poster is mostly cold dark blue, but the photograph is warm-toned. Explain how this contrast influences the audience. You may use this sentence frame: “The cold blue makes the audience feel ____, while the warm photograph shows ____, so ____.” 2 marks
- Locate the two ways to donate, and explain why the designer placed them beside the progress bar. 2 marks

Question 4 (4 marks)

Read Stimulus D (Example 4) again.

- a. Identify two visual cues in the post. 2 marks
- b. Complete this sentence frame about the photograph: “The photograph fills the whole post, so a person scrolling past ____ and ____.” 2 marks

Question 5 (4 marks)

Stimulus E — Milo’s online job profile (description).

Milo Tran, 19, is looking for hospitality work. His profile on a job site looks like this:

[Visual: a profile page. The banner across the top is a tidy photograph of a café counter with an espresso machine, shot straight on in soft morning light. The profile photograph, circular, shows Milo in a pressed white shirt and a plain apron, smiling at the camera against an uncluttered background. Under his name, a bold headline: “Milo Tran — ready for work: hospitality all-rounder”. Below, three short skill lines, each with a small cup icon beside it. On the right, a bright green button: “Message Milo”.]

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

Promoting yourself is one of the three kinds of advocacy this section works with: here, the audience is a potential employer.

- a. Identify two presentation choices Milo has made. 2 marks
- b. Explain how the profile photograph influences a potential employer. You may use this sentence frame: “The photograph shows Milo ____, which tells an employer that he is ____.” 2 marks

Question 6 (4 marks)

Stimulus F — Seahollow Foreshore Friends: fundraising webpage (extract).

The webpage has a large heading, “Replant the dunes”, with a horizontal progress bar below it. The bar is filled about seven-tenths of the way in dark green. The text beside the bar reads:

“\$4,300 raised of our \$6,000 goal — thank you! Only \$1,700 to go. Every \$20 buys and plants one dune-grass kit.”

Below the bar, a row of twelve small round photographs shows donors, each labelled with a first name only: “Nell”, “Oscar”, “Pearl”, and nine more.

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

- a. Calculate the percentage of the goal that has been raised so far. Show your working, and give your answer as a percentage correct to the nearest whole number. 2 marks
- b. Explain how the progress bar influences a new visitor to the page. You may use this sentence frame: “The bar shows ____, so a new visitor feels ____.” 2 marks

Unscaffolded

Question 7 (3 marks)

Read Stimulus A (Example 1) again. Explain how the poster’s colour palette — dark green, sand beige, sea blue, with orange used once — supports the group’s purpose with this audience. 3 marks

Question 8 (4 marks)

Read Stimulus B (Example 2) again.

- a. Identify two ways the presentation of Version 2 builds the audience's trust. 2 marks
- b. Explain why Version 1's six red starbursts make it less likely that a reader will stay with the advertisement long enough to find the price. 2 marks

Question 9 (4 marks)

Stimulus G — Windward Street Neighbourhood Aid: two draft posters for the monthly community dinner (descriptions).

The aid group runs a free community dinner on the first Thursday of every month. Two volunteers each drafted a poster for it.

Version 1. [Visual: black text on white paper, every line the same size, no image, no colour, no logo: "Community dinner. First Thursday of every month. 6:00 pm. Windward Street Neighbourhood Aid hall. Free."]

Version 2. [Visual: the headline "Community dinner — everyone's welcome" in a warm red, set over a photograph of a long table where people of mixed ages pass bowls of food and laugh together; the light in the photograph is warm yellow. The lantern logo sits in one corner. A green band across the bottom reads: "First Thursday of every month · 6:00 pm · free · just turn up".]

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

- a. Identify two visual cues that Version 2 has and Version 1 does not. 2 marks
- b. Explain how one of those cues influences a person who feels nervous about attending the dinner alone for the first time. 2 marks

Question 10 (3 marks)

Stimulus H — a fundraising group's mid-year report: bar chart (description).

[Visual: a bar chart titled "Donations have tripled!". Three bars stand side by side, labelled March (\$4,600), April (\$4,800) and May (\$5,000). The vertical axis starts at \$4,400 instead of zero, so the May bar stands about three times as tall as the March bar.]

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 how the presentation of this chart makes the growth in donations look far bigger than it is. 2 marks
- b. State one check a careful reader should make before believing the chart's title. 1 mark

Question 11 (4 marks)

Read Stimulus D (Example 4) again.

- a. Identify two clues in the presentation — not in the words — that the post is aimed at local families and passers-by rather than at food critics. 2 marks
- b. Explain why the close-up photograph does more work than the caption for someone scrolling quickly. 2 marks

Question 12 (3 marks)

Without referring to any stimulus, state three visual cues that promotional posters commonly use, and give the typical impact of each on an audience. One mark for each cue named with its impact. 3 marks

Question 13 (4 marks)

Stimulus I — Seahollow Foreshore Friends: clean-up-day information sign (description).

At the entry to a beach clean-up day, volunteers meet a sign carrying four large symbols and no words at all: [Icon: a work glove] [Icon: a person bending to pick up litter with a grabber tool] [Icon: a water bottle] [Icon: an arrow pointing towards a flagged area]. Each symbol is a simple black shape on its own white tile with rounded corners.

The Seahollow area includes families who have recently arrived in Australia and are still learning English.

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 the symbol that tells volunteers where to go. 1 mark
- b. Explain how the symbols-only presentation influences volunteers who are still learning English. 2 marks
- c. State one risk of using symbols without any words, and suggest how the presentation could reduce that risk. 1 mark

Question 14 (3 marks)

Stimulus J — two heading samples (descriptions).

Sample 1. [Visual: the words “Annual General Meeting” in a plain serif font — the kind with small feet on the letters — evenly spaced, dark blue on white.]

Sample 2. [Visual: the words “School Holiday Fun Day” in a rounded, bouncy, hand-drawn font; each word is a different bright colour (pink, orange, turquoise), and a small doodle of a balloon follows the word “Day”.]

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

- a. Explain how the lettering and colours of Sample 2 influence a family audience. 2 marks
- b. State why the presentation of Sample 1 suits a formal meeting notice. 1 mark

Question 15 (4 marks)

Read Stimulus F (Question 6) again.

- a. Each \$20 donated buys and plants one dune-grass kit. Calculate how many more kits the remaining money could fund. Show your working, and give your answer as an exact whole number. 2 marks
- b. The page could simply have stated the amount raised. Explain how the wording “Only \$1,700 to go”, placed beside the part-filled bar, influences donors differently. 2 marks

Question 16 (4 marks)

Stimulus K — Steelbark Workwear: website banner (description).

[Visual: a long, thin banner across the top of the Steelbark website. The background is pale grey. The product image — a hi-vis vest, also greyish — is small, about the height of the banner, placed at the far left edge and half cut off. The text, at the right, reads “Steelbark hi-vis range now in store” in thin light-grey letters about 4 mm high. There is no logo, no button and no colour anywhere in the banner.]

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 weaknesses in this banner’s presentation. 2 marks
- b. Choose one of your weaknesses and explain its impact on a viewer. 2 marks

Question 17 (4 marks)

Read Stimulus E (Question 5) again.

- a.** Explain how the banner photograph — the café counter, rather than, say, a beach selfie — influences a potential employer. 2 marks
- b.** State one change to the presentation of the profile that would strengthen it for hospitality work, and explain its likely impact. 2 marks

Question 18 (4 marks)

Seahollow Junior Football Club wants more girls to join next season. The committee has two photograph options for the registration poster:

Photo 1. [Visual: a boys' match at night under floodlights — an action shot, the ball mid-air, players in full sprint.]

Photo 2. [Visual: a group of about ten girls at an evening training session, laughing through a water break; two hold footballs under one arm, and the goals and a gum tree are visible behind them.]

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

- a.** Recommend which photograph better supports the club's aim, and give two reasons connected to presentation and audience. 3 marks
- b.** State one presentation feature the club should keep the same on every poster it puts up this season, and explain how that influences the audience. 1 mark

Answers

Q1. Identify (2); complete (2); explain (2). a. Any two bottom-half cues: the circular logo (wave and grass tuft); the orange “Scan to sign up” button with its QR code; the email line. b. “large bold white letters ... on a dark green band ... can read it from metres away and knows in one second what the poster is about”. c. Reading path: faces in the photograph → headline band → event lines → orange button; size, faces and contrast pull the eye down that path, which ends where the reader can act. See the fully-worked solutions for the models.

Q2. Match (3); state + reason (2). a. 1—C, 2—A, 3—B. b. Version 2 — one presentation reason: the workbench photograph speaks a tradesperson’s world; the calm layout reads in two seconds; the plain price looks honest. See the fully-worked solutions for the model.

Q3. Explain (2); locate + explain (2). a. Cold blue = winter and isolation; warm photograph = human kindness; the contrast shows what the charity adds, so the audience feels the gap and wants to close it. b. give@windwardaid.example.org and 5555 0173; placed beside the bar so the urge to act meets the means to act in one place. See the fully-worked solutions for the models.

Q4. Identify (2); complete (2). a. Any two: full-post close-up photograph; chunky hand-painted cream font; dark-red bottom band with cream text; the corner logo. b. “...stops scrolling, feels hungry, and knows what is being sold without reading a word.” See the fully-worked solutions for the models.

Q5. Identify (2); explain (2). a. Any two: circular profile photo in shirt and apron; café-counter banner; bold “ready for work” headline; bright green “Message Milo” button; cup icons beside the skills. b. Work clothes + smile + eye contact → reads as friendly, presentable and ready to face customers. See the fully-worked solutions for the model.

Q6. Calculate (2); explain (2). a. Route: $4,300 \div 6,000 \times 100 = 71.66\ldots\% \rightarrow 72\%$ (nearest whole number), working shown. b. The bar shows most of the goal already reached → a gift feels decisive, the effort feels like it is moving, and the visitor joins something that is working. See the fully-worked solutions for the models.

Q7. Explain (3). The palette is the foreshore itself (grass, sand, sea) → the group reads as local and genuine; the single orange accent carries energy to the one place action happens; together they make an easy, practical invitation rather than a corporate pitch. See the fully-worked solutions for the model.

Q8. Identify (2); explain (2). a. Any two: plain honest price; one large real photograph (scuffs = proof of use); white space and a single font = professional finish; logo and website. b. Six starbursts compete, so no reading path survives; the eye cannot settle, pressure replaces interest, and a hurried reader skips the page. See the fully-worked solutions for the models.

Q9. Identify (2); explain (2). a. Any two: the photograph of real people at a long table; colour (warm red headline, yellow light, green band); the larger headline; the lantern logo. b. Example route — the photograph: mixed ages laughing together → a nervous first-timer sees belonging before reading a word, and the scene answers the fear of sitting alone. See the fully-worked solutions for the models.

Q10. Explain (2); state (1). a. The axis starts at \$4,400, so the bars show only the small differences above it: the May bar stands about three times the March bar, while the real rise is \$400 on \$4,600 — three times \$4,600 would be \$13,800. The title then tells the audience what to conclude. b. Any one: check the axis starts at zero; read the actual figures printed on the chart; calculate the real change. See the fully-worked solutions for the model.

Q11. Identify (2); explain (2). a. Any two: hand-painted casual font; square single-image phone format; bright warm homely photograph; the plain when-and-where band. b. Images are processed faster than any caption; appetite appeal stops the thumb; the photo shows the product itself, so the scroll-decision is made before reading. See the fully-worked solutions for the models.

Q12. State (3). Any three cue-and-impact pairs from the theory table — for example: photograph of real people → warmth and trust; single bright accent colour → the eye goes straight to the action; generous white space → calm, professional, confident; logo → recognition; icons → fast meaning across languages. See the fully-worked solutions for the model.

Q13. Identify (1); explain (2); state + suggest (1). a. The arrow pointing towards the flagged area. b. Symbols are read without English, faster than words; volunteers know what to bring, what to do and where to go without help —

included rather than embarrassed. c. Risk: a symbol can be misread (the glove: bring gloves, or collect gloves?); reduce it with one word or number under each symbol, or a greeter at the entry. See the fully-worked solutions for the models.

Q14. *Explain (2); state (1).* a. Rounded bouncy letters + bright colours + balloon doodle = play and energy; families read “fun, and it is for children like mine”. b. Serif feet, even spacing, dark blue on white = formal and orderly; it signals a properly run meeting. See the fully-worked solutions for the models.

Q15. *Calculate (2); explain (2).* a. Route: remaining = $6,000 - 4,300 = \$1,700$; $1,700 \div 20 = 85$ kits (exact whole number). b. The wording re-frames the same figure as a small, closable gap → the donor’s gift feels decisive; beside the part-filled bar it adds momentum — an invitation to finish the job, not a report about the past. See the fully-worked solutions for the models.

Q16. *Identify (2); explain (2).* a. Any two: vest small and half cut off; grey product on grey background (no contrast); text too small and thin to read; no logo; no button or call to action; no colour. b. Example route — grey on grey: the product vanishes, the viewer scrolls past, and the banner cannot create any interest at all. See the fully-worked solutions for the models.

Q17. *Explain (2); state + explain (2).* a. The banner shows a real workplace — clean, calm, straight-on — so an employer pictures Milo behind their own counter; it backs the hospitality claim with a scene instead of words. b. Any sound change + impact — for example a bold availability line (“Weekdays and weekends”) answering the employer’s first question, or a photograph of Milo serving a customer proving the skill. See the fully-worked solutions for the models.

Q18. *Recommend + 2 reasons (3); state + explain (1).* a. Photo 2 — it shows girls, the exact audience the club wants, having fun → “this club is for me”; a laughing water break reads as welcoming and safe, answering the belonging question; (Photo 1 shows boys in hard night action, which tells girls the club is already spoken for). b. The club colours and logo on every poster → recognition builds all season; families start to notice the club everywhere, and familiarity grows trust. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. *Command terms: identify = name; complete = fill the frame with accurate, specific words; explain = give reasons.*

a. Model response: two visual cues in the bottom half — the group’s circular logo (a wave and a tuft of grass in a circle, with the email line), and the bright orange “Scan to sign up” button with its QR code. (*Model response: 38 words*)

b. Model response: “The headline is printed in large bold white letters on a dark green band, so a person walking past can read it from metres away and knows in one second what the poster is asking for.” (*Model response: 36 words*)

c. Model response: the reader looks first at the photograph, because it is the biggest item on the poster and human faces pull the eye; then at the headline band directly beneath it, because white-on-green is the strongest contrast on the page; then down the middle to the event lines, and finally to the orange button in the bottom corner — the only warm bright shape, saved for last. The layout runs top to bottom like the reader’s natural path, and it ends at the action: interest (photo), message (headline), details (event lines), then the one-step sign-up. (*Model response: 93 words*)

Common errors: naming a cue in (a) that is not in the bottom half — the photograph and headline sit above the fold line; and in (c), listing parts in space order without saying what pulls the eye (size, faces, contrast).

Q2. Command terms: *match* = pair correctly; *state* = give briefly; *the reason must be connected to presentation*.

a. Model response: 1—C, 2—A, 3—B. (*Model response: 3 words*)

b. Model response: Version 2 suits the audience better because its photograph shows a scuffed steel-capped boot standing on a workbench — the tradesperson’s own world, not a studio fantasy. A builder passing the noticeboard recognises the scene in under a second and stops; the calm white page then lets them read the one bold line and the price without effort, which is exactly how a hurried person reads. (*Model response: 65 words*)

Marker’s note: in (b), the reason must be a presentation feature (image choice, layout, fonts, white space), not “Version 1 is ugly” — judgement words are not reasons.

