

Vocational Major Literacy Units 3 & 4

Chapter 7 — Evaluating and creating promotional and influential material

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Chapter 7 Evaluating and creating promotional and influential material — 7A

Reading promotional and influential material: inferring meaning and context

Theory

This section is about reading texts that want to move you — advertisements, sponsored posts, promotional emails, sale flyers and campaign posts. The study design names the skill this section teaches. In this book’s words, the skill is to read and understand promotional and influential material, and to infer its meaning and context by evaluating it (Unit 4, Area of Study 1 key skills).

Two skills sit inside that sentence. The first is **inferring meaning**: working out what a text suggests but does not say outright. The second is **inferring context**: working out the situation behind the text — who made it, who paid for it, who it is aimed at, when and where it appeared, and why. Chapter 1 taught you to infer meaning from informational texts, where the writer’s job is to inform. Promotional and influential material is different. Its job is to persuade — to get you to buy, join, download, donate, sign up or agree. So what it *implies* often matters more than what it *states*.

Promotional and influential material

The study design uses the phrase “promotional and influential material” but does not define it. This section therefore treats it as follows, and every question here can be answered on these definitions alone:

- **Promotional material** is any text made to promote (push) something — a product, service, app, event, course or offer — so that people buy, join, download, enrol, attend or sign up.
- **Influential material** is any text whose main job is to influence (move) the way people think, feel or act. Promotional material is influential material. So are advocacy and campaign posts, which push a cause or a change rather than a product.
- An **influencer** is a person with a large following on social media whose recommendations can shape what followers buy or think. Companies often pay influencers to feature their products. A post like this is called **sponsored content**.

You met the structures of these text families in Chapter 2 and Chapter 6 — headings, key facts, benefits, calls to action, fine print, images, hashtags and buttons. This section uses those features from the reader’s side: as **clues**. Every feature tells you something about what the text is really doing.

Stated and implied meaning

- The **stated meaning** of a text is what its words say outright. You can point to the words and read them aloud.
- The **implied meaning** is what the text suggests without saying it outright.
- To **infer** is to work out something the text does not say outright, using clues in the text plus what you already know. The conclusion you reach is an **inference**. In short: inference = clue + reasoning.

Here is a small example. An advertisement says: “No gym. No gear.” Stated meaning: the product does not need a gym or equipment. Implied meaning: you can start today, where you are, with nothing — and if you still do not start, the fault is yours. The advertisement never says either of those things. The reader builds them, and the advertiser gets the benefit of an idea it never had to promise.

That is why implied meaning does so much work in promotional material. **An implication can put an idea in your head without committing the maker to it.** Only what is stated can be held someone to. A cream that “helps your skin feel calm” has promised very little; a customer who believes “this cream will fix my skin” has supplied the big promise themselves.

Watch out. Implied does not mean guaranteed. Before you spend money or sign up, find the words the maker has actually committed to — usually in the fine print. If the claim you believe is not stated anywhere, it was an inference, and it may not have been a safe one.

Word clues that carry implied meaning

Chapter 6 looked at how language choices shape a text's effect. Here are the clue types this section asks you to read for:

Clue type	Example words	What it often implies
Feeling words (connotation — the feelings or ideas a word carries beyond its plain meaning)	“handmade”, “calm”, “smart”, “elite”	the product has a quality nobody has to prove
Softening words (weasel words — words that make a claim weaker than it sounds, so it is hard to prove wrong)	“helps”, “supports”, “may”, “up to”, “from”, “virtually”	the maker does not want to be held to the strong version
Urgency words	“this week only”, “last chance”, “places fill fast”	act now, do not compare or think it over
Belonging words	“join”, “our”, “locals”, “future strider”, “you all”	you are already part of the group this text is for
Number claims	“9 out of 10”, “3 times longer”	there is evidence — but who counted, and how?
Testimonials (short statements praising a product, usually from a named or half-named customer)	“The only app I’ve stuck with. — Bec, 34”	ordinary people like you succeed with this product

Context: the situation behind the text

The **context** of a text is the situation it was made in: who made it, who paid for it, who it is aimed at, when and where it appeared, on what platform, and what was going on at the time. To **infer context** is to rebuild that situation from clues in the text itself.

Clue	What it can tell you
The brand name, account handle or logo	who made the text
A “Sponsored” label, a #partner or #ad hashtag, a discount code	who paid, and that the text is an advertisement
A date, a season, a deadline, “before the term starts”	when the text was made, and the moment it is acting in
The shape of the text — a subject line, hashtags, a [Button], a character limit	what platform it appeared on
Words that point at the reader — “mums”, “tradies”, “students”, “locals”, “my listeners”	who the text is aimed at
A reference to a local event or issue	why the text appeared now, and what was happening
The fine print	the conditions sitting behind the pitch

A reading routine for promotional material

Strategy. Work through these five steps on any promotional or influential text:

1. **Read what it states.** What is literally on offer? Find it in words.
2. **Read between the lines.** What does the text imply? Underline feeling words, softening words, urgency words and belonging words. Ask: what idea does the reader end up holding that the text never actually said?
3. **Ask who benefits.** Who made this? Who paid for it? What do they gain if you act?
4. **Ask what is missing.** What would a careful reader want to know that the text does not show — the full cost, the evidence, the conditions, the other side of the story?
5. **Rebuild the context.** Where, when, to whom, and why now?

Watch out. An inference must be supported by evidence. “I reckon they just want your money” is an opinion; “the words ‘this week only’ suggest the reader should hurry before comparing prices” is an

inference, because it points at words in the text. If you cannot quote the clue, you have a guess, not an inference. Do not over-read either: the text only supports what its words support.

Evaluating as you read

The study design row says you infer meaning and context *by evaluating* the material. In this section, evaluating means judging how far a claim can be trusted: Can it be checked? Who counted? What does the fine print change? What is the text leaving out? Section 7B of this chapter takes evaluation further — the appeal and effectiveness of a text, and the values behind it. Here, evaluating is the tool that makes your inferences safe.