Q3. Command terms: *explain* = give reasons; *locate* = find and name.

a. Model response: the cold dark blue makes the audience feel the winter the poster is about — long, dark and isolating — while the warm photograph shows human kindness in the middle of it: soup, steam, a volunteer leaning in. The contrast does the arguing for the charity: warmth is what the donation buys, set visibly against the cold. An audience that can see the difference between the blue and the gold can feel what giving would change, and feeling moves people towards the contact details. (*Model response: 82 words*)

b. Model response: the two ways to donate are the email address (give@windwardaid.example.org) and the phone number (5555 0173), printed bottom right beside the progress bar and the lantern logo. The designer placed them there because the progress bar is where the reader’s hope peaks — “\$5,240 of \$8,000, nearly there” — and the means to act are exactly where the eye already is. The feeling and the way to act on it are one step apart, so donating takes seconds instead of a search for details. (*Model response: 82 words*)

Q4. Command terms: *identify* = name; *complete* = fill the frame with accurate, specific words.

a. Model response: two visual cues — the close-up photograph of the pizza filling the whole post, and the chunky hand-painted cream lettering across the top. (Also creditable: the dark-red bottom band with its cream text; the pepperbox logo in the corner.) (*Model response: 38 words*)

b. Model response: “The photograph fills the whole post, so a person scrolling past stops with their thumb before they have decided to, feels hungry, and knows exactly what is being sold without reading a single word of the caption.” (*Model response: 37 words*)

Q5. Command terms: *identify* = name; *explain* = give reasons.

a. Model response: two presentation choices — the circular profile photograph showing Milo in a pressed white shirt and apron, smiling at the camera, and the banner photograph of a tidy café counter in soft morning light. (Also creditable: the bold “ready for work” headline; the bright green “Message Milo” button; the small cup icons beside each skill line.) (*Model response: 55 words*)

b. Model response: the photograph shows Milo in the clothes of the job — pressed shirt, plain apron — smiling and meeting the camera against an uncluttered background, which tells an employer that he is presentable, friendly and ready to face customers. Employers in hospitality hire an impression as much as a résumé: the image says “this is what he will look like behind my counter” before any skill line is read, and the neat background suggests the same care will show up in his work. (*Model response: 81 words*)

Common errors: describing Milo (“he is smiling”) without reaching the employer’s reading of the description (“...so an employer judges him approachable and customer-ready”). The effect must land on the audience.

Q6. Command terms: *calculate = work out, with working shown; explain = give reasons.*

a. Model response:

$4,300 \div 6,000 = 0.71666... \ 0.71666... \times 100 = 71.666...%$ Correct to the nearest whole number: **72%**.
(Model response: 13 words)

b. Model response: the bar shows that most of the goal has already been raised — about seven-tenths full — so a new visitor feels the target is within reach and that a gift now would be decisive rather than a drop in an empty bucket. The row of small donor faces beneath the bar adds a second push: people like me, named only by first name, have already given. Joining an effort that is visibly working feels safer and more worthwhile than starting one. (Model response: 80 words)

Marker's note: the instruction “correct to the nearest whole number” is part of the answer: 71.67% or 71.666...% without the final rounding step loses a mark. Working must show the division and the multiplication by 100.

Q7. Command terms: *explain = give reasons.*

a. Model response: the palette is the foreshore itself: dark green for the dune grass, sand beige for the beach, sea blue for the water. A local reader recognises the place instantly, so the group reads as part of the community rather than an outside organisation selling a cause — which matters, because the poster is asking locals for a Saturday morning, not for money. Within those quiet colours, the single orange button is the only loud note, and it sits exactly where the poster wants attention to end: the sign-up. The palette therefore does two jobs at once — it makes the group feel genuine and local, and it makes the one action stand out — both of which serve the purpose of turning residents into volunteers. (Model response: 122 words)

Marker's note: the full three marks need palette → audience/purpose links, not just colour meanings. “Green means nature” alone is a general rule; the mark lives in “the colours of this foreshore, so this group feels local to these readers”.

Q8. Command terms: *identify = name; explain = give reasons.*

a. Model response: two ways Version 2 builds trust. First, the price is stated plainly — “\$149 · free fitting at any Steelbark store” — in small calm letters, with a real service attached and nothing shouted; an audience reads a calmly stated price as an honest one. Second, the photograph shows the boot scuffed, on a workbench: the product is presented as a working tool with evidence of real use, not a glossed promise, and the generous white space around everything gives the page a professional finish that suggests an established store. (Model response: 87 words)

b. Model response: the six starbursts each claim to be the most important thing on the page, so none of them is: “NEW!” fights “SALE!”, “WOW!” fights “BUY NOW!”, and the eye has no path to follow. With three fonts and two lines of capitals added, the page offers no resting place and no order, so a reader cannot work out where to start — and a reader who cannot start, leaves. The price, the one fact a buyer actually needs, is buried in the noise; the advertisement that shouts loudest is the one least likely to be read to the end. (Model response: 98 words)

Common errors: answering (b) with “it is too crowded” and stopping. The mark needs the mechanism: competing emphasis → no reading path → reader gives up before the price.

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

a. Model response: two cues Version 2 has and Version 1 does not — the photograph of real people sharing food at a long table, and colour (the warm red headline, the yellow light in the photograph, the green bottom band). (Also creditable: the larger headline; the lantern logo.) (*Model response: 45 words*)

b. Model response: take the photograph. A person nervous about coming alone dreads an unknown room: will anyone speak to me, will I sit by myself, will I stand out? The photograph answers before any words are read — a long table, mixed ages, bowls being passed, laughter mid-sentence. The nervous reader sees themselves able to slip into an already-warm scene: there is no head table, no host to approach, just an open table with a gap in it. The green band then removes the last piece of fear — no booking, no cost, “just turn up” — so the presentation walks the reader from “could I?” to “I will”. (*Model response: 104 words*)

Other fully creditable answers: the colour route (warm red and yellow light read as welcoming against Version 1’s cold black-on-white, which feels like a notice, not an invitation); the logo route (the lantern ties the dinner to the aid group people already know, lending a familiar face to an unfamiliar room).

Q10. Command terms: *explain = give reasons; state = give briefly.*

a. Model response: the chart’s vertical axis starts at \$4,400 instead of zero, so the bars do not show the whole amounts — only the small differences above \$4,400. March stands 200 above the axis, May stands 600, and the May bar therefore looks about three times the March bar. The real change is far smaller: donations went from \$4,600 to \$5,000, a rise of \$400 — and three times \$4,600 would be \$13,800, nowhere near the May figure. The title “Donations have tripled!” then states as a fact what the truncated axis has already tricked the eye into believing, so the presentation does the exaggerating while the printed numbers stay technically true. (*Model response: 108 words*)

b. Model response: one check — look at where the vertical axis starts; if it begins above zero, the bar heights cannot be compared as multiples. (Also creditable: read the actual figures printed on the chart; calculate the real change from March to May.) (*Model response: 40 words*)

Common errors: saying the numbers in the chart are wrong — they are not; the presentation is what exaggerates. The answer must locate the trick in the axis (and the title), not accuse the data.

Q11. Command terms: *identify = name; explain = give reasons.*

a. Model response: two clues in the presentation. First, the chunky hand-painted font: lettering that looks made by hand reads as one small local business, the kind a family would try on a Friday night — a food critic’s world would be set in sleek, expensive-looking type. Second, the square single-image format with a plain band of essentials: it is built for a phone feed, where locals scroll past, not for a print review column. (Also creditable: the bright, homely close-up rather than styled restaurant photography; the friendly corner logo.) (*Model response: 86 words*)

b. Model response: a scrolling thumb moves faster than reading. The photograph is processed in well under a second — cheese stretching, crust charred — and appetite arrives before any sentence could: the viewer wants the pizza before they know the van’s name. The caption’s offer (half-price, first twenty) then lands on an audience already stopped and already hungry. If the post relied on the caption, most of the feed would never read it; the image does the stopping, the wanting and the selling, and the words only confirm the details. (*Model response: 86 words*)

Q12. Command terms: *state = give briefly; each mark needs a cue named and its impact.*

a. Model response: three cues and their impacts. A photograph of real people — creates warmth and trust, and lets the audience picture themselves in the scene. A single bright accent colour among quiet colours — pulls the eye straight to it, so it is used on the action the poster wants (a button, a date). Generous white space — makes the design feel calm, organised and confident, so the sender looks established rather than desperate. (*Model response: 70 words*)

Other fully creditable answers: any three rows of the theory table with a sound impact — size/emphasis (biggest = most important), layout (reading path to the call to action), fonts (tone: formal, playful, professional), logo (recognition builds trust), icons (fast, cross-language meaning), progress bars and charts (claims look like evidence; momentum).

Q13. *Command terms: identify = name; explain = give reasons; state = give briefly; suggest = put forward.*

a. Model response: the arrow pointing towards the flagged area. (*Model response: 7 words*)

b. Model response: the symbols carry their meaning without English: a glove says “bring or collect gloves”, a grabber says “pick up litter”, a water bottle says “there is drinking water”, an arrow says “come this way”. A volunteer still learning English reads all four in a few seconds, exactly like everyone else — they know what to bring, what they will do and where to go without asking for help or guessing at a paragraph. The presentation turns a sign that could exclude into one that includes: nobody stands at the entry wondering what the words mean while others walk past. (*Model response: 98 words*)

c. Model response: one risk — a symbol can be misread; the glove could mean “bring your own gloves” or “collect gloves here”, and a wrong guess sends a volunteer to the wrong place. The presentation could reduce the risk by adding a single word or number under each symbol (“gloves here”, “1”, “2”, “3”), or by stationing a greeter at the entry table. (*Model response: 60 words*)

Q14. *Command terms: explain = give reasons; state = give briefly.*

a. Model response: Sample 2’s lettering is rounded, bouncy and hand-drawn, with each word in a different bright colour and a balloon doodle at the end — the visual equivalent of a skipping voice. A family reading it takes in “play, energy, fun” before processing the words themselves, and children recognise an event made for them: bright, loud and un-serious. Parents draw the practical conclusion — this will be relaxed, colourful and child-friendly — which is precisely the promise a school holiday program needs to make. (*Model response: 80 words*)

b. Model response: the serif font, even spacing and dark blue on white read as formal, orderly and serious, which tells members the meeting will be run properly and the notice can be trusted as official business. (*Model response: 34 words*)

Q15. *Command terms: calculate = work out, with working shown; explain = give reasons.*

a. Model response:

Remaining: $\$6,000 - \$4,300 = \$1,700$ $1,700 \div 20 = 85$ kits (exact whole number). (*Model response: 11 words*)

b. Model response: “\$4,300 raised” reports the past; “Only \$1,700 to go” re-frames the same figure as a small gap that is nearly closed — and a gap that size makes an individual gift feel decisive: \$20 is a dune-grass kit, and eighty-five kits finish the job. Set beside the part-filled bar, the wording adds momentum: the effort is visibly working, other donors are visibly joining, and giving now means being part of the last, winning stretch rather than the hopeless beginning. The presentation converts a statistic into an invitation. (*Model response: 86 words*)

Common errors: dividing the goal ($\$6,000 \div 20 = 300$ kits) instead of the remaining money — the question asks how many more kits the remaining money could fund.

Q16. *Command terms: identify = name; explain = give reasons.*

a. Model response: two weaknesses — the product is grey on grey (a greyish hi-vis vest on a pale grey background, with no contrast anywhere), and the text is unreadable at banner size (thin light-grey letters about 4 mm high). (Also creditable: the vest is small and half cut off at the left edge; there is no logo, so nothing identifies the sender; there is no button or call to action; there is no colour to catch the eye.) (*Model response: 75 words*)

b. Model response: take the grey on grey. Contrast is what makes an item leave its background; with none, the vest never separates from the banner, so a viewer’s eye slides across the strip without registering a product at all. A hi-vis vest — the one product whose whole purpose is to be seen — is presented so that it cannot be seen, and the banner fails before the text is even attempted: no product noticed, no interest created, nothing to click. (*Model response: 77 words*)

Other fully creditable answers: the half-cut product (reads as carelessness, so the store looks sloppy and the viewer doubts the goods); the unreadable text (the message never arrives, so even a viewer who stopped learns nothing); no call to action (a viewer who is somehow interested has no next step, so interest dies); no logo (nothing to remember the sender by).

Q17. Command terms: *explain = give reasons; state = give briefly, then explain the impact.*

a. Model response: the banner shows a café counter square-on, tidy, in soft morning light — the employer’s own world, empty and ready for work. An employer scanning the profile sees a person who has chosen a workplace scene as his front page, which says Milo understands what the job looks like and has presented himself inside it. The calm, clean framing also does quiet character work: no clutter, no distractions, no beach — the profile reads as someone who turns up composed, and composed is what a morning shift needs. (*Model response: 86 words*)

b. Model response: one change — add a bold line under the headline stating availability, for example “Available: weekdays and weekend evenings”. Availability is the first practical question every hospitality employer asks, and at present the profile makes them hunt for it or message to ask. Putting it in bold where the eye already goes turns the profile from “friendly candidate” into “friendly candidate who can start Saturday”, which is the difference between a profile that is liked and one that is acted on. (*Model response: 80 words*)

Other fully creditable answers: replacing the still counter shot with a photograph of Milo serving a customer (proves the skill, not just the setting); enlarging or brightening the green “Message Milo” button (the action step competes better with the profile photo); making the skill icons consistent and adding one measurable claim (“2 years’ café experience”) in the bold headline.

Q18. Command terms: *recommend = put forward with support; state = give briefly; explain = give reasons.*

a. Model response: Photo 2. First, it shows the audience the club is trying to reach: about ten girls at training, so a girl reading the poster sees people like her already inside the club — “this is for me” arrives before any registration detail. Photo 1 shows boys in a night match, which tells the same reader the club is already spoken for, however welcoming its words might be. Second, Photo 2’s moment is a laughing water break in evening light: the club reads as social, warm and safe — the belonging question that decides whether a girl signs up and, just as important, whether her family agrees. Photo 1’s floodlit full-sprint action reads as intense and competitive, which suits a different promise than the one the club is making this season. (*Model response: 128 words*)

b. Model response: one feature to keep the same — the club colours and logo on every poster. Repetition builds recognition: by the third sighting, families know whose poster it is before reading a word, the club feels present all over town, and a familiar face is a trusted face when the decision to join comes up at home. (*Model response: 55 words*)

Marker’s note: in (a), each reason must connect presentation to the target audience (girls and their families). “Photo 2 is nicer” earns nothing; “Photo 2 shows the target audience seeing themselves welcomed” earns the mark.

Chapter 6 Literacy for advocacy: language, visual cues and text structures — 6C

Structures and features of influential and advocational texts: webpages, brochures and social media

Theory

Texts that want something from you

Some texts want you to know something. The texts in this section want you to *do* something: sign, donate, join, ride, walk, or write to a council. A text like that is called an **influential text** — a text made to move its readers, to change what they think, what they do, or what they support.

The study design names what you will learn here. In this book's words, a key knowledge point covers the structures and features of influential and advocational texts of different kinds — webpages, brochures and social media among them (Unit 4, Area of Study 1 key knowledge).

Advocacy means speaking up in public for a person, a group or a cause — asking for support or for a change. An **advocacy text** asks for something particular: a signature, a donation, a safer street. The study design describes what these texts advocate for: students read, discuss and analyse texts that try to influence an audience, and create texts that advocate for themselves, for a product or for a community group they choose (Unit 4, Area of Study 1).

So an advocacy text can speak up for **self** (a carpenter's page showing off her work), for **a product** (a bakery's launch of a new lunch menu), or for **a community group** (a friends-of group running a park campaign). Most of the texts in this section speak for community causes.

You already hold some of the tools: Chapter 1 taught you to move around a website and to ask who stands behind a post, and Chapter 2 met the families of printed texts that promote and inform. This section adds the names of the parts, and it asks one new question about every part: **what job does this part do for the campaign?**

Campaigns, and why they use several texts

A **campaign** is an organised push towards one change. Campaigns rarely use a single text. A group running one usually uses a small family of texts: a webpage carrying the full case, social posts pulling readers towards it, brochures and posters on counters and in windows, and a petition collecting signatures. Different structures do different jobs, and this section watches how the jobs are shared out.

Five words you will use in almost every answer

Term	Meaning
Structure	The parts a text is built from, and the order they come in.
Feature	A noticeable part or quality of a text.
Layout	How the parts are arranged on the page or screen — what sits at the top, what sits beside what.
Design	The look-choices — colour, font (the style of the lettering), images, and white space (the empty areas that give a page room to breathe).
Structural element	One named part of a text: a heading, a button, a panel, a caption.

The study design's skill line uses these words: it asks you to identify the layout, the design and the structural elements of written, digital and visual texts of different kinds (Unit 4, Area of Study 1 key skills).

In a task, **identify** means name the element and say where it sits. Many items add a second step: explain the **job** the element does. That job question — *what does this part do for the campaign?* — sits behind almost every task in this section.

Platform 1: webpages

A **webpage** is one page of a website, read on a screen. A campaign webpage carries the full case: anyone who wants the detail — the ask, the reasons, the events — finds it here. Chapter 1 taught you to navigate a site; here is what the parts are called, and what each one does.

Element	Where it usually sits	Job it does
Navigation menu	Top, under the group's name or logo	Lists the site's sections, so a visitor can jump straight to the news, the contact details, or how to get involved
Banner	Top of the page	One image plus one bold line; states the cause before the reader scrolls
Heading and subheadings	Top of each block	Label each block, so a skimming reader can find the ask, the reasons, or the contacts
Button	After the case for the cause, near the ask	Turns reading into doing — one click signs, donates, or joins
Counter or progress line	Beside or under the button	Shows how far the campaign has got ("500 of the 1,000 signatures we need"), and why acting now still counts
Evidence list	Middle of the page	Gives short, checkable facts that support the ask
Footer	Bottom of the page	Holds the contact details, the group's handle, and often a last-updated line — a dated line showing when the page last changed, which tells the reader the campaign is alive

Watch out. A button carries a command, not information. The words on it ("Sign the petition", "Add your name") tell you the one action the page wants from its reader. If a task asks what a page is asking for, the button is often the fastest place to look.

Platform 2: brochures

A **brochure** is a printed text made from one sheet of paper folded into **panels** — the flat sections between the folds. The common shape is the **tri-fold**: one sheet, two folds, six panels. Brochures are handed out, posted, or left on counters — they work where people wait, and they work without a screen.

A brochure's reading order is not a book's. Folded shut, the **front panel** is the cover. Open the cover and the **inside flap** panel appears. Open the sheet flat and the three **inside panels** read as one wide spread, left to right. Turn it over and the **back panel** carries the contact details and the small print.

Panel	Job it usually does
Front panel (cover)	Stops a person walking past: the group's name, one image, and a hook — a short line built to make the reader open up
Inside flap panel	Greets the reader who has just opened the cover: often a quote from a real person, or a summary
Inside spread (three panels)	Carries the case in order: why it matters → the numbers and evidence → how to help
Back panel	Contact details, ways to give, and the fine print

The **fine print** is the small text carrying the conditions — closing dates, what happens to the money, the legal details. Small does not mean unimportant: fine print is part of the brochure’s structure, and it is examinable like any other part.

Watch out. A panel is not a page. A brochure is one sheet; its panels are read in the fold order, and the inside spread is designed to be seen as one wide area. When a task asks where something sits, answer in panels — “on the back panel”, not “on page six”.

Platform 3: social media

Social media texts live on **platforms** — the apps and sites that host accounts and streams of posts. Chapter 1 met one synthetic platform, the Bellwater Noticeboard group. The posts in this section do not name their platform, but the parts are the same everywhere.

An account has two levels: the **profile** and the **post**. The **profile** is the account’s front page — everything that stays put. A **post** is one item in the **feed** — the scrolling stream of items a platform shows its readers. A post lives for a day or two; the profile keeps working.

The profile’s parts:

Element	Job it does
Profile picture, name and handle	The account’s face and address. The handle is the @name — the account’s unique name, which other users type to find it or answer it
Bio	One or two lines on the profile: who we are, what we want
Link	The profile’s one reliable link out — usually to the campaign’s full webpage
Follower and post counts	Show how big the account’s audience is, and how active the account is
Pinned post	A chosen post held at the top of the profile, above every newer post; carries the current ask that matters most

The post’s parts:

Element	Job it does
Handle and date line	Show who posted, and when — a post about an event goes stale fast
Image	Stops the scroll; shows the cause in one picture
Caption	The words attached to the image. The first line does the hook work; the last line usually tells the reader what to do
Hashtags	Labels with a # in front (#BellbirdPark). Hashtags group posts by topic, so strangers searching that topic can find the campaign
Tag line	Asks readers to tag — to name another account with its @name — which pushes the post into the feeds of people the campaign has not reached
Counts	The numbers of likes, comments and shares; they record how far the post has travelled
Link-in-bio line	Posts on many platforms cannot carry a working link, so the caption sends readers to the one link on the profile instead

Under a post sits the **comment thread** — the chain of reader replies and the account’s answers. This is what makes social media **two-way**: a campaign can answer a question, thank a supporter, or correct a mistake on the same day. A printed text can never answer back.

Watch out. A post looks casual, but it is built. The short sentences, the exclamation marks and the snapshot-style photo are design choices doing jobs, just like the heading and the button on a webpage. Name the parts as you would name the parts of any text.

Watch out. Counts show spread, not truth. Fifty-eight shares means the post travelled; it does not mean the claims inside it were checked. Judging the claims is a different skill — this section stays with the structure.

Two smaller structures you will meet: petitions and posters

A **petition** is a formal list of people asking an organisation — often a council — for a change. Its parts: the **addressee** (the “To:” line — the body being asked), the **ask** (one sentence saying exactly what is wanted), the **signature columns** (name, address, signature, date), the **organiser’s** contact (the person or group running the petition), a sheet number, and often a privacy note explaining how the details will be used. Signed sheets are **tabled** — handed in formally to a council meeting — and become the campaign’s record.

A **poster** is one large printed notice, read from a few steps away — in a window or on a community board. Its parts: a headline, an image, the essentials (what, when, where), short reason bullets, a line telling the reader what to do next, contact details, and fine print. A poster gets one chance: a passer-by gives it a few seconds, so the essentials sit near the top.

One skeleton under all the platforms

Every advocacy text answers four questions, whatever its platform:

Question	Webpage	Brochure	Social post	Petition sheet
Who is speaking?	Title, footer, contacts	Front and back panels	Handle, profile picture, bio	“Organised by” line
What is the ask?	The ask block and the button	Front-panel hook and ways-to-help panel	Caption, first and last lines	The ask sentence
What support is given?	Evidence list, counter	Numbers panel; quote on the flap	Image, counts, comments	Signature columns
What should the reader do next?	Button, contact details	Ways to give, contacts	Link in bio, tag line	Sign, date, return the sheet

Find those four answers in an unfamiliar advocacy text and you have found its structure.

Strategy — the anatomy scan. Three passes over any advocacy text:

1. **Platform.** Where does this text live — a screen, a folded sheet, a window, a feed? The family tells you which parts to expect.
2. **Walk.** Move through it the order a reader meets it: top to bottom, or panel by panel. Name each element as you pass it.
3. **Jobs.** For each element you named, ask: what does this do for the campaign? If you keep notes, use three columns: Element · Where it sits · Job it does.

Watch out. The tasks in this section ask about structure, not about the cause. Nobody is asking whether you support the playground, the bus, or the bike lane. Answer the question asked: name the element, say where it sits, explain its job.

What your answers are marked on

- **Naming.** Using the right word for the element — “navigation menu”, not “the list at the top”; “caption”, not “the writing”.
- **Placing.** Saying where the element sits — at the top of the page, on the back panel, under the button.

- **Jobs.** Connecting the element to what the text is trying to do. “The counter shows the campaign is short of its target, so a new signature still counts” beats “there is a counter”.
- **Copying.** When a task says copy, take the words exactly, and put them in quotation marks.
- **Evidence.** Pointing at words, numbers or parts in the stimulus — not at general knowledge about campaigns.

Worked examples

Example 1 — scaffolded

Task (5 marks). Read the campaign webpage below and answer the three parts.

a. Name the platform family this text belongs to, and state what the campaign is asking for. (2 marks)

b. Complete the sentence. (1 mark)

The navigation menu near the top of the page helps a first-time visitor because

c. Identify the button and the counter on the page, and explain how these two elements work together to move a reader from reading to acting. (2 marks)

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

Stimulus A — campaign webpage (extract).

Friends of Bellbird Park — A better playground for everyone *Home · Our campaign · News · Get involved · Contact*

[Banner image: children climbing a faded wooden fort; a hand-painted sign reads “Paint me again!”]

Our playground is 30 years old. The council has money to replace it — but only if the community asks.

What we are asking for New playground equipment, shade sails, and seating for carers and grandparents. We are asking Bellwater District Council to spend its 2027 parks upgrade money on Bellbird Park.

[Button] Sign the petition 740 of the 1,000 signatures we need — the petition closes on Friday 27 November 2026.

Why it matters

- The wooden fort failed its safety inspection in June 2026 and is fenced off.
- Bellbird Park is the only playground within walking distance of about 600 homes.
- Every signature shows the council that families care.

Coming up Family fun morning — Saturday 14 November 2026, 9 am–12 pm. Meet the group, sign the petition, and tell us what you want in the new playground. Bring a plate (bring a plate of food to share).

Stay in touch: follow @friendsofbellbirdpark · email hello@bellbirdpark.example.org *Page last updated: Monday 12 October 2026.*

Working

Comment

Platform: webpage. Parts I can see: navigation menu, banner, button, counter, footer with a last-updated line. The ask, under “What we are asking for”: the council to spend its 2027 parks upgrade money on Bellbird Park — new equipment, shade, seating.

Step 1. Before writing, find the two answers in the stimulus. The family is shown by the parts; the ask has its own labelled block. An advocacy page usually states its ask outright — look for a heading with “ask” or “want” in it.

a. This text belongs to the webpage family: it is a page of a website, with a navigation menu, a button and a footer. The campaign is asking Bellwater District Council to spend its 2027 parks upgrade money on Bellbird Park — new playground equipment, shade sails and seating.

b. The navigation menu near the top of the page helps a first-time visitor because it names the site's sections and lets the visitor jump straight to what they need — the campaign, the news, or how to get involved — without reading the whole page first.

Button: "[Button] Sign the petition". Counter: "740 of the 1,000 signatures we need".

c. The button reads "Sign the petition", and the counter beside it shows "740 of the 1,000 signatures we need". Together they move the reader from reading to acting: the button is the one place to click to do something, and the counter shows the campaign is still short of its target, so a new signature still counts. The reader who has just been persuaded can act in the same moment.

Step 2. Turn the plan into sentences. Naming one or two identifying parts shows how you knew the family; stating the ask with the body being asked (the council) makes the answer complete.

Step 3. A frame answer needs the element's job, not a description of the element. A menu's job is wayfinding: it names the sections and lets the reader jump.

Step 4. Identify means take it from the page. Copy the two elements' exact words into your working — quotation marks tell the marker you are copying.

Step 5. The explanation connects the two elements to the reader's next move. The button is where to act; the counter is a reason to act now. "Work together" means one sentence joining them, not two separate jobs.

Assembled response.

- This text belongs to the webpage family: it is a page of a website, with a navigation menu, a button and a footer. The campaign is asking Bellwater District Council to spend its 2027 parks upgrade money on Bellbird Park — new playground equipment, shade sails and seating.
- The navigation menu near the top of the page helps a first-time visitor because it names the site's sections and lets the visitor jump straight to what they need — the campaign, the news, or how to get involved — without reading the whole page first.
- The button reads "Sign the petition", and the counter beside it shows "740 of the 1,000 signatures we need". Together they move the reader from reading to acting: the button is the one place to click to do something, and the counter shows the campaign is still short of its target, so a new signature still counts. The reader who has just been persuaded can act in the same moment.

(Model response: 164 words)

Example 2 — scaffolded

Task (5 marks). Read the brochure below and answer the four parts.

- State which text family this is, and name the panel a reader meets first. (2 marks)
- Copy the front panel's hook. (1 mark)
- Complete the sentence. (1 mark)

The back panel carries the contact details and the fine print so that _____.

d. Identify one structural element this brochure shares with the webpage in Stimulus A, and state the job that element does in both texts. (1 mark)

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

Stimulus B — tri-fold brochure (all six panels, in reading order).

Front panel (cover). [Image: a tired minibus with “Riverbend” painted on its side; children wave from the windows.] Heading: **KEEP RIVERBEND MOVING.** Hook: **Our minibus is 19 years old. Sixty people a week still ride it. Help us replace it before the repairs stop it.**

Inside flap panel — the first thing a reader sees on opening the cover. [Image: Val, 82, stepping down from the minibus with her shopping trolley.] “Without the bus, I’d never get to the shops.” — Val, 82, Wednesday shopper

Inside left panel — Why the bus matters.

- Wednesday shopping trips for older residents
- Transport to medical appointments across town
- Friday outings for the after-school program

Inside centre panel — The numbers. Trips last year: 1,150. Trips this year, projected (expected by 31 December): 1,472. Repairs last year: \$6,200. A reliable second-hand minibus: about \$60,000.

Inside right panel — Three ways to help.

1. Donate — every dollar goes into the bus fund.
2. Run a fundraiser — a morning tea, a bake sale, a sponsored walk.
3. Share our posts — tell your street.

Back panel. Ways to give: **\$20** = fuel for one shopping run · **\$100** = a set of tyres · **\$500** = part of the deposit. Contact: Riverbend Community House, phone (03) 5550 6230, bus@riverbendch.example.org, riverbendch.example.org. *Fine print: the appeal closes on 30 June 2027. Donations of \$20 or more are tax-deductible (they can be claimed back on your tax return). If we cannot buy a minibus, donations will go to other transport costs for house members.*

Working

Comment

Family: brochure — one sheet folded into six panels, made for print, handed out or left on counters. First panel met: the front panel, the cover.

Step 1. Judge the family from the physical form. The word “panel” is the giveaway — only a folded sheet has panels. The reading order starts with whatever the folded sheet shows on the outside: the front panel.

a. This text is a brochure: one sheet of paper folded into six panels, made for print. The reader meets the front panel — the cover — first.

b. “Our minibus is 19 years old. Sixty people a week still ride it. Help us replace it before the repairs stop it.”

c. The back panel carries the contact details and the fine print so that a reader who has been persuaded knows exactly how to give and where to ask questions, and so that the conditions — the closing date, and what happens to the money — are on the record in writing.

d. Shared element: the call to action. Brochure: the “Three ways to help” panel. Webpage: the “Sign the petition” button. Job in both: they tell the reader what to do next.

Step 2. Name the family and the first panel in one breath, and add the form (“one sheet of paper folded into six panels”) so the marker sees why it is a brochure and not a poster or a page.

Step 3. Copy means word for word, inside quotation marks. The hook is the short line on the front panel built to make a passer-by open up — here, three short sentences and a problem.

Step 4. The frame needs the back panel’s two jobs: it is the “how to reach us” panel, and it is where the conditions live. Fine print protects the reader and the house at the same time.

Step 5. For a shared element, look for parts doing the same job in both texts. The call to action is the most common — every advocacy text ends by telling the reader the next step.

Assembled response.