What your answers are marked on

Tasks in this section use a small set of shapes: *identify* (name it exactly), *state* (give the point in a clear sentence), *explain* (give the reason or the effect), *infer* (reach a conclusion the text does not state), *support* (quote the evidence), and *evaluate* (judge how far a claim can be trusted, with a reason). Across all of them, strong answers:

- keep stated and implied meaning clearly separate;
- attach a quoted clue to every inference — clue, then reasoning;
- explain the effect of a clue — why the maker chose it, what the reader is led to think — not just its name;
- for context, name the clue and say what it reveals about who, when, where or why;
- for evaluation, judge whether a claim can be checked, and give the reason.

Naming a clue earns part of the mark. Saying what the clue does to the reader earns the rest.

Worked examples

Example 1 — scaffolded

Task. Read Stimulus A. **a.** Identify what is being promoted. (1 mark) **b.** State one meaning the advertisement states outright. (1 mark) **c.** Infer one meaning the advertisement implies but does not state. Support your inference with words quoted from the advertisement. (2 marks) **d.** Identify the advertisement’s target audience (the group it is aimed at), and quote one signal that shows it. (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 — social media advertisement.

STRIDEUP · Sponsored

Tired of starting over every Monday? StrideUp turns one walk into a streak — every day you hit your step goal adds one to your count. Set a goal, follow routes near you, and watch your streak grow. No gym. No gear. No excuses.

Rated 5 stars by Bec, 34: “The only fitness app I’ve ever stuck with.”

Download free today — your 7-day streak challenge starts now!

Free plan available. Premium trial auto-renews (charges again by itself) at \$9.99 per month after the trial ends, until you cancel in your app-store settings.

Working

Comment

Plan. The brand name, the “Sponsored” label and the “Download free today” line tell me this is an advertisement, so it is promoting. Part (b) needs a meaning the words say outright; part (c) needs a meaning they only suggest, with a quoted clue; part (d) needs an audience plus a signal.

Step 1 — sort the text before you write. “Sponsored” means someone paid to put this advertisement into people’s feeds. Then plan one answer per part so nothing is missed.

(a) The advertisement promotes StrideUp, a free-to-download walking and step-tracking app.

Step 2 — name the thing plus a one-line description of what it is. Take the description from the advertisement's own words ("Set a goal", "step goal", "routes near you"), not from the brand name alone.

(b) A stated meaning: the app can be downloaded for free today. The words say it outright — "Download free today".

Step 3 — the stated meaning is what you can point to and read aloud. Keep (b) short and certain; the real work is in (c).

(c) An implied meaning: the advertisement suggests that anyone can get moving with no cost, no equipment and nothing to organise — and that if the reader still does not start, the reader has run out of reasons. The clue is "No gym. No gear. No excuses." The first two items remove the usual barriers; the third quietly implies the only barrier left is the reader's own will.

Step 4 — infer means reaching a conclusion the text does not state. Shape the answer in three moves: the implied meaning, the quoted clue, and why that clue suggests it. The third move is what earns the second mark.

(d) The advertisement is aimed at adults who want to be more active but keep falling out of the habit. The signal is the opening question, "Tired of starting over every Monday?" — it speaks to people who have started and stopped fitness plans before, not to committed athletes.

Step 5 — audience plus signal. The signal is the words that make the right reader think "this is me". A question about starting over points at ordinary, busy adults.

Fine-print check. The small print shows the free download leads to a Premium trial that then "auto-renews [...] at \$9.99 per month [...] until you cancel". So "free" covers the basic plan and the trial — not the full experience forever.

Step 6 — finish where the advertisement does not want you to finish: in the fine print. Conditions can change what the big print implies, and noticing that is part of reading the family.

Check. Thing promoted named; one stated meaning; one implied meaning with clue and reasoning; audience with a quoted signal — all four parts are answered.

Step 7 — tick off every part of the task before you move on. An unanswered part is the easiest mark to lose.

Example 2 — scaffolded

Task. Read Stimulus B. **a.** Identify one clue that shows this post is an advertisement. (1 mark) **b.** The post claims "Not paid to say it". Explain what the claim implies, and use one clue from the post to judge whether a careful reader would trust it. (3 marks) **c.** Infer who Wildfig wants to reach by paying Casey to post this. Support your answer with one quotation. (2 marks)

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

Stimulus B — influencer social media post.

@casey.nolan · 14 March 2027

You all keep asking about my skin, so here is the answer. I have been using Wildfig Glow Drops every morning for six weeks and my face has never felt this calm. Not paid to say it — I would tell you if it was not working!

[Photos: before and after, side by side]

Code CASEY15 gets you 15% off your first order at wildfigskincare.example.com

#glowdrops #morningroutine #wildfigpartner

4,812 likes · 96 comments

Sort. A personal handle, photos, hashtags and a like count — this looks like a friendly update from a person. But the discount code and the “#wildfigpartner” hashtag show a company behind it: this is an advertisement wearing the shape of a personal post.

(a) One clue: the hashtag “#wildfigpartner” — “partner” says Casey has a business arrangement with Wildfig.

(b) What the claim implies: “Not paid to say it” suggests Casey’s praise is her own honest opinion — a friend’s recommendation, not words a company bought. **Can a careful reader trust it?** No. The post carries “#wildfigpartner” and a discount code that earns Casey credit on sales, which show a paid business relationship with Wildfig. The post denies being an advertisement while carrying two marks of one, so a careful reader would treat the praise as marketing, however sincere Casey sounds.

(c) Wildfig is paying to reach Casey’s followers — people interested in skincare and daily routines who trust Casey’s advice. The clue “You all keep asking about my skin” shows the followers already come to Casey for recommendations, so a word from her carries more weight than the same words from the company.

Check. One advertisement clue; the implication stated, tested against a clue and judged; the audience inferred with quoted evidence — every part answered.

Step 1 — sort the text by what it is doing, not by what it looks like. Sponsored content works precisely because it feels personal. Sorting first stops the friendly shape from doing the advertiser’s work for it.