- This text is a brochure: one sheet of paper folded into six panels, made for print. The reader meets the front panel — the cover — first.
- “Our minibus is 19 years old. Sixty people a week still ride it. Help us replace it before the repairs stop it.”
- The back panel carries the contact details and the fine print so that a reader who has been persuaded knows exactly how to give and where to ask questions, and so that the conditions — the closing date, and what happens to the money — are on the record in writing.
- The two texts share a call to action: the brochure’s “Three ways to help” panel and the webpage’s “Sign the petition” button. In both texts its job is the same — it tells the reader what to do next.

(Model response: 138 words)

Example 3 — unscaffolded

Task (4 marks). Read the social media post below. Identify four structural elements of the post, and explain which one of the four helps the post spread to new readers the most.

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

Stimulus C — social media post.

Friends of Bellbird Park (@friendsofbellbirdpark) · Tuesday 3 November 2026

[Image: the fenced-off wooden fort, with a hand-painted sign: “We miss you!”]

The old fort is fenced off, but the campaign is not. We are 812 signatures strong — 188 to go. Tag a neighbour who grew up on this playground. Sign in two minutes: link in bio.

#BellbirdPark #SignThePetition #Bellwater 214 likes · 31 comments · 58 shares

[Link in bio: bellbirdpark.example.org]

Model response.

Four structural elements of this post are the handle and date line, the image, the caption with its tag line, and the hashtags. The element that helps the post spread the most is the tag line: “Tag a neighbour who grew up on this playground.” A tag names another account with its @name so that person sees the post. This line asks every reader to notify a neighbour — someone the campaign has not reached — and each tag carries the post into a new reader’s feed.

The 58 shares show a post like this one travelling out from the account. The hashtags also help it spread, but a hashtag waits for a reader to search; the tag line sends the post out through people who already trust their neighbour.

(Model response: 128 words)

Takeaway: every part of a social post has a job — the handle shows who is speaking, the image and caption hook the reader, hashtags and tags spread the post, the counts show how far it has travelled, and the link-in-bio line carries the reader out to the campaign’s full webpage.

Example 4 — unscaffolded

Task (5 marks). Read the second campaign webpage below. Explain how the layout and design of this page serve the campaign’s purpose. Refer to at least three elements.

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

Stimulus D — campaign webpage (extract).

Glover Street Cycles — Kids ride safe: a bike lane for Glover Street *Home · The shop · Repairs · Kids ride safe · Contact*

[Banner image: a line of children in helmets riding behind a green “BIKE BUS” sign; a delivery van passes close behind them.]

Every Friday, 20 kids ride to school behind our green bike-bus sign. They share Glover Street with delivery vans. A protected lane would change that.

What is a bike bus? A bike bus is a group of children riding to school together along a set route, with adults at the front, the middle and the back. Ours leaves the shop forecourt at 8:15 am every Friday in term time and ends at the gate of Fernhill Primary School.

What we are asking for We are asking Fernhill City Council to build a protected bike lane — a lane separated from traffic by a kerb or posts — along Glover Street, from the shop to the school gate.

[Button] Add your name to the letter to council 330 local riders and parents have added their names so far.

The evidence

- In the 12 months to June 2026, riders reported 17 close passes by vehicles on Glover Street to our shop counter.
- The council’s own transport plan aims to double the number of children riding to school by 2030.

Who we are Glover Street Cycles has traded on this street since 2009. We run the Friday bike bus with parent volunteers and Fernhill Primary School.

Page last updated: Friday 9 October 2026. Questions: ask Alice at the shop counter, or phone (03) 5550 3185.

Model response.

The page’s purpose is to get local people to add their names to a letter asking Fernhill City Council for a protected bike lane, and its layout serves that purpose from the top down. The banner comes first: an image of children riding behind a green bike-bus sign, with a delivery van passing close behind them, and a bold line stating the problem — 20 kids sharing Glover Street with vans. A first-time visitor sees who the campaign is for, and why it exists, before scrolling. The headings then label every block, so a skimmer can jump straight to “What we are asking for”. That block sits high on the page, with its button and the name count of 330 placed together — the action, and the proof that others have already taken it, in one spot. The evidence bullets below give two short, concrete facts for a reader who needs reasons before acting, and the last-updated line with the shop contact shows the page is alive and a real local business stands behind it.

(Model response: 173 words)

Takeaway: in a layout explanation, walk the page in the order a reader meets it, and tie every element you name back to the campaign’s purpose.

Practice questions

Questions 1–6 are scaffolded: frames, tables and sentence starters help you build each answer. Questions 7–18 are unscaffolded: you plan the answers yourself. Stimuli A–D are printed with the worked examples above; each new stimulus is printed with the question that first uses it.

Scaffolded

Question 1 (3 marks)

Re-read Stimulus A (Example 1), the Friends of Bellbird Park webpage.

a. Identify two elements near the top of the page and state the job each one does. (2 marks)

Element	Job it does
_____	_____
_____	_____

b. Copy the line that tells the reader when the petition closes. (1 mark)

Question 2 (4 marks)

Re-read Stimulus B (Example 2), the Riverbend Community House brochure.

a. State how many panels a tri-fold brochure has in total. (1 mark)

b. Copy the front panel’s hook. (1 mark)

c. Complete the sentence. (1 mark)

The “numbers” panel gives exact figures such as 1,150 trips, instead of saying “lots of trips”, because _____.

d. Identify one element of the back panel and state its job. (1 mark)

Question 3 (4 marks)

Re-read Stimulus C (Example 3), the Friends of Bellbird Park post.

a. Identify the handle and the date line, and state what each one shows a reader. (2 marks)

b. What do the numbers 214, 31 and 58 show? (1 mark)

c. Complete the sentence. (1 mark)

The caption is short, and its first line grabs attention, because _____.

Question 4 (4 marks)

Match each text (1–4) with its platform family (A–D).

1. A folded sheet handed out at a market stall, with a contact block and small print on the back.
2. An online page with a navigation menu and a button for signing a petition.
3. A short item with a handle, an image, hashtags, and counts of likes and shares.
4. A large printed notice in a health centre window, with a headline, event details and a phone number.

A. webpage B. brochure C. social media post D. poster

Question 5 (4 marks)

Read the poster below.

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

Stimulus E — campaign poster.

WALK FOR WELLNESS — FREE COMMUNITY WALK [Image: walkers of mixed ages on a river path; two people in wheelchairs are at the front of the group.] **Saturday 21 November 2026 · 8:30 am · Fernbrook River Path — meet at the footbridge**

One hour, flat ground, gentle pace. Walkers, prams (baby carriages) and wheelchairs welcome.

Why walk with us?

- Free, no booking, all ages
- A 30-minute walk on most days lowers the risk of heart disease — ask us how
- Free fruit and a chat at Fernbrook Community Health Centre afterwards

Make it a habit: join the Walk for Wellness group — every Wednesday, 9 am, same spot.

Questions: phone (03) 5550 7285, or ask at the Fernbrook front desk.

Walk at your own pace. Children must be accompanied (come with an adult). This event is run by Fernbrook Community Health Centre.

a. Identify the event and the date it runs, and state where walkers meet. (2 marks)

b. Copy the line that asks the reader to do something next. (1 mark)

c. Complete the sentence. (1 mark)

The poster puts the event name, the date and the meeting place near the top because

_____.

Question 6 (4 marks)

Read the profile page below.

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

Stimulus F — social media profile page (extract).

[Profile picture: a green tree inside a circle] **Friends of Bellbird Park @friendsofbellbirdpark** Saving and upgrading our local park, one signature at a time. Volunteers welcome — all ages, no experience needed. **bellbirdpark.example.org** 1,240 followers · 86 posts

[Pinned post] 812 signatures and counting! 188 to go before Friday 27 November. Sign at the link in our profile.

Recent posts [Thumbnail] Fun morning setup — see you Saturday! [Thumbnail] Thank you to the 40 families who came on Saturday 12 September [Thumbnail] Meeting the council's parks officer — good news inside

a. Identify three elements of this profile page. (3 marks)

b. Explain what a pinned post is, and suggest why the group has pinned this one. (1 mark)

Un scaffolded

Question 7 (3 marks)

Re-read Stimulus A (Example 1). Describe how the page's layout leads a first-time visitor from the top of the page down to the petition button. Refer to two elements.

Question 8 (4 marks)

Re-read Stimulus B (Example 2).

- a. Identify two features that show this text was made for print rather than for a screen. (2 marks)
- b. Explain the job of the quote from Val on the inside flap panel. (2 marks)

Question 9 (3 marks)

Re-read Stimulus C (Example 3). Identify the post's intended audience and support your answer with two pieces of evidence from the post.

Question 10 (4 marks)

Re-read Stimulus D (Example 4).

- a. State what the campaign is asking for, and identify the body the ask is directed to. (2 marks)
- b. Explain the job of the "Who we are" block on the page. (2 marks)

Question 11 (4 marks)

Re-read Stimulus B (Example 2) and Stimulus C (Example 3).

- a. The Riverbend minibus ran 1,150 trips last year and is projected to run 1,472 trips this year. Calculate the percentage increase in trips. Give your answer correct to 1 decimal place. (2 marks)
- b. The petition in Stimulus C needs 1,000 signatures and has reached 812. What percentage of the target has the campaign reached? Give your answer to the nearest whole number. (2 marks)

Question 12 (3 marks)

Re-read Stimulus E (Question 5). Describe how the poster organises its information for a busy reader walking past the window. Refer to two features.

Question 13 (4 marks)

Re-read Stimulus F (Question 6) and Stimulus C (Example 3).

- a. State the job of a profile page and the job of a single post. (2 marks)
- b. Explain one way the profile page and the posts work together for the campaign. (2 marks)

Question 14 (4 marks)

Without re-reading any stimulus: state four structural elements that advocacy webpages commonly carry, and explain the job one of them does.

Question 15 (4 marks)

Read the social media post below.

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

Stimulus G — social media post with comments.

Riverbend Community House (@riverbendhouse) · Monday 9 November 2026

[Image: the minibus with “19 years of service” hand-painted on its window]

On track for 1,472 trips this year, up from 1,150 last year — and the repairs keep coming. Help us replace the Riverbend minibus before it lets us down. Every \$20 keeps the Wednesday shopping run on the road. Brochure and donation details: link in bio.

#KeepRiverbendMoving 96 likes · 12 comments · 23 shares

Comments @trish_w: My mum rides this bus every Wednesday. Please don't let it stop.

@riverbendhouse (reply to @trish_w): Thank you Trish — the shopping run is going nowhere while we can help it. @dev_k: Is the bus really 19 years old? Repairs on that must cost a lot.

- a. Identify two features of this text that show it is two-way — that readers can write back, and the campaign can answer them. (2 marks)
- b. Explain one thing the comment function lets Riverbend do that a printed brochure cannot. (2 marks)

Question 16 (3 marks)

Read the petition sheet below.

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

Stimulus H — petition sheet (extract).

PETITION TO BELLWATER DISTRICT COUNCIL Upgrade the Bellbird Park playground in 2027

To: Bellwater District Council We, the undersigned residents and ratepayers, ask the council to fund a new playground, shade and seating at Bellbird Park in its 2027 parks upgrade.

Organised by: Friends of Bellbird Park · Contact: hello@bellbirdpark.example.org · Sheet 9 of 20

Name	Address	Signature	Date
P. Karim	4 Magpie Lane	[signature]	3/11/2026
J. Wilson	2 Sunray Court	[signature]	4/11/2026
A. Whitby	9 Bellbird Avenue	[signature]	4/11/2026

Words on this sheet: the undersigned = the people who sign below · ratepayers = people who pay council rates, the yearly charge on a property · tabled = handed in formally to a council meeting. Personal details are used only for this petition. Council staff sight the sheets when the petition is tabled. All sheets must be returned to the organiser by Friday 27 November 2026.

- a. Identify who the petition is addressed to, and copy the sentence that states the ask. (2 marks)
- b. Explain the job of the name, address, signature and date columns. (1 mark)

Question 17 (3 marks)

Re-read Stimulus A (Example 1) and Stimulus H (Question 16). The webpage hides its signing form behind a button; the paper sheet shows its columns in plain view. Explain one reason the campaign runs both an online and a paper petition.

Question 18 (4 marks)

Re-read Stimulus A (Example 1), Stimulus C (Example 3) and Stimulus H (Question 16). For each text, state one thing its structure makes easy for the campaign — choose from: reaching many readers fast, carrying full detail, and making a formal record the council receives. Explain how the three structures divide these jobs between them.

Answers

These answers are skeletons: they show what a full-credit answer must include. Your wording may differ. Extended items state the route; the full model responses are in the fully-worked solutions below.

Q1. Identify (2) + copy (1). a: <two top-of-page elements — e.g. navigation menu; banner — each with its job>. b: <“740 of the 1,000 signatures we need — the petition closes on Friday 27 November 2026”>.

Q2. State (1) + copy (1) + complete (1) + identify (1). a: . b: . c: <exact figures can be checked; they show how big the need is; they make the case feel like fact, not feeling>. d: <one back-panel element — phone number, email, web address, ways-to-give tiers, fine print — with its job>.

Q3. Identify (2) + state (1) + complete (1). a: <handle @friendsofbellbirdpark — who posted; date line Tuesday 3 November 2026 — when>. b: <the counts — 214 likes, 31 comments, 58 shares — how far the post has travelled and how readers responded>. c: <posts are read in a fast-scrolling feed; a long caption gets skipped; the first line is all the post is guaranteed to get>.

Q4. Match (4). <1 B; 2 A; 3 C; 4 D>.

Q5. Identify (2) + copy (1) + complete (1). a: <Walk for Wellness free community walk; Saturday 21 November 2026; Fernbrook River Path — meet at the footbridge>. b: <“Make it a habit: join the Walk for Wellness group — every Wednesday, 9 am, same spot.”>. c: <a passer-by gives the poster seconds and reads the top first; the essentials must sit where the eye lands>.

Q6. Identify (3) + explain (1). a: <any three of: profile picture; name; handle; bio; link; follower and post counts; pinned post; recent-post thumbnails>. b: <pinned = held at the top of the profile, above every newer post; this post is pinned because it carries the current ask, the signature count and the deadline>.

Q7. Describe (3). Route: walk the page top to bottom; name two elements; show how each one hands the reader to the next; end at the button. See Fully-worked solutions.

Q8. Identify (2) + explain (2). a: <two print features: one sheet folded into panels; handed out or left on counters; fine print and ways-to-give in small text; no buttons, links or menu>. b: Route: the quote puts a human voice beside the numbers; the flap position greets the reader opening the cover. See Fully-worked solutions.

Q9. Identify + support (3). Route: audience = local people near Bellbird Park, especially ones who remember the playground; two supports from the post — “Tag a neighbour who grew up on this playground”; the local hashtags #BellbirdPark and #Bellwater; the fenced-off fort image. See Fully-worked solutions.

Q10. State (1) + identify (1) + explain (2). a: <a protected bike lane along Glover Street; Fernhill City Council>. b: Route: the block places the ask in the street itself — the shop since 2009, parent volunteers, the local school; it sits after the ask and the evidence. See Fully-worked solutions.

Q11. Calculate (2 + 2). a: < $322 \div 1,150 \times 100 = 28.0\%$, correct to 1 decimal place>. b: < $812 \div 1,000 \times 100 = 81.2\% \rightarrow 81\%$, to the nearest whole number>.

Q12. Describe (3). Route: the headline block at the top carries what, when and where; the reason bullets scan fast; the contact and fine print sit low. See Fully-worked solutions.

Q13. State (2) + explain (2). a: <profile = the account’s permanent front: who, what, link, pinned ask; post = one dated item in the feed carrying one piece of news>. b: Route: posts bring readers in; the profile holds the steady facts and sends readers to the webpage. See Fully-worked solutions.

Q14. State (2) + explain (2). Route: <any four webpage elements — e.g. navigation menu, banner, button, counter, headings, evidence list, footer> + the job of one, tied to the campaign. See Fully-worked solutions.

Q15. Identify (2) + explain (2). a: <the comment thread — readers have written back; the account’s own reply to @trish_w>. b: Route: Riverbend can answer readers in public the same day — reply to the repairs question, thank supporters, correct mistakes; a brochure speaks once. See Fully-worked solutions.

Q16. Identify (1) + copy (1) + explain (1). a: <To: Bellwater District Council; the ask sentence copied word for word>. b: <the columns turn signatures into checkable evidence: who signed, that they are local, their own mark, and when>.

Q17. Explain (3). Route: one reason developed — reach (paper reaches residents who are not online; face-to-face signing at events) or speed and cost (online collects around the clock) or weight (signed sheets are a physical record) — tied back to the campaign's total. See Fully-worked solutions.

Q18. State + explain (4). Route: C = reach (short, feed, hashtags, shares); A = detail (headings, evidence, counter, button); H = formal record (columns, numbered sheets, tabled at council); then one sentence on how the three divide the work. See Fully-worked solutions.

Fully-worked solutions

Question 1

Identify = name the element from the page and its job; copy = take the words exactly.

Model response.

- Two elements near the top of the page: the navigation menu — “Home · Our campaign · News · Get involved · Contact” — whose job is to list the site's sections so a visitor can jump straight to what they need; and the banner — the image of the old fort with the bold line under it — whose job is to state the cause before the reader scrolls.
- “740 of the 1,000 signatures we need — the petition closes on Friday 27 November 2026.”

(Model response: 79 words)

Marker's note: part b — the closing clause “the petition closes on Friday 27 November 2026” on its own is fully creditable.

Common errors: naming elements in part a without stating their jobs; copying a shortened version of the line in part b.

Question 2

State = give the number; copy = word for word; identify = name the element and its job.

Model response.

- Six panels.
- “Our minibus is 19 years old. Sixty people a week still ride it. Help us replace it before the repairs stop it.”
- The “numbers” panel gives exact figures such as 1,150 trips, instead of saying “lots of trips”, because exact numbers can be checked, they show the reader exactly how big the need is, and they make the case feel like fact rather than feeling.
- One element of the back panel: the ways-to-give tiers — \$20, \$100 and \$500, each matched to something concrete. Their job is to show that even a small gift does a named thing, so a reader can see a way in.

(Model response: 111 words)

Other fully creditable answers: part d — the phone number or email (job: a way to reach the house and ask before giving); the web address; the fine print (job: it puts the conditions — the closing date and what happens to the money — on the record).

Common errors: answering “three” in part a — that counts only the inside spread; a tri-fold has six panels in total.

Question 3

Identify = name it from the post; state = say what it shows.

Model response.

- The handle is @friendsofbellbirdpark — it shows which account posted. The date line is Tuesday 3 November 2026 — it shows when the post went up, so a reader knows how current the signature count is.
- They are the counts: 214 likes, 31 comments and 58 shares. They show how far the post has travelled and how readers have responded to it.
- The caption is short, and its first line grabs attention, because posts are read in a fast-scrolling feed, where a long caption gets skipped and the first line is all the post is guaranteed to get.

(Model response: 99 words)

Common errors: saying in part b that the counts show the post is true or that the campaign will succeed — counts show spread, not truth.

Question 4

Match = pair each description with its family.

Model response.

1 B (brochure) · 2 A (webpage) · 3 C (social media post) · 4 D (poster).

Common errors: matching text 4 with the brochure — both are print, but a brochure is a folded sheet handed to people, while a poster is one large notice displayed in a window or on a board.

Question 5

Identify = name from the poster; copy = word for word.

Model response.

- The event is the Walk for Wellness free community walk, running on Saturday 21 November 2026. Walkers meet at the footbridge on the Fernbrook River Path.
- “Make it a habit: join the Walk for Wellness group — every Wednesday, 9 am, same spot.”
- The poster puts the event name, the date and the meeting place near the top because a passer-by gives the poster seconds and reads the top first — a reader who reads nothing else still leaves with the essentials.

(Model response: 83 words)

Marker's note: part a — the meeting point must be the footbridge; “Fernbrook River Path” alone is not specific enough.

Common errors: copying “every Wednesday” as the event date — that is the ongoing group, not the community walk.

Question 6

Identify = name the elements; explain = say what pinned means and why this post.

Model response.

- Three elements: the profile picture (a green tree inside a circle); the handle (@friendsofbellbirdpark); and the bio — the short lines saying who the group is and what it wants.
- A pinned post is a post held at the top of the profile, above every newer post. The group has pinned this one because it carries the current ask, the signature count and the deadline — everything a new visitor most needs.

(Model response: 72 words)

Other fully creditable answers: part a — any three of profile picture, name, handle, bio, link, follower and post counts, pinned post, recent-post thumbnails.

Question 7

Describe = tell how the parts are arranged, in the order a reader meets them.

Model response.

The layout leads a visitor down a path from the problem to the action. At the top, the title and the navigation menu say who is speaking and where everything is. The banner comes next with the campaign's one-line case — the playground is 30 years old, and the council has money — so the visitor meets the reason before any detail. The "What we are asking for" block then states the ask in full. The button and the counter sit directly under the ask, so the moment the reader is persuaded, the way to act and the count of signatures so far are in front of them. The page never makes the reader hunt for the next step.

(Model response: 117 words)

Common errors: listing elements without describing the lead — the question asks for the order, and how each part hands the reader to the next.

Question 8

Identify = name the features; explain = give the job and develop it.

Model response.

- Two features show the text was made for print. First, it is one sheet folded into six panels — a form that only paper takes, read in the fold order. Second, it carries no button, no link and no navigation menu anywhere: the ways to act are printed text — a phone number, an email address and a web address on the back panel — because a reader is holding the sheet, not clicking it.
- The quote from Val puts a human voice beside the numbers. The inside panels give facts — trips, repair costs — and Val, a Wednesday shopper of 82, is one of the people those facts are about: "Without the bus, I'd never get to the shops." Its position does work too: the flap panel is what a reader sees on opening the cover, so a person greets the reader before the figures do.

(Model response: 145 words)

Other fully creditable answers: part a — "handed out or left on counters"; the fine print and ways-to-give tiers set in small text for a reader holding the sheet.

Common errors: naming "it has pictures" as a print feature — webpages carry images too; name features that only print has.

Question 9

Identify + support = name the audience, then point at words in the post.

Model response.

The intended audience is local people who live near Bellbird Park — especially ones who knew the playground when it was open. Two pieces of evidence: the caption asks readers to “Tag a neighbour who grew up on this playground”, which only makes sense for locals who knew the park as children; and the hashtags #BellbirdPark and #Bellwater aim the post at people following local topics. The image of the fenced-off fort speaks to the same readers — people who have walked past it lately.

(Model response: 83 words)

Common errors: naming the audience as “everyone” or “families” without evidence from the post; both supports must come from the text.

Question 10

State = give the ask; identify = name the body; explain = give the block’s job.

Model response.

- The campaign is asking for a protected bike lane — a lane separated from traffic by a kerb or posts — along Glover Street, from the shop to the school gate. The ask is directed to Fernhill City Council.
- The “Who we are” block tells a first-time visitor who stands behind the ask: a shop that has traded on the same street since 2009, parent volunteers, and the local primary school. Its job is to place the campaign in the street it is about — the ask comes from the business at one end of the road and the families who use it, not from strangers. It sits after the ask and the evidence, for a reader who is nearly persuaded and now checks who is doing the asking.

(Model response: 128 words)

Common errors: answering part a with “write a letter to council” — the letter is the means; the ask is the lane; in part b, describing what the block says without explaining its job.

Question 11

Calculate = show the working; the stem states the rounding.

Model response.

- Increase in trips: $1,472 - 1,150 = 322$. Percentage increase: $322 \div 1,150 \times 100 = 28.0\%$. Correct to 1 decimal place, trips are projected to rise by **28.0%**.
- Percentage of the target reached: $812 \div 1,000 \times 100 = 81.2\%$. To the nearest whole number: **81%**. The campaign has reached 81% of its signature target.

(Model response: 50 words)

Marker’s note: part a — 28.0, not 28: the stem asked for 1 decimal place, and the final zero shows the precision. Part b — 81.2 rounds down to 81, because the first dropped digit (2) is less than 5.

Common errors: dividing by the new number ($322 \div 1,472$) — a percentage increase divides by the original, starting number; leaving part b as 81.2% when the stem asked for the nearest whole number.

Question 12

Describe = tell how the information is arranged, for a reader in a hurry.

Model response.

The poster is organised for someone walking past who will give it seconds. The headline block comes first and carries the essentials — what (the Walk for Wellness free community walk), when (Saturday 21 November 2026, 8:30 am) and where (Fernbrook River Path, meet at the footbridge) — so a reader who reads nothing else still leaves with the event. The reasons to come follow as short bullets, which scan faster than sentences. The habit line and the phone number sit lower, for a reader who wants more, and the fine print sits last. Nothing essential is buried at the bottom.

(Model response: 99 words)

Common errors: describing what the poster says without describing how it is arranged for a busy reader.

Question 13

State = give each job; explain = show the two levels working together.

Model response.

- a. The profile page is the account's permanent front: it shows who the group is (name, handle, profile picture), what it wants (bio), where to go next (link), and the current ask (pinned post). A single post is one dated item in the feed: it carries one piece of news — a count, a photo, an event — and lives for a day or two before newer posts push it down.
- b. They work together because each does a job the other cannot. Posts bring readers in: they are short, current, and can be shared into other people's feeds. The profile holds the steady facts: the bio says who the group is, the link goes to the campaign webpage, and the pinned post keeps the ask and its deadline at the top however many new posts arrive. A reader who finds one post can always trace back to the profile, and from there to the full campaign.

(Model response: 155 words)

Common errors: saying the profile and a post do the same job — the profile stays put; posts move.

Question 14

State = name from memory; explain = give the element's job.

Model response.

Four structural elements that advocacy webpages commonly carry are the navigation menu, the banner, the button and the counter. The navigation menu sits near the top and lists the site's sections, so a visitor can jump straight to the news, the campaign, or the contact details without reading everything. The banner carries one image and one bold line stating the cause. The button turns reading into doing — one click signs, donates or joins. The counter shows how far the campaign has got, so a reader can see that acting now still counts.

(Model response: 92 words)

Other fully creditable answers: any four elements from the webpage table in the Theory, with any one job explained correctly — for example headings and subheadings, the evidence list, the footer, the last-updated line.

Common errors: naming four elements but explaining no job; naming parts that are not webpage parts (for example panels, which belong to brochures).

Question 15

Identify = name the features from the text; explain = give one thing the comments make possible.

Model response.

- Two features show this text is two-way: the comment thread under the post, where readers have written back to the house; and the house's own reply to @trish_w, thanking her by name. A reader can reach the campaign, and the campaign can answer, in the same post, on the same day.
- The comment function lets Riverbend answer readers in public while the appeal is still running. When @dev_k asks what repairs on a 19-year-old bus must cost, the house can reply with its own figure — the \$6,200 from the brochure — instead of hoping the reader finds it. It can thank supporters and correct mistakes the same day. A printed brochure speaks once and can never answer anyone.

(Model response: 119 words)

Common errors: naming likes or shares as two-way features — those are one-tap responses; the two-way structure is the comment thread and the account's replies in it.

Question 16

Identify = name the addressee; copy = word for word; explain = give the columns' job.

Model response.

- The petition is addressed to Bellwater District Council. The ask: "We, the undersigned residents and ratepayers, ask the council to fund a new playground, shade and seating at Bellbird Park in its 2027 parks upgrade."
- The columns turn a sheet of signatures into evidence a council can check: the names and addresses show who signed and that they are local; the signature column records each person's own mark; the date shows the signature was collected within the petition's time frame.

(Model response: 82 words)

Common errors: naming "the council" without the full name in part a; in part b, saying the columns are "for names and signatures" without the checking job.

Question 17

Explain = give one reason and develop it.

Model response.

One reason is that the two forms reach different people. The webpage and its button work for anyone online, and they collect signatures around the clock at no cost. The paper sheet reaches residents who do not use the internet — often older neighbours — and it works face to face: a sheet on a table at the family fun morning collects signatures the page would never see. Running both means the campaign's total counts everyone, and the paper sheets add weight when the petition is tabled: each numbered sheet is a physical record council staff can sight.

(Model response: 96 words)

Other fully creditable answers: any one reason developed — the speed and reach of the online form; the trust and formality of signed paper; face-to-face collecting at events.

Common errors: claiming older people cannot use the internet — the point is reach, not a stereotype; describing the two texts without giving a reason for running both.

Question 18

State + explain = match each text to its structural job, then show the set.

Model response.

Each structure makes a different job easy. The social post (Stimulus C) is built for reach: it is short, it lives in a feed, and its hashtags, tag line and share count let it travel to readers who have never heard of the campaign. The webpage (Stimulus A) is built for detail: headings, evidence bullets and the counter carry the full case — what is asked, why, and how close the campaign is — for a reader who wants to check before signing. The petition sheet (Stimulus H) is built to make a formal record: names, addresses, signatures and dates in columns, on numbered sheets, ready to be tabled at a council meeting. The three divide the work: the post finds people, the page persuades them, and the sheet turns their support into a document the council must receive.

(Model response: 137 words)

Common errors: giving all three texts the same job; stating the three matches without the final sentence explaining how the structures divide the work.

Chapter 6 Literacy for advocacy: language, visual cues and text structures — 6D

Brand and message: how texts, images and multimedia platforms produce one central message

Theory

What this section covers. Earlier sections of this chapter looked closely at single texts: the language choices a writer makes for an audience and purpose, how visual cues and presentation work on an audience, and the structures and features of webpages, brochures and social media. This section steps back and looks at the whole picture. Most organisations — and many people — do not send one text. They send many: a sign, a website, posts, packaging, videos. The Unit 4 study design sets the scene for this whole area of study: in this book’s words, it is about the advocacy of self, of a product or of a community group the student chooses, in a vocational or recreational setting (Unit 4, Area of Study 1).

Three targets — **self, a product, a community group** — and this section visits all three: a student building a personal brand, a café selling food, and a community garden recruiting volunteers. The study design asks you to consider which elements matter when a ‘brand’ is being created — personal branding included — and how texts, images, products and multimedia platforms of different kinds can work together to deliver one central message that influences an audience (Unit 4, Area of Study 1).

It also asks you to compare and contrast how the same message can be presented across different platforms. That comparison is the heart of this section: what changes when one message moves from a window sign to a social post to a cup — and what must never change.

What a brand is

About the wording in this section. The study design uses the word “brand” but does not define it. This book treats a **brand** as the whole identity of an organisation or a person, as the audience experiences it: the recognisable marks — name, logo, colours, slogan, tone of voice, images — plus the message those marks build in people’s minds. A **personal brand** is the same idea applied to one person. The **central message** is the one main idea that every text, image and platform of the brand is meant to leave the audience with. Every question in this section can be answered on these definitions alone.

A brand is what lets a stranger recognise a café’s post on their phone before they read a single word — the colours, the picture style, the voice. And it is what lets that stranger finish the sentence “The Copper Kettle is the place where ...” the same way the café itself would.

Watch out — a brand is not a logo. The logo is one mark among several. The brand is bigger: it is every word, picture, colour and behaviour the audience meets, and the message those things add up to. A new logo changes nothing if the texts still say different things, and a beautiful logo cannot rescue posts that contradict the sign in the window.

A brand also lives in what the audience **receives**, not in what the organisation **claims**. A café that says “we are friendly” but never answers its own feed has an unfriendly brand — because the feed is part of the brand too.

The parts of a brand

These are the elements the tasks in this section ask you to identify. You will meet all of them in the worked examples and questions.