Step 2 — identify means name it exactly. One clue is enough for the mark. (The code CASEY15 is a second clue: it lets Wildfig count the sales Casey’s post brings in.)

Step 3 — three moves for three marks: state the implication, pick the clue, judge the claim against it. Notice the pattern — sponsored posts often claim honesty out loud, because honesty is the very thing the format puts in doubt.

Step 4 — infer the audience behind the payment. A company pays an influencer to borrow the trust the influencer’s followers have built up. Quote the signal that shows who the followers are.

Step 5 — check each part has its own answer before you move on.

Example 3 — unscaffolded

Task. Read Stimulus C. **a.** Explain what the email implies about how StrideUp knows about your use of the app. (2 marks) **b.** Identify two context clues and state what each one tells you about the situation the email was written in. (2 marks) **c.** The email claims “Premium members keep their streaks 3 times longer than free users”. Evaluate whether a reader can check this claim from the email alone. (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 C — promotional email.

From: StrideUp, hello@strideup.example.com **Sent:** Thursday 4 March 2027 **Subject:** Your streak is waiting — half-price Premium, this week only!

Hi future strider,

You downloaded StrideUp 11 days ago and you have not opened it since. We understand — life gets busy. So here is an easy way to start again: upgrade to Premium this week and pay **\$4.99 a month for your first 3 months** — half our usual price.

Premium members keep their streaks 3 times longer than free users. Coaching plans, offline routes and streak cover (miss a day, keep your streak) are all included.

This offer closes Sunday at 11.59 pm.

[Button] Upgrade now

Offer open to users who registered more than 7 days ago. After 3 months the subscription auto-renews at \$9.99 per month until you cancel. The comparison is based on streaks recorded by free and Premium users over the same 30-day period last year. Cancel anytime.

Model response.

The email implies that StrideUp keeps a record of what each user does. The sentence “You downloaded StrideUp 11 days ago and you have not opened it since” could only be written if the company tracks each account — when the app was installed and when it was last opened. The greeting “Hi future strider” and the fine-print rule for “users who registered more than 7 days ago” suggest this is not a personal letter at all: it is one of many copies sent automatically to everyone who signed up and stopped using the app.

Two context clues. First, the dates: the email was sent “Thursday 4 March 2027” and the offer “closes Sunday at 11.59 pm”, so it was written for one short sales window that week. Second, the subject line “Your streak is waiting”: the email was written for people who tried the app and let it drop, at a moment when the company is pushing lapsed users to come back.

The claim that Premium members “keep their streaks 3 times longer” cannot be checked from the email alone. The fine print says the comparison comes from streaks StrideUp itself recorded “over the same 30-day period last year”, but the email shows no actual figures, no outside checker, and no way to ask for the data. A reader can only accept the company’s own word — and the company’s own word is exactly what the email is selling.

(Word count: 238 words.)

Takeaway: a promotional email knows more about you than it says, and claims more than it can prove. Infer the system behind the words — who is tracking, who counted — and you read the email for what it is: a sales letter with your name on it.

Example 4 — unscaffolded

Task. Read Stimulus D. **a.** Infer what the group wants readers to feel or believe, beyond attending the meeting. Support your answer with two quotations. (3 marks) **b.** Reconstruct the context: identify what has been happening in Longmere before this post was written, and give the evidence in the post that tells you. (3 marks)

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

Stimulus D — community campaign social media post.

Slow Down Longmere · Tuesday 20 October 2026

Another near miss outside Longmere Primary this morning. A car came around the corner too fast while three children were on the crossing. No one was hurt — this time.

Eighteen months ago we asked the council for a 40 km/h school-zone limit on Ferrars Street. The signs still have not come.

If you have seen dangerous driving on Ferrars Street, tell us your story. And bring a friend to our community meeting — Thursday 5 November, 7 pm, Longmere Hall.

Our kids cannot wait another eighteen months.

#SlowDownLongmere

Posted by Slow Down Longmere, a volunteer community group. 312 shares.

Model response.

Beyond filling the meeting, the group wants readers to feel that the danger is urgent and that the wait for action has already gone on too long. The words “No one was hurt — this time” imply that a child being hurt is only a matter of time: the dash makes the reader finish the thought themselves, and a thought the reader supplies feels more convincing than one the post states. The closing line “Our kids cannot wait another eighteen months” implies that the delay itself is putting children at risk, and that readers should act now rather than trust the process.

The post implies a history behind it. “Another near miss” tells the reader that near misses have happened before — this morning’s was not the first. “Eighteen months ago we asked the council for a 40 km/h school-zone limit on

Ferrars Street. The signs still have not come” shows the group has already taken the official route, waited about a year and a half, and seen no result. So the post was written at the point where polite requests have run out: the group is turning to residents’ stories and a public meeting because the formal channel has not delivered. The “312 shares” suggest a local audience is already paying attention.

(Word count: 211 words.)

Takeaway: advocacy posts argue by suggestion. “This time” lets the reader imagine the next one. Inferring meaning means saying the thought the text made you finish — and pointing at the words that made you finish it.

Practice questions

Scaffolded

Q1. (3 marks) Re-read Stimulus A (Example 1), the StrideUp advertisement.

- Copy the line from the fine print that tells the reader what the Premium trial becomes. (1 mark)
- Complete the sentence frame: “The big print says the download is free, but the fine print shows that ... ” (1 mark)
- Complete the sentence frame: “The testimonial from ‘Bec, 34’ implies ... , because ... ” (1 mark)

Q2. (6 marks) Re-read Stimulus B (Example 2), the @casey.nolan post.

- Identify two clues that the post is paid advertising. (2 marks)
- Complete the table. (2 marks)

Phrase	What it states	What it implies
“my face has never felt this calm”	...	...
“I would tell you if it was not working”	...	...

- Complete the sentence frame: “Wildfig paid an influencer like Casey instead of running a plain advertisement, because ... ” (2 marks)

Q3. (3 marks) Re-read Stimulus C (Example 3), the StrideUp email.

- Copy the two phrases that create a sense of urgency. (1 mark)
- Complete the sentence frame: “The email was written for a reader who One clue is the sentence ‘ ... ’.” (1 mark)
- State what the price becomes after the first 3 months. (1 mark)

Q4. (4 marks) Re-read Stimulus D (Example 4), the Slow Down Longmere post.

- Identify the group that posted it, and the two things it asks readers to do. (2 marks)
- Complete the sentence frame: “The phrase ‘No one was hurt — this time’ implies ... ” (1 mark)
- Copy the line that shows the group has already asked the council to act. (1 mark)

Q5. (5 marks) Read Stimulus E.

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 — retail clearance flyer.

WRENFIELD HOMEWARES — WINTER CLEARANCE Up to 50% off selected lines — this weekend only! 7 in 10 customers say they will be back!

Item	Was	Now
Ceramic dinner set (16 pieces)	\$80	\$40
Stainless-steel kettle	\$60	\$45
Cotton bath towel	\$20	\$14

22 Wrenfield Avenue · Open Saturday and Sunday, 9 am–5 pm

Discounts apply to selected lines only, while stocks last. No holds — once an item sells out, it is gone.

- Calculate the percentage discount on the stainless-steel kettle. Give your answer correct to the nearest whole percent. (2 marks)
- Explain why the headline says “Up to 50% off” rather than “50% off”. Use the table in your answer. (2 marks)
- Complete the sentence frame: “The fine print ‘while stocks last’ tells a shopper that ...” (1 mark)

Q6. (4 marks) Read Stimulus F.

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 — job advertisement (social media).

THE MORNING SPOON — weekend staff wanted!

Do you love the buzz of a Saturday-morning rush? Can you remember three orders and still crack a joke? We are a small team that works hard and looks out for each other.

- Two roles: barista (making and serving coffee) and front-of-house (taking orders, serving tables)
- Saturday and Sunday, 7 am–3 pm (16 hours a week)
- Barista experience preferred but not essential — we will train the right person
- Good weekend pay rates · meals included on shift

Apply by Friday: bring your resume to 31 Marchmont Street, or email Sam at sam@themorningspoon.example.com

Applicants must be available every weekend. We reply to every application within one week.

- Identify the two roles advertised, and the days and hours they work. (1 mark)
- Complete the sentence frame: “By asking ‘Can you remember three orders and still crack a joke?’, the advertisement implies the café wants someone who ...” (1 mark)
- Explain what “we will train the right person” implies about who should apply. (1 mark)
- State one way the advertisement tells applicants to apply. (1 mark)

Un scaffolded

Q7. (3 marks) Re-read Stimulus A (Example 1).

- a.** Explain one meaning implied by the phrase “No gym. No gear. No excuses.” (1 mark)
- b.** Explain how the testimonial “The only fitness app I’ve ever stuck with. — Bec, 34” works on the reader, and give one reason it is weak evidence. (2 marks)

Q8. (3 marks) Re-read Stimulus B (Example 2). Identify two people or organisations that benefit from the post, and explain what each one gains from it. Refer to two features of the post.

Q9. (4 marks) Re-read Stimulus C (Example 3), the StrideUp email.

- a.** A reader upgrades under the offer and keeps Premium for 12 months: 3 months at \$4.99 per month, then 9 months at \$9.99 per month. Calculate the total cost of the first 12 months. Give your answer in dollars, correct to the nearest whole dollar. (2 marks)
- b.** Explain why the email puts “half our usual price” in the big print and the auto-renewal words in the fine print, and state what a reader who only reads the big print is likely to assume. (2 marks)

Q10. (3 marks) Re-read Stimulus D (Example 4). Explain what the post implies about the council without saying it outright. Quote the words that carry the implication, and explain why the group may have chosen to write this way instead of blaming the council directly.

Q11. (4 marks) Re-read Stimulus E (Question 5), the Wrenfield Homewares flyer, which claims “7 in 10 customers say they will be back!”. Wrenfield surveyed 300 of its customers, and 216 said they would shop at the store again.

- a.** Calculate the percentage of surveyed customers who said they would shop at the store again. Give your answer correct to 1 decimal place. (2 marks)
- b.** Use your answer to part (a) to evaluate whether the flyer’s claim is accurate. (2 marks)

Q12. (3 marks) Re-read Stimulus F (Question 6). Infer two things the advertisement implies about what working at The Morning Spoon is like. Support each inference with quoted words.

Q13. (4 marks) Read Stimulus G.

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 — text message (SMS).

From: PRIZE-CENTRE

CONGRATULATIONS! You have been SELECTED as this week’s lucky winner for Westhaven Centre. Claim your \$1000 gift card now: bit.win-prize.example/claim

Winners must claim within 24 hours or the prize passes to the next entry. No purchase necessary. Reply STOP to opt out (stop receiving these messages).

- a.** Identify two clues that suggest this message may not really be from Westhaven Centre. (2 marks)
- b.** Infer the sender’s real purpose — what does the sender actually want from you? (1 mark)
- c.** State one thing you should do with the message, and one thing you should not do. (1 mark)

Q14. (4 marks) Read Stimulus H.

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 — social media advertisement.

STRIDEUP · Sponsored

School run, done. Walk the kids to school and turn those 20 minutes into your workout. Track every school run, join the Pacesetters parents' challenge, and see how your school's team stacks up.

Free for families — download before the term starts!

Family plan covers 2 adults and up to 4 children. Premium family features auto-renew at \$14.99 per month after the first 30 days.

a. Identify the target audience of Stimulus H, and quote one signal that shows it. (2 marks)

b. Stimulus A and Stimulus H promote the same app. Explain one way the two advertisements differ in the meaning they push or the context they were written for. Quote both advertisements. (2 marks)

Q15. (3 marks) Without re-reading any stimulus, state three kinds of context clue a reader can use to work out who is behind a promotional text. Choose one kind and explain what it can reveal.