Part	What it is	Example from this section
Name	the word or words the brand is known by	The Copper Kettle Café
Logo	the small picture that identifies the brand at a glance	the copper kettle with steam curling from its spout
Colours and fonts	the same colours and letter styles repeated everywhere	deep red and cream on every café text

Part	What it is	Example from this section
Slogan (tagline)	a short, memorable line that states the brand's promise	"Made here. Daily."
Tone of voice	how the brand sounds in words — casual or formal, warm or cold	the café's warm, everyday voice: "Ask us what came out of the oven today."
Images and photo style	the kinds of pictures the brand uses	real food on the real counter — never posed stock pictures
Products and packaging	what the brand sells, and how it is wrapped and presented	the printed takeaway cup and the loyalty card
People and behaviour	how the people behind the brand act, in person and online	replying to every comment on the feed; the greeting at the counter

The central message

The central message is the one idea all of those parts are built to deliver. It is not the topic of the texts. "Sausage rolls" is a topic; "made here, fresh, every morning" is a message. A message is a **claim** the brand makes about itself — and the strongest claim is short enough to say in one sentence.

Strategy — find the central message in five moves.

1. Gather the texts — as many platforms as you can see.
2. List the cues in each text: words, pictures, colours, tone.
3. Ask what idea keeps repeating across the lists.
4. Say that idea in one short sentence: "This brand is saying ..."
5. Test the sentence against every text. If one text does not fit it, you have found either a richer message — or a clash.

A brand map keeps the five moves tidy:

Platform	Cues you notice	Message it carries
Window sign	slogan "Made here. Daily."; steaming-kettle logo; red and cream	the food is made here, fresh
Social post	morning greeting to the town; photo of a real tray; joke about the regulars	a friendly local place; real food today
Website	"Our promise: if it is not made here, we do not serve it."	the food is made here — guaranteed

The idea that repeats — *made here, fresh, friendly* — is the central message.

Personal branding

A personal brand applies the same machinery to a person. The parts are the same kinds of parts: the name, a photo that is used everywhere, a promise line ("On time. Tidy. Fair price."), a tone of voice, samples of the work, and behaviour — including everything posted in public.

Personal branding matters at work. Before a placement boss or an employer meets a student, they often read that student's profile first. The profile is doing the same job a shopfront sign does: it tells the reader what to expect, and it makes the reader able to recognise the person later.

Watch out — a personal brand is not bragging. The strongest personal brand is a plain, true promise, repeated exactly, with proof. "On time. Tidy. Fair price." beats "the best gardener in the state" because the first can be checked and the second cannot. And anything you post in public joins your brand whether you planned it or not — readers judge the whole feed, not just the panel you wrote carefully.

One message, many platforms

A **platform** is a channel where texts reach an audience: a shop window, a social media feed, a website, a product, a noticeboard. A **multimedia platform** carries more than words and still pictures — a short video, for example, combines moving images, sound and words. Each platform has strengths and limits, and one central message has to travel through all of them.

Platform	What it does well	What it cannot do
Window or roadside sign	big visuals, few words, catches people walking past	no detail; read in seconds; cannot be searched
Social post	fast, casual, image-led; speaks to followers today	short life; few words; the tone must still fit the brand
Website	structure and detail — menus, prices, hours; searchable	the reader must choose to visit it
Products and packaging	travels with the customer; handled again and again	tiny space; only the strongest marks fit
Short video	movement, sound and personality; shows instead of tells	takes effort to make; cannot be skimmed

Because the platforms differ, the texts must differ too. This is **adaptation**: the message stays the same, but its shape changes to suit the platform. A window sign carries the slogan in huge letters; a website carries the same slogan and then proves it with paragraphs of detail; a video shows hands doing the work the slogan claims.

What must not change is the message — and the identity marks that carry it. The name, the logo, the colours and the slogan appear on every platform, identical, so that all of the texts are recognisably from the same sender.

Watch out — consistency is not sameness. Nobody wants the website’s paragraphs pasted onto a window sign, or a video that reads its own menu aloud. Good brands say one thing in many different ways. The test is not “do these texts look the same?” — it is “can I state each text’s message in the same words?”

When texts work together — and when they clash

When every platform carries the same message and the same marks, three things happen for the audience:

- **Recognition.** The colours and logo make any text instantly identifiable — a cup on a table advertises the café without saying a word.
- **Repetition.** Meeting “Made here. Daily.” on the sign, the feed, the website and the cup makes the message stick, because each platform repeats what the others said.
- **Trust.** A promise that is the same everywhere feels reliable. A promise that changes from platform to platform feels like a performance.

A **clash** is what happens when one text carries a different message from the rest. Clashes come in four main kinds:

Kind of clash	What it looks like
Tone clash	jokey, shouting capitals on a feed whose brand voice is warm and calm
Look clash	neon letters on black from a brand whose colours are red and cream
Promise clash	“HUGE. CHEAP.” from a brand whose slogan is “Made here. Daily.”
Behaviour clash	a “friendly local” brand that never answers its own comments

Watch out — a clash is a second message. A reader who meets the clash does not average the two texts. They have to choose which one to believe — and a brand’s whole point is that no choosing is needed, because every text says the same thing.

Comparing the same message across platforms

Comparing is the task this section practises most. Put two texts side by side — the same message, two platforms — and ask two questions:

1. **What changed, and why does that suit the platform?** Length, formality, visuals, detail, what the reader is asked to do next.
2. **What stayed identical, and why?** The central message, and the identity marks — name, logo, colours, slogan.

Use this frame:

Both texts carry the same central message: _____.

The sign version suits its platform because it _____ (bigger visuals / fewer words / catches walkers-by).

The post version suits its platform because it _____ (shorter / more casual / photo-led / speaks to followers today).

The parts that stay identical are _____ — they are what make the brand recognisable anywhere.

Explaining: name it, quote it, link it

Every *explain* answer in this section uses the same three-part pattern you have met in earlier chapters:

1. **Name** the cue or element: “the slogan ...”
2. **Quote** it: “... ‘Made here. Daily.’ ...”
3. **Link** it to the message: “... states directly that the food is cooked in this kitchen, every day.”

A cue named but not quoted is a guess; a cue quoted but not linked is a list. Full marks need all three.

Command terms used in this section

Command term	What it asks for
state	give briefly, in one clear sentence
identify	name, or pick out and say which
explain	give reasons, using evidence from the text
compare	put two texts side by side: what is the same, and what is different
match	pair each item with the right label
complete	fill the blanks with the right words
suggest	put forward an idea that fits the situation

Worked examples

Example 1 — scaffolded

Task. The Copper Kettle Café puts the sign below in its shopfront window.

- a.** State the sign’s central message. (1 mark)

b. Explain how two cues in the sign carry that message. (2 marks)

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

Stimulus A — The Copper Kettle Café: shopfront window sign.

[a deep-red sign with cream letters. At the top: a drawing of a copper kettle with steam curling out of its spout.]

The Copper Kettle Café

Made here. Daily.

Soup, pies and sweet things — cooked in our own kitchen every morning.

Ask us what came out of the oven today.

Open seven days · Bellwater town centre

Working

Comment

Command terms: *state* = give briefly; *explain* = give reasons with evidence. Two parts, 3 marks.

Step 1. Read the task first. The command terms tell you what kind of answer each part wants, and the marks tell you how much to write.

Cue list: the name “The Copper Kettle Café”; the kettle drawing with steam; red and cream colours; the slogan “Made here. Daily.”; the words “our own kitchen every morning”; the invitation “Ask us what came out of the oven today.”

Step 2. List the cues before writing anything. A brand answer is built from evidence you can point at, not from a general feeling about the text.

Repeating idea: “Made here” + “our own kitchen” + “out of the oven today” + the steaming kettle — everything points at food cooked in this building, fresh, every day. “Ask us ...” points at a friendly, welcoming place.

Step 3. Ask what idea repeats across the cues. The central message is the idea the cues add up to — usually one claim about the product, plus one claim about how the place feels.

a. The central message is that everything the café sells is made fresh in its own kitchen, every day, by people who are glad to see you.

Step 4. For *state*, one sentence that makes a claim. “Soup and pies” is a topic; “made here, fresh, every day” is a message.

b. Cue 1 — the slogan “Made here. Daily.”: *made* says the food is cooked here, not bought in; *here* names the café’s own kitchen; *daily* says it happens every day. The whole message sits in four words.

Step 5. For *explain*, use the three-part pattern — name the cue, quote it, link it. Take the first cue as far as the link before starting the second.

b. Cue 2 — the line “Ask us what came out of the oven today”: it speaks to the reader the way the staff would, like a neighbour, and it puts the oven — the making — into the friendliest words on the sign.

Step 6. Choose cues from different parts of the brand — here, one from the marks (the slogan) and one from the tone of voice (the invitation) — so the two explanations do not repeat each other.

Check: the message is one claim, stated briefly; two cues are named, quoted and linked; the links both point back at the message.

Step 7. Check the answer against the parts and the marks before moving on.

Assembled response. **a.** The central message is that everything the café sells is made fresh in its own kitchen, every day, by people who are glad to see you. **b.** The first cue is the slogan “Made here. Daily.” — *made* says the food is cooked here, not bought in, *here* names the café’s own kitchen, and *daily* says it happens every day, so the whole message sits in four words. The second cue is the line “Ask us what came out of the oven today”, which speaks to the reader the way the staff would, like a neighbour, and puts the oven — the making — into the friendliest words on the sign.

(Model response: 109 words)

Example 2 — scaffolded

Task. The café also runs a social media feed and a website, shown below.

a. Identify the one central message carried by both texts — and by the window sign in Example 1. (1 mark)

b. Explain two ways the social post is adapted to suit its platform. (2 marks)

c. Identify one brand element that stays identical in the post and the website. (1 mark)

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus B — The Copper Kettle Café: social media post.

[photo: a tray of sausage rolls cooling on the counter, steam still rising. In the corner of the photo: the café's logo — a copper kettle with steam curling out of its spout, cream on deep red.]

Morning, Bellwater! Sausage rolls just came out of the oven. Get in before the tradies do — they buy a dozen at a time.

#MadeHereDaily

[posted 7.05 am, Wednesday 21 October 2026]

Stimulus C — The Copper Kettle Café: website homepage (extract).

[banner, cream on deep red: the copper-kettle logo, steam curling out of its spout]

The Copper Kettle Café — Bellwater

Made here. Daily.

Everything on our counter is cooked in our own kitchen: bread, pies, soups and cakes. We buy our tomatoes from Fresh Fields Produce, down the road, and the menu changes with whatever is fresh this week.

Our promise: if it is not made here, we do not serve it.

[menu bar: Menu · Our kitchen · Borrow-a-cup · Find us]

www.copperkettlecafe.com.au

Working	Comment
Command terms: <i>identify</i> = name or pick out; <i>explain</i> = give reasons. Three parts, 4 marks.	Step 1. This is a compare task in three pieces: same message (a), changed shape (b), unchanged marks (c).
a. One message in all three texts: the food is made here, fresh, every day, in a friendly local place.	Step 2. Start from the message you already stated in Example 1 — a comparison answers “what is the same?” first.
Plan for b. — platform = a phone feed, skimmed in seconds. Post features: photo first; a morning greeting to the town; two short sentences; a joke about the tradies; the slogan folded into a hashtag; a timestamp showing it is fresh today.	Step 3. For <i>adapted</i> , list what the platform demands (speed, pictures, casual tone) and then find the features that meet those demands. Two features, each with its reason, is two marks.
Plan for c. — identity marks: name, logo, colours, slogan. The logo in the post's corner and the logo in the website banner are the same drawing in the same colours.	Step 4. For “stays identical”, check the identity marks one by one. Wording may change between platforms — the marks must not.
Check: the message matches Example 1; two adaptations are each explained with a platform reason; the identical element is a mark, not a phrase.	Step 5. Check that every part is answered before assembling.

Assembled response. a. All three texts carry one central message: the café's food is made here, fresh, every day, in a friendly local place. **b.** First, the post leads with a photo of a real tray of sausage rolls, still steaming — feed readers scroll in seconds, so the proof has to be a picture, not a paragraph. Second, the words are short and casual: a morning greeting to the town, a joke about the tradies, and the slogan folded into the hashtag #MadeHereDaily, because a feed speaks to followers on the day, unlike a website that readers visit on purpose for detail. **c.** The logo stays identical: the copper kettle with steam curling out of its spout, cream on deep red, in the corner of the post's photo and in the banner across the top of the website.

(Model response: 136 words)

Example 3 — unscaffolded

Task. Callum is a final-year student who runs a lawn-and-garden-care service on weekends. Read his flyer and his social profile.

- a. Identify two elements of Callum’s personal brand. (2 marks)
- b. Explain how those two elements work together to produce one message. (2 marks)

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus D — Callum’s flyer.

[an A5 flyer, green letters on white. Photo: Callum in work boots and a plain green shirt, standing beside a freshly mowed nature strip.]

CALLUM — LAWN & GARDEN CARE

Mowing · Edging · Weeding · Green waste taken away

On time. Tidy. Fair price.

Weekends and school holidays, around Bellwater.

Ring or text Callum: 0455 555 128

Stimulus E — Callum’s social profile (extract).

Callum — Lawn & Garden Care

[profile photo: Callum in the same plain green shirt, smiling beside his mower]

On time. Tidy. Fair price.

About: School student. I mow, edge and weed around Bellwater on weekends and in the holidays. Every job finished tidy — I sweep the path and take the green waste with me.

Recent posts:

[photo: a garden edge, cut straight] “Friday finish. One hour, tidy edges, happy client.”

[photo: a trailer loaded with garden clippings] “Mowed, edged, loaded, gone.”

Model response.

- a. Two elements of Callum’s personal brand are his slogan — the promise line “On time. Tidy. Fair price.” — and his fixed photo look: the same plain green shirt and work boots in the flyer photo and in his profile photo.
- b. The two elements work together as claim and proof. The slogan states the promise in three short phrases a reader can remember and repeat; the photos show the same person in the same work clothes in both texts, so a customer who meets the profile after seeing the flyer finds exactly who the flyer promised. Repeating both, unchanged, is what turns a claim into a brand.

(Model response: 107 words)

Takeaway: a personal brand needs no logo budget — it needs one plain promise, repeated exactly, plus photos that quietly prove it.

Example 4 — unscaffolded

Task. Petra, who runs The Copper Kettle Café, is trialling a Friday-night burger special. Her cousin drafted the social post below. Petra is not sure it fits the café’s brand.

- a. Identify one way the draft clashes with the café’s central message. (2 marks)

b. Suggest one change that would bring the draft back on message, and explain why your change works. (2 marks)

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

Stimulus F — The Copper Kettle Café: draft post, not yet published.

DRAFT — Friday burger night

[image plan: neon-yellow letters on a black background, with a cartoon burger wearing sunglasses]

YO BELLY — BURGERS FROM 5 PM FRIDAY. HUGE. CHEAP. LOUD MUSIC ALL NIGHT. FIRST TEN GET A FREE ONE. NO BOOKINGS, NO RULES, NO LIMITS. TAG TAG TAG.

Model response.

a. The loudest clash is the tone of voice. The café’s texts speak warm and everyday — “Morning, Bellwater!”, “Ask us what came out of the oven today” — while the draft shouts in capitals and slang: “YO BELLY”, “NO RULES”, “TAG TAG TAG”. A follower who scrolls from this post to the café’s feed meets two different cafés, so the central message — fresh food made here, in a friendly local place — gets lost in the noise.

b. One change would bring it back: a real photo of the burgers cooling on the counter, in the café’s colours, with one warm line — “Friday nights at the Kettle: burgers made here, like everything else. From 5 pm.” This works because it keeps the news but restores the brand’s marks — deep red and cream, the slogan’s idea of “made here” — and its everyday voice.

(Model response: 140 words)

Takeaway: when a draft is off brand, fix the message it sends, not just its words. Same news, same marks, same voice.