Q16. (3 marks) Re-read Stimulus A (Example 1). Identify one question a careful reader would want the advertisement to answer but it does not, and explain how leaving that question out serves StrideUp's purpose.

Q17. (3 marks) Re-read Stimulus B (Example 2). The product is called "Glow Drops", Casey says her face "has never felt this calm", and the post carries the hashtag "#morningroutine". Explain what these three choices imply about the product, without any of them stating a checkable claim.

Q18. (4 marks) Read Stimulus I.

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

Stimulus I — podcast advertisement (transcript, extract).

Podcast: The Commute Home, episode 42, released 8 April 2027. Host: Jordan Lee. The advertisement is read aloud by the host.

JORDAN: Quick word from our friends at StrideUp before we get to traffic. I have been using StrideUp on my lunch walks and, honestly, the streak thing is weirdly hard to stop — I am on day 40. If you want to get moving, my listeners get 3 months of Premium free with the code COMMUTE at strideup.example.com. That is code COMMUTE. StrideUp — start your streak today.

This episode is free to listen to. Advertisements like this one keep the show free.

a. Identify two clues that this extract is an advertisement rather than part of the show's own content. (2 marks)

b. Explain what the phrases "our friends at StrideUp" and "honestly" imply, and how each one works on the listener. (2 marks)

Answers

Short items give the must-includes — the content your answer has to contain. Extended items give the route: what the task is marked on and a one-line plan. Full models for every question are in the Fully-worked solutions.

Q1. Copy (1) + Complete (2). a. “Premium trial auto-renews (charges again by itself) at \$9.99 per month after the trial ends, until you cancel in your app-store settings.”; b. e.g. the free download leads to a trial that turns into a \$9.99-per-month payment unless the user cancels; c. e.g. it implies ordinary people succeed with the app, because Bec is presented as a real customer with a first name and an age.

Q2. Identify (2) + Complete (2) + Complete (2). a. the “#wildfigpartner” hashtag; the discount code CASEY15; b. row 1 — states: Casey’s face felt calm while using the product; implies: e.g. the product soothes or improves skin (no claim is actually made); row 2 — states: nobody is paying her for these words; implies: e.g. her praise is honest, like a friend’s advice; c. e.g. an influencer’s praise arrives inside a post followers already trust, so it feels like a recommendation from a person rather than an advertisement from a company.

Q3. Copy (1) + Complete (1) + State (1). a. “this week only” and “This offer closes Sunday at 11.59 pm.”; b. e.g. a reader who downloaded StrideUp and stopped using it — clue: “You downloaded StrideUp 11 days ago and you have not opened it since.”; c. \$9.99 per month (until cancelled).

Q4. Identify (2) + Complete (1) + Copy (1). a. Slow Down Longmere (a volunteer community group); tell the group your story about dangerous driving on Ferrars Street, and bring a friend to the community meeting on Thursday 5 November; b. e.g. that someone may be hurt next time — the words leave the reader to finish the thought; c. “Eighteen months ago we asked the council for a 40 km/h school-zone limit on Ferrars Street.”

Q5. Calculate (2) + Explain (2) + Complete (1). a. $(\$60 - \$45) \div \$60 = 0.25 = 25\%$ (nearest whole percent); b. only one line — the dinner set — is reduced by 50% (\$80 to \$40); the kettle is 25% off and the towel 30% off, so “up to 50%” means at most 50%, not 50% on everything; c. e.g. the discounted items may sell out — there is no promise the item will still be there.

Q6. Identify (1) + Complete (1) + Explain (1) + State (1). a. barista and front-of-house; Saturday and Sunday, 7 am–3 pm; b. e.g. can handle a busy rush, stay organised and stay friendly with customers at the same time; c. e.g. people without barista experience should still apply — attitude matters more than experience, because the café will teach the skills; d. e.g. bring a resume to 31 Marchmont Street by Friday, or email Sam at sam@themorningspoon.example.com.

Q7. Explain (1) + Explain (2). a. e.g. it implies getting fit needs nothing extra — no membership, no equipment — so the reader has no reason left not to start; b. Route: the testimonial makes the reader picture an ordinary person succeeding (“people like me stick with it”), but it is weak evidence — one review, first name and age only, chosen by the seller, impossible to check. Full model in the solutions.

Q8. Identify (2) + Explain (1). Route: Casey gains — income/credit from code CASEY15 and content her followers asked for; Wildfig gains — sales and trusted-word-of-mouth promotion to Casey’s audience. Features: the discount code; the #wildfigpartner tag; the before-and-after photos; “You all keep asking”. Full model in the solutions.

Q9. Calculate (2) + Explain (2). a. $3 \times \$4.99 = \$14.97$; $9 \times \$9.99 = \$89.91$; total $\$104.88 = \$105$ (nearest whole dollar); b. Route: the big print sells the cheap price and the small print carries the condition — a big-print-only reader assumes the low price continues, when in fact it doubles after 3 months. Full model in the solutions.

Q10. Explain (3). Route: quote “The signs still have not come” (and/or “Our kids cannot wait another eighteen months”); the post implies the council has been slow and has not acted on its request — but stating it as a plain fact of waiting keeps the group reasonable and hard to argue with. Full model in the solutions.

Q11. Calculate (2) + Evaluate (2). a. $216 \div 300 = 0.72 = 72.0\%$ (1 decimal place); b. 7 in 10 = 70%; 72.0% is greater than 70%, so the claim is accurate — it even slightly understates the survey result. Full model in the solutions.

Q12. Infer (3). Route: any two supported implications — e.g. the work is fast-paced and social (“the buzz of a Saturday-morning rush”); the team is close and supportive (“a small team that [...] looks out for each other”); the café values personality over credentials (“still crack a joke”; “we will train the right person”). Full model in the solutions.

Q13. Identify (2) + Infer (1) + State (1). a. any two — the sender name is “PRIZE-CENTRE”, not Westhaven Centre; the link (bit.win-prize.example) does not match the centre; 24-hour pressure to act; the message cannot explain how the reader was “SELECTED”; b. e.g. to get the reader to click the link and hand over personal or bank details — the prize is the bait; c. e.g. do: delete it, block the sender, or report it; do not: click the link or reply.

Q14. Identify (2) + Explain (2). a. parents (especially of school-age children) — e.g. “School run, done.”, “Walk the kids to school”, “the Pacesetters parents’ challenge”, “Free for families”; b. e.g. Stimulus A pushes a personal habit and targets adults restarting fitness (“Tired of starting over every Monday?”), while Stimulus H pushes family routine and targets parents in the school holidays (“download before the term starts!”) — same app, different reader, different moment. Full model in the solutions.

Q15. State (2) + Explain (1). Any three of: the brand name, handle or logo; a “Sponsored” label, #ad/#partner hashtag or discount code; dates, seasons and deadlines; the platform shape (subject line, hashtags, buttons, character limits); reader-pointing words (“locals”, “my listeners”); references to local events — plus one explained (e.g. a discount code reveals who paid, because the code lets the paying company count the sales the post brings in). Full model in the solutions.

Q16. Identify (1) + Explain (2). Route: any real unanswered question — e.g. what the free plan actually includes; what Premium adds; whether the 7-day challenge needs Premium; who “Bec, 34” is — and why the gap helps StrideUp (the reader stays curious and downloads; the advertisement shows only its best side). Full model in the solutions.

Q17. Explain (3). Route: “Glow Drops” (name) implies radiant, healthy-looking skin; “never felt this calm” implies the product soothes; “#morningroutine” implies it belongs in an everyday self-care ritual — three suggestions, none of them a stated, checkable claim about what the product does. Full model in the solutions.

Q18. Identify (2) + Explain (2). a. any two — “Quick word from our friends at StrideUp”; the listener-only discount code COMMUTE; the closing slogan “StrideUp — start your streak today”; the note “Advertisements like this one keep the show free”; b. e.g. “our friends” implies StrideUp is a mate of the show rather than a payer, so the listener relaxes their guard; “honestly” implies the praise is Jordan’s own true opinion, borrowing the trust of the show for the product. Full model in the solutions.

Fully-worked solutions

Q1. Copy — reproduce the exact words. Complete — finish the frame with a reason attached.

a. “Premium trial auto-renews (charges again by itself) at \$9.99 per month after the trial ends, until you cancel in your app-store settings.”

b. Frame answer, e.g.: “The big print says the download is free, but the fine print shows that the free download leads into a Premium trial, and after the trial the subscription charges \$9.99 per month automatically until the user cancels.”

c. Frame answer, e.g.: “The testimonial from ‘Bec, 34’ implies that ordinary people succeed with StrideUp and keep using it, because Bec is presented as a real customer — a first name and an age — whose experience the reader is invited to picture as their own.”

Marker’s note: in (a), copy the line exactly. Paraphrasing loses the “copy” mark, because the task asks for the text’s own words.

Q2. Identify — name exactly. **Complete** — fill every cell and frame.

a. Two clues (any two): the hashtag “#wildfigpartner”, which names a business partnership with Wildfig; the discount code “CASEY15”, which lets Wildfig count sales the post brings in; the link to wildfigskincare.example.com (a store address inside a “personal” post).

b.

Phrase	What it states	What it implies
“my face has never felt this calm”	Casey’s own face felt calm while she used the product	e.g. the product calms and improves skin — the reader is led to expect the same result, though no such claim is stated
“I would tell you if it was not working”	Casey would be honest with her followers if the product failed	e.g. her praise is her honest opinion, like a friend’s advice — so the reader should trust it

c. Frame answer, e.g.: “Wildfig paid an influencer like Casey instead of running a plain advertisement, because Casey’s praise arrives inside a post her followers already read and trust, so the promotion feels like a recommendation from a person rather than an advertisement from a company — and the discount code shows Wildfig can still count the sales it brings.”

Common errors (a): naming the photos or the hashtags #glowdrops/#morningroutine — those show it is a social post, not that it is paid. The payment clues are the partner tag and the code.

Q3. Copy — exact words. **Complete** — frame with the clue quoted. **State** — one clear fact.

a. “this week only” and “This offer closes Sunday at 11.59 pm.”

b. Frame answer, e.g.: “The email was written for a reader who downloaded StrideUp and then stopped using it. One clue is the sentence ‘You downloaded StrideUp 11 days ago and you have not opened it since.’”

c. After the first 3 months the price becomes \$9.99 per month, and it keeps renewing at that price until the user cancels.

Q4. Identify — name it. **Complete** — finish the implied meaning. **Copy** — exact words.

a. The group is Slow Down Longmere, a volunteer community group. It asks readers to do two things: tell the group their stories of dangerous driving on Ferrars Street, and bring a friend to the community meeting on Thursday 5 November at 7 pm.

b. Frame answer, e.g.: “The phrase ‘No one was hurt — this time’ implies that someone may well be hurt next time — the dash leaves the reader to finish the frightening thought.”

c. “Eighteen months ago we asked the council for a 40 km/h school-zone limit on Ferrars Street.” (Also accepted: “The signs still have not come.”)

Q5. Calculate — show the working, then give the value at the rounding the stem asks for. **Explain** — give the reason, using the table.

a. Percentage discount on the kettle:

Discount: $\$60 - \$45 = \$15$ Percentage: $\$15 \div \$60 = 0.25 = 25\%$

So the kettle is discounted by **25%**, correct to the nearest whole percent.

b. The headline says “Up to 50% off” because 50% is the biggest discount in the sale, not the usual one. In the table, only one line — the ceramic dinner set — is reduced by 50% (\$80 to \$40). The kettle is reduced by 25% and the towel by 30%. “Up to” means *at most*: a shopper who assumes everything is half price will be wrong about two of the three items shown.

c. Frame answer, e.g.: “The fine print ‘while stocks last’ tells a shopper that the discounted items may sell out before the weekend is over, so there is no guarantee the item will still be in the store.”