Practice questions

Questions 1–6 are scaffolded: sentence frames and hints show you where each answer goes. Questions 7–18 are unscaffolded: the thinking is yours.

Scaffolded

Question 1 (2 marks)

The café’s takeaway cup and loyalty card are shown below.

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

Stimulus G — The Copper Kettle Café: the cup and the card.

[takeaway cup: a deep-red band around the middle; above it, the copper-kettle logo in cream; under the logo, the words “Made here. Daily.”]

[loyalty card, wallet-sized, cream: “The Copper Kettle Café” along the top edge; the kettle logo in one corner; nine empty stamp squares; the tenth square reads “YOUR DRINK — ON US”; on the back: “One stamp per hot drink. Ask at the counter.”]

Identify two brand elements on the cup and the card.

Hint: the elements are listed in “The parts of a brand”. Look for a picture, a pair of colours, a four-word line and a name.

Use this frame:

Element 1: _____. It appears _____.

Element 2: _____. It appears _____.

Question 2 (4 marks)

Match each brand element (1–4) with the job it does (A–D). Use each job exactly once.

Brand element	The job it does
1 Name	A a short, memorable line that states the brand's promise
2 Logo	B how the brand sounds in words — casual or formal, warm or cold
3 Slogan	C the word or words the brand is known by
4 Tone of voice	D the small picture that identifies the brand at a glance

Use this frame:

1—__ 2—__ 3—__ 4—__

Question 3 (2 marks)

Muddy Boots Community Garden is a volunteer group. Its gate carries the sign below.

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

Stimulus H — Muddy Boots Community Garden: the gate sign.

[a weatherboard sign on the garden's front gate, green letters painted on cream]

MUDDY BOOTS COMMUNITY GARDEN

Everyone can grow. Really — everyone.

Gate open Saturday, 9 am to 12 pm. Come in, get your hands dirty, take home something green.

No experience needed. No tools needed. Just boots you can afford to ruin.

a. State the garden's central message. (1 mark)

Cue: a message is a claim, not a topic. "A garden" is a topic; "anyone can ..." is a claim.

Use this frame:

The garden's central message is _____.

b. Complete the sentence. (1 mark)

Use this frame:

The words "No experience needed" show that the message is aimed especially at _____.

Question 4 (3 marks)

The garden announces its next working bee in two places: a flyer on the library noticeboard, and a post on its social media feed.

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus I — Muddy Boots Community Garden: working-bee flyer.

[flyer, green and cream: three volunteers of different ages with forks and watering cans, boots muddy]

Working bee — Saturday 7 November 2026, 9 am

The Soil Hotel needs turning, the spring beds need weeding, and the long table needs a scrub.

Everyone can grow — and everyone can help. Morning tea is on us; the mud is on you.

Tools provided. Gloves provided. Beginners especially welcome.

Questions? Ask Marg at the gate, or message the garden's feed.

Stimulus J — Muddy Boots Community Garden: social media post.

[photo: two volunteers turning compost, boots muddy, grinning at the camera]

Working bee this Saturday, 9 am! Turning the Soil Hotel, weeding the spring beds, then morning tea together. Beginners welcome — we hand you a tool and show you once. Everyone can grow. Really — everyone.

[posted 5.40 pm, Wednesday 4 November 2026]

a. Complete the sentence. (2 marks)

Use this frame:

Both texts say that beginners are _____, and the flyer promises that tools and _____ are provided.

b. Explain why the flyer gives more detail than the post. (1 mark)

Cue: think about where each text is read, and how long a reader stands still there.

Question 5 (2 marks)

Tegan is a final-year student looking for Saturday work in a shop or café. Her job-search profile panel is below.

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

Stimulus K — Tegan's job-search profile (panel).

Tegan Ellis — Saturday job wanted

[head shot: Tegan in a plain white shirt, smiling, against a plain background]

Shows up. Learns fast. Stays cheerful.

a. State Tegan's personal-brand promise. (1 mark)

Use this frame:

Her promise is “_____.”

b. Identify one other element of her personal brand. (1 mark)

Use this frame:

Element: _____. It appears _____.

Question 6 (2 marks)

The café posts the short video below on its social media feed. The transcript records what is shown and heard; the video itself is not printed in this book.

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

Stimulus L — The Copper Kettle Café: transcript of a 30-second video from its feed.

[0.00 — close-up: hands cracking eggs into a steel bowl; the sound of a whisk]

[0.08 — Petra, flour on her apron, to camera:] “Everything you see on our counter started in this kitchen this morning.”

[0.15 — quick shots: bread coming out of the oven, steam rising; soup ladled into cups; a sausage roll handed across the counter]

[0.24 — the kettle logo on cream, deep-red letters:] “Made here. Daily.”

[0.28 — end card: The Copper Kettle Café · Bellwater]

Complete the sentence. (2 marks)

Use this frame:

The video carries the café’s message mainly through moving _____ and real _____ — two things a window sign cannot do.

Unscaffolded

Question 7 (2 marks)

Glover Street Cycles is a bike shop that hires bikes to families. Its window carries the poster below.

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

Stimulus M — Glover Street Cycles: window poster.

[A3 poster, green letters on white. Line drawing: an adult bicycle and a child’s bicycle side by side.]

GLOVER STREET CYCLES

Ride Smart — Family Hire

A helmet with every hire. Brakes checked before every bike leaves the shop.

Adult and children’s bikes · \$30.00 a day · \$180.00 for any seven days

A refundable deposit of \$50.00 per bike is returned when the bike comes back.

Identify two brand elements in the poster.

Question 8 (3 marks)

The shop's website homepage is below.

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

Stimulus N — Glover Street Cycles: website homepage (extract).

[banner, green and white: the line drawing of two bicycles, adult and child]

Glover Street Cycles — Ride Smart

Family bike hire, checked before it leaves the shop.

Every hire includes a helmet. Our staff check the brakes and set the seat height before you ride — that's the Ride Smart way.

Hire: \$30.00 per day, or \$180.00 for any seven days. A refundable deposit of \$50.00 per bike is taken at the counter and returned when the bike comes back.

Before you ride: our 30-second check card goes in every hire bag — air, brakes, chain, quick releases.

[menu bar: Hire · Prices · The 30-second check · Find us]

www.gloverstreetcycles.com.au

- a. State the website's central message. (1 mark)
- b. Explain how one element of the page carries that message. (2 marks)

Question 9 (3 marks)

The shop runs one “free safety check” message on two platforms: a counter card beside the register, and a post on its social media feed.

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus O — Glover Street Cycles: counter card.

[small green-and-white card beside the register]

Free safety check — any bike, any brand

Bring your own bike in on the first Saturday of the month, between 9 am and 12 pm, and our mechanics will run the 30-second check over it, free: air, brakes, chain, quick releases.

No booking needed.

Ride Smart — Glover Street Cycles

Stimulus P — Glover Street Cycles: social media post.

[photo: a mechanic crouched beside a child's bike, squeezing the brake lever]

First Saturday of the month = free safety-check morning. Your bike, any brand, 9 to 12. Air, brakes, chain, quick releases — we check them, you ride away smarter.

Ride Smart.

[posted 4.15 pm, Friday 23 October 2026]

- a. Identify two ways the post is adapted to suit its platform, compared with the counter card. (2 marks)
- b. Identify one element that stays identical in both texts. (1 mark)

Question 10 (3 marks)

The Copper Kettle Café keeps the same logo, colours and slogan across its window sign (Stimulus A), social post (Stimulus B), website (Stimulus C), cup and card (Stimulus G) and video (Stimulus L).

- a. Explain two reasons why repeating the same elements across all of these texts helps the café. (2 marks)
- b. Identify the risk the café would run if it changed its colours and slogan every month. (1 mark)

Question 11 (3 marks)

Riverway Freight is a family-owned transport company. Over the years its brand has been built on safety and rules first — at Riverway, raising a worry early is called “flagging early”, and the phrase “that’s a Riverway rule” is used about everything from load straps to speed. A new marketing worker drafted the social post below.

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

Stimulus Q — Riverway Freight: draft post, not approved.

DRAFT POST — do not publish yet

[image plan: a truck launching off a loading ramp, cartoon speed lines behind it]

Need it there yesterday? We’ll get it there YESTERDAY. Riverway — because rules are more like suggestions. Message us and we’ll sort you out.

- a. Identify one way the draft clashes with Riverway’s safety-first message. (1 mark)
- b. Explain how the clash would leave readers with two different messages about the company. (1 mark)
- c. Suggest one change that would bring the draft back on message. (1 mark)

Question 12 (4 marks)

Callum (from the worked examples) records the 60-second video below to go with a work-placement application. The transcript records what is shown and heard; the video itself is not printed in this book.

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

Stimulus R — Transcript of Callum’s placement video.

[0.00 — Callum in the plain green work shirt, standing beside his mower on a nature strip]

“Hi — I’m Callum. I run a lawn and garden care service around Bellwater on weekends.”

[0.10 — cut to: Callum mowing a straight line; edging a garden bed; sweeping the path clean]

“I turn up when I say I will. I finish tidy. And I quote a fair price and stick to it.”

[0.30 — Callum, back to camera:] “On time. Tidy. Fair price. That’s what my regulars get — and that’s what a placement boss would get, too.”

[0.45 — end card, green letters on white: CALLUM — LAWN & GARDEN CARE · 0455 555 128]

- a. State the impression of Callum that the video builds. (1 mark)
- b. Explain how two choices in the video build that impression. (3 marks)

Question 13 (4 marks)

Tegan (from Question 5) keeps two things in public: the “About” panel of her job-search profile, and a photo feed. Two extracts are below.

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus S — Tegan’s two public texts.

Extract 1 — the “About” panel of her job-search profile:

Shows up. Learns fast. Stays cheerful.

Six months on the Tuesday-and-Friday-morning roster at the Northvale Community House pantry: setting up, serving visitors, packing down. Every shift, on time.

Reference: Bec, the Northvale coordinator, on (03) 5550 4460.

Extract 2 — a post on her photo feed, three weeks ago:

[photo: an empty shift room, a chair knocked over, a mop left in the middle of the floor]

caption: “roster changed again lol. third saturday in a row. who needs sleep anyway. don’t tell Bec i posted this”

- a. State the central message Extract 1 builds about Tegan. (1 mark)
- b. Identify one way Extract 2 clashes with that message. (1 mark)
- c. Explain why a shop manager who reads both extracts would struggle to state Tegan’s message with confidence. (2 marks)

Question 14 (4 marks)

Muddy Boots Community Garden runs its seed swap on two platforms: a poster on community noticeboards, and an event post on its social media feed.

Note: this task uses synthetic documents — they were written for this book and are not real organisational, government or business documents.

Stimulus T — Muddy Boots Community Garden: seed-swap poster.

[poster, green on cream: a wooden crate of labelled seed envelopes, muddy boots underneath]

SEED SWAP — Sunday 8 November 2026, 10 am to 12 pm

Bring seeds, take seeds. Tomatoes, beans, flowers — whatever is in your jar.

Everyone can grow. Really — everyone.

At the garden gate · morning tea from 9.30 · Muddy Boots Community Garden

Stimulus U — Muddy Boots Community Garden: event post.

[photo: last year’s seed table — jars, envelopes, hand-written labels]

Seed Swap! Sunday 8 November, 10 to 12, at the gate. Bring a jar of seeds, go home with someone else’s.

First time? We’ll show you how to save seed from your own garden — no experience needed. Everyone can grow. Really — everyone. Message the feed to save a table spot.

[posted 6.12 pm, Monday 26 October 2026]

- a. State the central message the two texts share. (1 mark)
- b. Identify one way each text is adapted to suit its platform. (2 marks)
- c. Identify one line that appears identically in both texts. (1 mark)

Question 15 (3 marks)

Glover Street Cycles posts the short video below on its social media feed. The transcript records what is shown and heard; the video itself is not printed in this book.

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

Stimulus V — Glover Street Cycles: transcript of a 40-second video from its feed.

[0.00 — a family of four at the counter; Alice hands two helmets over and clicks the strap on the smallest one]

[0.08 — a mechanic kneels beside a child's bike, squeezes each brake lever, nods; the seat post is raised and clamped]

[0.16 — Alice, to camera:] “Helmet in every hire. Brakes checked, seat set — before anyone rides out.”

[0.25 — the family rides off slowly down the street: two children pedalling, the adults walking beside them]

[0.32 — end card, green and white: the line drawing of two bicycles; “GLOVER STREET CYCLES — Ride Smart.”]

- a. State the video's central message. (1 mark)
- b. Explain one thing the video can show that the window poster (Stimulus M) cannot. (2 marks)

Question 16 (4 marks)

Petra wants the café's takeaway cup (Stimulus G) to carry the same message as the window sign (Stimulus A).

- a. Identify two brand elements that should stay exactly the same on the sign and the cup. (2 marks)
- b. Identify one thing that must change between the sign and the cup, and explain why. (2 marks)

Question 17 (5 marks)

Explain how The Copper Kettle Café's texts work together to produce one central message. Use evidence from at least three of the five platforms: the window sign (Stimulus A), the social post (Stimulus B), the website (Stimulus C), the cup and card (Stimulus G) and the video (Stimulus L). About 120 words.

Question 18 (6 marks)

Callum's flyer (Stimulus D), his social profile (Stimulus E) and his placement video (Stimulus R) speak to two audiences at once: customers, and placement bosses. Explain how the three texts work together to produce one personal brand, and identify one way his brand could clash if he is not careful. About 150 words.

Answers

- Q1. Identify (2).** Any two of: <the logo — the copper kettle in cream>; <the colours — deep red and cream>; <the slogan — “Made here. Daily.”>; <the name — “The Copper Kettle Café” on the card’s top edge>.
- Q2. Match (4).** 1—C; 2—D; 3—A; 4—B.
- Q3. State (1) + complete (1).** **a.** <the garden welcomes everyone — no experience, no tools, just turn up and grow>. **b.** .
- Q4. Complete (2) + explain (1).** **a.** ; **b.** Route: <the flyer is read standing at a noticeboard, so it can carry the jobs, the date and who to ask; the post is skimmed on a phone in seconds, so it keeps only the hook — date, welcome, one photo>. See Fully-worked solutions.
- Q5. State (1) + identify (1).** **a.** <“Shows up. Learns fast. Stays cheerful.”> **b.** Any one of: <the head shot — plain white shirt, plain background>; <her own name, used as the brand name>.
- Q6. Complete (2).** ; .
- Q7. Identify (2).** Any two of: <the name “Glover Street Cycles”>; <the slogan “Ride Smart — Family Hire”>; <the colours — green on white>; <the logo — the line drawing of two bicycles>; <the fixed promise lines — helmet included, brakes checked>.
- Q8. State (1) + explain (2).** **a.** Route: <family bike hire, made safe — the shop checks everything before you ride>. **b.** Route: any element, named, quoted, linked — <the headline “checked before it leaves the shop”>; <the “Ride Smart way” line>; <the 30-second check in the menu bar>; <the photo-free, orderly layout that reads like a careful shop>. See Fully-worked solutions.
- Q9. Identify (2) + identify (1).** **a.** Any two of: ; ; <the post is more casual — “= free safety-check morning”>; . **b.** Any one of: <the four checks — “air, brakes, chain, quick releases”>; <the “Ride Smart” line>; <the shop’s name>; <the event facts — first Saturday, 9 to 12>.
- Q10. Explain (2) + identify (1).** **a.** Route: any two reasons explained — <recognition: the marks make every text instantly identifiable as the café>; <repetition: meeting the same slogan everywhere makes the message stick>; <trust: the same promise on every platform feels reliable>. **b.** <readers would stop recognising the texts as one brand, and the message would never repeat often enough to stick>. See Fully-worked solutions.
- Q11. Identify (1) + explain (1) + suggest (1).** **a.** Any one of: <“rules are more like suggestions” — jokes about the exact thing the brand stands on>; ; <the jokey, boasting tone against a serious safety brand>. **b.** Route: <readers get two messages at once — “we joke about rules” and “safety first” — and cannot state one central message for the company>. **c.** Route: any change that restores the safety message — e.g. ; <words about checks and “flagging early”>; <drop the ramp image and the “suggestions” joke>. See Fully-worked solutions.
- Q12. State (1) + explain (3).** **a.** Route: <a reliable, tidy, hard-working young worker who keeps his word>. **b.** Route: any two choices, each named and linked — <the green work shirt, repeated from flyer and profile>; <shots of straight mown lines and a swept path, proving “tidy”>; <the promise spoken out loud, in his own words>; <the end card, matching the flyer’s green letters on white>. See Fully-worked solutions.
- Q13. State (1) + identify (1) + explain (2).** **a.** Route: <a reliable, quick-learning, cheerful worker — someone who turns up>. **b.** Any one of: <grumbling about the roster against “Stays cheerful”>; ; <“don’t tell Bec i posted this” against naming Bec as her reference>; <the careless typing against the plain, careful panel>. **c.** Route: <the two texts carry opposite messages, so the reader must choose which Tegan to believe — and a promise the reader cannot trust is not a brand>. See Fully-worked solutions.
- Q14. State (1) + identify (2) + identify (1).** **a.** Route: <anyone can grow — beginners are welcome, no experience needed>. **b.** Poster: <the full date, times and place, and the morning-tea detail, for a reader standing at a noticeboard>; post: <a photo of last year’s table and a “message the feed” next step, for followers scrolling today>. **c.** <“Everyone can grow. Really — everyone.”>

Q15. State (1) + explain (2). **a.** Route: <safe family hire — helmet on, bike checked, ready to ride>. **b.** Route: <the video shows the checks being done — the strap click, the brake squeeze, the seat clamp — so the claim is proved, not just stated; it also shows the family riding away, which a poster can only promise>. See Fully-worked solutions.