Marker’s note: in (b), full credit needs the table used — name the item that really is 50% off and at least one that is not.

Q6. Identify — exact facts. **Complete** — frame finished with a reason. **Explain** — say what the words suggest.

a. The two roles are barista and front-of-house. They work Saturday and Sunday, 7 am–3 pm (16 hours a week).

b. Frame answer, e.g.: “By asking ‘Can you remember three orders and still crack a joke?’, the advertisement implies the café wants someone who can stay organised under pressure and stay friendly with customers at the same time.”

c. It implies that people with no barista experience should still apply: the café cares more about attitude than about past jobs, because it promises to teach the right person the skills.

d. Any one of: bring a resume to 31 Marchmont Street by Friday; or email Sam at sam@themorningspoon.example.com.

Q7. Explain — give the implied meaning and the reasoning.

a. Model response:

“No gym. No gear. No excuses.” implies that getting active needs nothing extra — no membership, no equipment, nothing to buy or join — so there is no practical reason left not to start. The third item turns the implication onto the reader: the only “excuse” remaining would be the reader’s own.

(Word count: 50 words.)

b. Model response:

The testimonial works by letting the reader picture an ordinary person succeeding: “Bec, 34” has a first name and an age, so she reads as a real customer like the reader, and her words “The only fitness app I’ve ever stuck with” imply that StrideUp succeeds where other apps made people give up. But it is weak evidence. It is one review, chosen by the seller — advertisements show their happiest customers, not their typical ones. Nothing identifies Bec beyond a first name, so the quote cannot be checked, and the reader never hears from the people who downloaded StrideUp and quit.

(Word count: 101 words.)

Common errors (b): calling the testimonial false. Nothing shows it is false; the point is that one seller-chosen quote cannot be checked and proves very little.

Q8. Identify + Explain — name the beneficiaries and say what each gains.

Model response:

Two parties benefit from the post. Casey gains from it: the discount code CASEY15 lets Wildfig count the sales her post brings in, so the code implies she earns money or credit on every order that uses it — and the post also gives her content her followers asked for, which keeps her audience loyal. Wildfig gains the other half: its product reaches thousands of people (“4,812 likes”) inside a post that feels like friendly advice, so its promotion arrives wrapped in the trust Casey’s followers have in her. The “#wildfigpartner” tag shows the arrangement is a business deal, and the before-and-after photos do the persuading a plain advertisement would have to do with claims.

(Word count: 114 words.)

Marker’s note: full credit needs both beneficiaries and what each gains, with two features of the post referred to. “Only Casey benefits — Wildfig is paying” misses the point of the payment.

Q9. Calculate — show the working, then give the value at the rounding the stem asks for. Explain — give the reason and the wrong assumption.

a. Cost of the first 12 months:

First 3 months: $3 \times \$4.99 = \$14.97$ Next 9 months: $9 \times \$9.99 = \$89.91$ Total: $\$14.97 + \$89.91 = \$104.88$

So the total cost of the first 12 months is **\$105**, correct to the nearest whole dollar.

b. Model response:

The email puts “half our usual price” in the big print because the low price is the hook — it is what makes the reader click “Upgrade now”. The auto-renewal words sit in the fine print because the full price is what might stop the reader, and small print is read by fewer people. A reader who only reads the big print is likely to assume they are getting Premium for about \$5 a month, when in fact that price lasts only 3 months and then doubles to \$9.99 per month until they remember to cancel.

(Word count: 95 words.)

Marker’s note: in (a), “\$104.88” without the rounding step does not meet the stem’s requested precision — the answer to the nearest whole dollar is \$105. Showing \$104.88 first and then rounding earns the working mark.

Q10. Explain — quote the clue, state the implication, give the reason for the indirect style.

Model response:

The post implies that the council has been slow and has failed to act, but it never says so outright. The evidence is “The signs still have not come” — a plain statement of waiting, which lets the reader draw the blame themselves — and “Our kids cannot wait another eighteen months”, which implies the council’s delay is now a risk to children. Writing this way is a deliberate choice. An indirect accusation keeps the group sounding reasonable: everything it says can be checked (a request was made, no signs have appeared), so the council cannot dismiss the post as an unfair attack, while readers still finish the thought — someone should have acted by now.

(Word count: 113 words.)

Other fully creditable answers: any response that quotes the waiting evidence, states the implied criticism (inaction, slowness, broken process), and gives a genuine reason for the indirect style — e.g. staying polite keeps supporters and the council’s cooperation possible.

Q11. Calculate — show the working, then give the value at the rounding the stem asks for. **Evaluate** — make a judgement with a reason.

a. Percentage who said they would shop again:

$$216 \div 300 = 0.72 = 72\%$$

Written to 1 decimal place, the percentage is **72.0%**.

b. Model response:

“7 in 10” means 70%. The survey found 72.0% of customers said they would shop at Wrenfield again, and 72.0% is greater than 70%, so the flyer’s claim is accurate — slightly more than 7 in 10 customers said they would be back. The claim even understates the result: the store could have printed “more than 7 in 10”. A careful reader would still note what the flyer does not say — when the survey ran and who conducted it — but the numbers given support the claim.

(Word count: 85 words.)

Marker’s note: in (a), “72%” alone does not show the stated precision; the stem asked for 1 decimal place, so the answer is written 72.0%. In (b), the judgement must use the percentage from (a) — “the claim sounds right” without the comparison earns no credit.

Q12. Infer — reach a conclusion the text does not state, and quote the clue.

Model response:

Two things the advertisement implies about working at The Morning Spoon. First, the work is fast, busy and social: the ad asks whether you “love the buzz of a Saturday-morning rush” and whether you can “remember three orders and still crack a joke”, which implies staff must handle pressure while staying friendly — a quiet, slow workplace would not need those questions. Second, the team is small and supportive: “We are a small team that works hard and looks out for each other” implies new staff will be known as people, not numbers, and helped rather than left to sink. The promise “we will train the right person” adds to this: the café implies it cares more about personality than about credentials.