Q16. Identify (2) + explain (2). **a.** Any two of: ; <the colours — deep red and cream>; <the slogan “Made here. Daily.”>; . **b.** Route: <the amount of wording — a cup is small, round and held in the hand, read in seconds, so whole sentences like “Ask us what came out of the oven today” drop off and only the strongest marks travel (also creditable: the shape — the design must wrap a red band around a curve)>. See Fully-worked solutions.

Q17. Explain (5). Assessment route: five criteria, one mark each — the central message stated in one claim; three platforms each with a named, quoted cue and its link to the message; a closing line on how the texts work together (recognition, repetition, trust). Plan skeleton: message → sign (slogan) → post (photo + greeting) → website (promise line) → cup or video → together-line. About 120 words. See the fully-worked solutions for the model.

Q18. Explain (6). Assessment route: six marks — the central message stated (1); each of the three texts shown carrying it, with a named cue per text (3); one clash risk identified (1) and reasoned — why it would send a second message (1). Plan skeleton: promise “On time. Tidy. Fair price.” → flyer (states the promise + marks) → profile (proves it with job photos) → video (says it aloud + shows the work) → risk (an off-brand post, or behaviour that contradicts the promise). About 150 words. See the fully-worked solutions for the model.

Fully-worked solutions

The command terms used below mean: *state* — give briefly; *identify* — name or pick out; *explain* — give reasons with evidence; *compare* — put side by side; *match* — pair up; *complete* — fill the blanks; *suggest* — put forward an idea that fits.

Question 1

Identify (2): name two elements, and say where each appears.

Model response. Two brand elements are the logo — the copper kettle in cream, printed on the cup above the red band and in the corner of the loyalty card — and the slogan “Made here. Daily.”, printed on the cup under the logo.

(Model response: 40 words)

Other fully creditable answers: the colours, deep red and cream on both items; the name, “The Copper Kettle Café” along the top edge of the card.

Common errors: naming “the cup” or “the card” as the element — those are the platforms; the elements are the marks printed on them.

Question 2

Match (4): one line per pair.

Model response. 1—C; 2—D; 3—A; 4—B.

(Model response: 4 words)

Marker’s note: the name is the words the brand is known by (C); the logo is the small identifying picture (D); the slogan is the short memorable promise line (A); tone of voice is how the brand sounds in words (B).

Question 3

State (1): one claim, briefly. *Complete (1):* one group of people.

Model response. a. The garden’s central message is that anyone can grow — no experience and no tools are needed, so nobody has a reason to stay outside the gate. **b.** The words “No experience needed” show that the message is aimed especially at people who have never gardened before.

(Model response: 47 words)

Common errors: answering part **a** with the topic (“it is about a community garden”). A message is a claim: *everyone can grow* claims something about the reader, not the garden.

Question 4

Complete (2): one word per blank, from the texts. *Explain (1):* one reason tied to the platform.

Model response. a. Both texts say that beginners are *welcome*, and the flyer promises that tools and *gloves* are provided. **b.** The flyer gives more detail because a noticeboard reader can stop and read: the flyer has room for the jobs list, the morning-tea line and who to ask. The post is skimmed on a phone in seconds, so it keeps only the hook — date, time, welcome — and one photo.

(Model response: 68 words)

Marker’s note: the shared message survives the trim — “Everyone can grow. Really — everyone.” appears in both texts — which is exactly what consistency looks like: fewer words on the faster platform, same claim.

Question 5

State (1): the promise line. *Identify (1):* one other element, plus where it appears.

Model response. a. Her promise is “Shows up. Learns fast. Stays cheerful.” **b.** One other element is the head shot — Tegan in a plain white shirt, smiling, against a plain background — which is the photo her whole profile is recognised by.

(Model response: 39 words)

Other fully creditable answers: part **b** may name her own name, “Tegan Ellis”, used as the brand name in the panel’s title.

Common errors: describing the promise as “a slogan about work” without quoting the three phrases — the promise line is the element, and it must be named exactly.

Question 6

Complete (2): one word per blank.

Model response. The video carries the café’s message mainly through moving *pictures* and real *sound* — two things a window sign cannot do.

(Model response: 20 words)

Marker’s note: the pictures show hands making the food and the sound carries Petra’s own voice — the message “made here, daily” is demonstrated, not just printed.

Question 7

Identify (2): name two elements.

Model response. Two brand elements are the slogan “Ride Smart — Family Hire”, which states the shop’s promise in three words, and the line drawing of an adult bicycle and a child’s bicycle side by side, which is the shop’s logo.

(Model response: 38 words)

Other fully creditable answers: the name “Glover Street Cycles”; the green-on-white colours; the fixed promise lines about helmets and brake checks.

Question 8

State (1): one claim. *Explain (2):* name, quote, link — the three-part pattern.

Model response. a. The website’s central message is that family bike hire is made safe: the shop checks everything before a bike leaves, so a family can just ride. **b.** One element that carries the message is the headline “Family bike hire, checked before it leaves the shop.” The words “checked before it leaves the shop” put the safety check first, ahead of price — the page’s own order tells a family reader that safety is what the shop wants to be known for.

(Model response: 81 words)

Other fully creditable answers: part **b** may use the “Ride Smart way” line, the 30-second-check menu item, or the deposit-and-helmet facts, provided the cue is quoted and linked to the safe-hire message.

Common errors: stating the topic for part **a** (“it is about bike hire and prices”) — the message must include the claim, which is about safety and checking.

Question 9

Identify (2 + 1): name the differences and the identical element.

Model response. a. Two adaptations: first, the post leads with a photo of the mechanic squeezing a child’s brake lever, because a feed is scrolled in seconds and the picture has to do the work the card’s headline does; second, the post is shorter and more casual — “First Saturday of the month = free safety-check morning” — because it speaks to followers on the day, while the card sits at the register, where a reader can stop and take in full details. **b.** One element that stays identical is the four-check list, word for word: “air, brakes, chain, quick releases”.

(Model response: 97 words)

Marker’s note: the identical element is not decoration — it is the shop’s own house phrase from the 30-second check card, repeated on every platform so that “air, brakes, chain, quick releases” becomes recognisably a Glover Street line.

Other fully creditable answers: part **b** may name the “Ride Smart” line, the shop’s name, or the event facts — first Saturday, 9 to 12.

Question 10

Explain (2): two reasons, each with a link. *Identify (1):* one risk.

Model response. a. First, recognition: the same logo, colours and slogan on every platform mean a reader can identify the café instantly — a red-and-cream cup on a table advertises the café to everyone who sees it, even before they read the name. Second, repetition: meeting “Made here. Daily.” on the sign, the feed, the website and the cup repeats the central message four ways, and a message met again and again is a message remembered. **b.** If the café changed its colours and slogan every month, readers would never meet the same marks twice, so no text would trigger recognition of the others — the platforms would stop working together and the message would never stick.

(Model response: 113 words)

Other fully creditable answers: part **a** may use trust — the same promise everywhere feels reliable — in place of either reason, provided it is explained.

Common errors: listing the elements again instead of explaining the benefit — the mark is named in the task; the marks are for the *why*.

Question 11

Identify (1) + explain (1) + suggest (1).

Model response. a. The line “because rules are more like suggestions” clashes with the brand: Riverway’s whole message is that rules come first — “that’s a Riverway rule”, “flagging early”. **b.** The clash leaves readers with two messages at once: the years of safety-first texts say rules keep loads and crews safe, while the draft jokes that rules are optional — so a reader cannot state one central message for the company. **c.** One change: drop the ramp image and the “suggestions” joke, and post a real photo of a load strapped down with the line “Every strap checked before every gate. That’s a Riverway rule.”

(Model response: 102 words)

Other fully creditable answers: part **a** may use the reckless ramp image or the boasting tone; part **c** may suggest any image and wording that carries the safety-first message, provided it fits the company’s voice.

Question 12

State (1): the impression, briefly. *Explain (3):* two choices, each named, quoted and linked.

Model response. a. The video builds the impression of a reliable, tidy, hard-working young worker — someone who does what he says. **b.** The first choice is the clothing: Callum wears the same plain green work shirt as in his flyer photo and profile photo, so the placement boss meets the same person the customers meet — one face, one brand, across all three texts. The second choice is the cutaway shots — “mowing a straight line; edging a garden bed; sweeping the path clean” — which show the work being done instead of claiming it: the straight line and the swept path are pictures of the words “tidy” and “on time”, so the promise is proved on screen while Callum says it out loud.

(Model response: 119 words)

Common errors: describing the video’s content (“it shows him mowing”) without linking the choice to the impression — the mark is in the link: the shot proves a word of the promise.

Question 13

State (1) + identify (1) + explain (2).

Model response. a. Extract 1's central message is that Tegan is a reliable worker: she turns up, she learns quickly, and she stays positive — "Every shift, on time." **b.** One clash: the caption grumbles about the roster — "roster changed again lol ... who needs sleep anyway" — which is the opposite of the promise "Shows up" and "Stays cheerful". **c.** The two texts carry opposite messages, so a manager reading both cannot state one message with confidence: either Tegan shows up cheerful, or she grumbles and hides it from her referee. A reader who must choose between a brand's two texts will believe the unguarded one, because it looks less like a performance. The promise only works if every public text repeats it.

(Model response: 119 words)

Other fully creditable answers: part **b** may use the photo — a knocked-over chair and an abandoned mop are not how someone who takes pride in a room leaves it — or "don't tell Bec i posted this", from a panel that hands over Bec as a reference.

Marker's note: part **c** stays inside this section's frame — what the clash does to the *message* — and does not ask you to judge Tegan as a person. A brand is what the audience receives; the audience here receives two Tegans.

Question 14

State (1) + identify (2) + identify (1).

Model response. a. The shared central message is that anyone can grow — beginners are welcome and no experience is needed. **b.** The poster suits the noticeboard: it carries the full date, both times, the place and the morning-tea detail, because a reader standing at a board can stop and take it all in, and needs the facts to come back. The post suits the feed: it leads with a photo of last year's seed table and ends with a next step — "Message the feed to save a table spot" — because followers scroll fast and can act immediately, in the same app. **c.** The identical line is "Everyone can grow. Really — everyone."

(Model response: 109 words)

Common errors: for part **b**, naming a difference without tying it to the platform — "the post is shorter" alone is half an answer; "shorter, because a feed is skimmed in seconds" is a full one.

Question 15

State (1) + explain (2).

Model response. a. The video's central message is safe family hire: a helmet on every head, a checked bike, a family ready to ride. **b.** One thing the video can show and the poster cannot is the check happening: the camera catches the mechanic squeezing the brake lever and clamping the seat post, and Alice clicking the smallest helmet strap. The poster can only *state* "Brakes checked before every bike leaves the shop"; the video *shows* it being done, with sound and movement, so the claim arrives as something witnessed rather than something promised.

(Model response: 92 words)

Other fully creditable answers: part **b** may use the family riding off slowly — the video shows the promise kept, where the poster can only describe the service.

Question 16

Identify (2) + explain (2).

Model response. a. Two elements that should stay exactly the same are the logo — the copper kettle with steam curling out of its spout, cream on deep red — and the slogan “Made here. Daily.”, so the cup is recognised as the sign’s brand at a glance, on a table or in a hand. **b.** What must change is the amount of wording: a cup is small, round and held in the hand, read in seconds and printed on a curve, so the sign’s full sentences — “Soup, pies and sweet things ...” and “Ask us what came out of the oven today” — cannot fit or be read. The cup keeps only the strongest marks — name, logo, colours, slogan — and lets them carry the whole message, exactly as the loyalty card does.

(Model response: 128 words)

Marker’s note: this is adaptation in miniature: platform limits strip the text back to the identity marks, and the marks alone still deliver the central message.

Question 17

Explain (5): the central message, three platforms with quoted cues, and a closing line on how they work together. About 120 words.

Model response. Every Copper Kettle text says one thing: the food is made here, fresh, every day, by a friendly local café. The window sign states the claim outright — “Made here. Daily.” The social post proves it today: a photo of real sausage rolls “just came out of the oven”, with a morning greeting to the town. The website backs it with a guarantee — “if it is not made here, we do not serve it”. The cup carries the same logo, colours and slogan into the customer’s hand, and the video shows hands making the food while Petra says the kitchen started this morning. The platforms change shape — claim, proof, promise, reminder — but the marks repeat, so every text is recognisably the same café saying the same thing.

(Model response: 126 words)

Other fully creditable answers: any three of the five platforms, provided each cue is quoted and linked to the stated message, and the closing line explains the working-together (recognition, repetition or trust).

Common errors: describing each text separately without ever stating the one central message — the mark is in “work together”, so the message must be named once and every platform tied back to it.

Question 18

Explain (6): the central message; three texts, each with a cue; one clash risk, identified and reasoned. About 150 words.

Model response. Callum’s central message is one plain promise: on time, tidy, fair price. The flyer states it — the three phrases under his name, beside the job list and phone number, so a passer-by can act on it. The profile proves it: the same promise line sits under the same green-shirt photo, and the posts are evidence — a straight-cut edge with “Friday finish”, a loaded trailer with “Mowed, edged, loaded, gone”. The video says it aloud for placement bosses while showing it: straight mown lines, a swept path, and an end card in the flyer’s green-on-white. The three texts state, prove and demonstrate one message, and the repeated marks — name, green shirt, promise line — tie them to one person. The clash risk is behaviour: one late job, or one jokey public post in a different voice, would contradict the promise every text makes — and because his brand is his own name, there is no second brand to hide behind.

(Model response: 157 words)

Other fully creditable answers: the clash risk may be an off-brand post (tone clash), untidy work photos (promise clash) or a missed call-back (behaviour clash), provided the answer explains why it would send a second message.

Common errors: retelling the three texts without naming the one message they share; or naming a clash risk without reasoning — “he could post something bad” is a guess until the answer says why that would split the message.