(Word count: 121 words.)

Other fully creditable answers: any two implications genuinely supported by quoted words — e.g. the weekend-only hours imply the job suits someone who needs weekdays free (students, carers, people with a second job).

Q13. Identify — name the clues. **Infer** — say what the sender really wants. **State** — one do and one don’t.

a. Two clues (any two): the sender is named “PRIZE-CENTRE”, not Westhaven Centre — a real centre would message from its own name; the claim link is bit.win-prize.example, an address that does not belong to the centre; the 24-hour deadline pressures the reader to act before thinking or checking; the message says the reader was “SELECTED” but cannot explain how anyone entered or was chosen.

b. The sender’s real purpose is to get the reader to click the link and hand over personal or bank details — the “\$1000 gift card” is the bait, not the offer.

c. Do (any one): delete the message, block the sender, show it to someone you trust, or report it as a scam. Do not (any one): click the link, reply, or give any personal details.

Marker’s note: in (c), the two halves must pull in opposite directions — one safe action and one unsafe action to avoid.

Q14. Identify — audience plus quoted signal. Explain — one real difference, quoted from both advertisements.

a. The target audience is parents — especially parents walking school-age children to school. Signals (any one): “School run, done.”; “Walk the kids to school”; “the Pacesetters parents’ challenge”; “Free for families”; “Family plan covers 2 adults and up to 4 children”.

b. Model response:

The two advertisements push different meanings to different readers at different moments. Stimulus A targets an adult restarting a personal fitness habit: it opens “Tired of starting over every Monday?” and pushes the private challenge of a personal streak. Stimulus H targets parents in the school holidays: “School run, done.” turns a daily family duty into the workout, the “Pacesetters parents’ challenge” makes fitness social, and “download before the term starts!” dates the advertisement to the start of a school term. Same app, two readers, two moments — each advertisement implies the app fits that reader’s life, and says nothing about the other one’s.

(Word count: 103 words.)

Common errors: describing the two advertisements separately with no stated difference. Full credit needs one difference, named, with a quotation from each text.

Q15. State — name the clue kinds. Explain — one kind, one thing it reveals.

Three kinds of context clue (any three): the brand name, account handle or logo; a “Sponsored” label, a #ad or #partner hashtag, or a discount code; dates, seasons and deadlines; the shape of the platform (a subject line for email, hashtags for social media, a sender ID for SMS); words that point at the reader (“locals”, “my listeners”, “new mums”); references to local events or issues.

One explained, e.g.: a discount code reveals who paid for the post, because a code like CASEY15 lets the paying company count the sales the post brings in — a personal recommendation has no reason to carry one.

Other fully creditable answers: any clue kind from the Theory table with a genuine explanation of what it reveals.

Q16. Identify — a real gap. Explain — how the gap serves the seller.

Model response:

One question the advertisement does not answer: what does the free plan actually include, and what does Premium add? The ad says “Download free today” but its fine print describes only the Premium price, so a reader cannot tell whether the free version is a real product or a locked sample. Leaving that out serves StrideUp: a reader who cannot compare the plans cannot decide the free plan is enough, so the easy next step is to download and meet the Premium offer later. The advertisement shows only the side of the product that pulls readers in.

(Word count: 97 words.)

Other fully creditable answers: any genuine unanswered question with a real purpose behind the gap — e.g. what the “7-day streak challenge” requires; who “Bec, 34” is; whether the routes work in the reader’s area; what happens to a streak if a day is missed (Stimulus C shows “streak cover” is Premium-only).

Q17. Explain — the implied meaning of each choice, and why the pattern matters.

Model response:

Each choice suggests a quality without claiming it. The name “Glow Drops” implies radiant, healthy-looking skin — “glow” carries the feeling of looking well and being well, though the name promises nothing. “My face has never felt this calm” implies the product soothes and settles skin; it states only how Casey’s face felt, but the reader is led to expect the same result. The hashtag “#morningroutine” implies the product belongs in a daily self-care ritual — something gentle, regular and good for you. Together the three choices build an image of a natural, calming, glowing product, while every checkable claim stays safely small: one person’s feelings, one name, one hashtag.

(Word count: 108 words.)

Marker’s note: full credit needs all three choices handled and the shared pattern named — suggestion without a checkable claim.

Q18. Identify — name the clues. **Explain** — the implication of each phrase and its effect.

a. Two clues (any two): the opening “Quick word from our friends at StrideUp before we get to traffic” announces a break for a sponsor; the listener-only code COMMUTE, which pays StrideUp back for the slot by tracking sales; the closing slogan, “StrideUp — start your streak today”; the note under the episode, “Advertisements like this one keep the show free”.

b. Model response:

“Our friends at StrideUp” implies that StrideUp is a mate of the show rather than a company paying for airtime, so the listener relaxes: this feels like a recommendation from inside the podcast family, not an interruption from outside it. “Honestly” implies that what follows is Jordan’s own unvarnished opinion — yet the whole sentence is an ad read, so the word quietly asks the listener to treat paid speech as private truth. Both phrases work the same way: they borrow the trust the listener has in the host and lend it to the product.

(Word count: 94 words.)

Common errors: treating the release note (“Advertisements like this one keep the show free”) as part of Jordan’s spoken words — it is the platform’s label, and it is exactly the clue that marks where the show’s content stops and the paid content starts.

Chapter 7 Evaluating and creating promotional and influential material — 7B

Critically evaluating appeal and effectiveness: purpose and social and workplace values

Theory

The judgement seat. Promotional and influential material is everywhere: a café post about its new cup scheme, a flyer recruiting bus drivers, a poster calling for volunteers, a personal page selling a grower's vegetable boxes. Chapter 6 of this book equipped you to notice how such texts are made — the language choices, the visual cues, the structures. The first section of this chapter practised reading between their lines, inferring what they mean beyond the words on the page. This section hands you the judgement seat. The study design states the key skill this way. In this book's words, by the end of Unit 4 you must be able to critically evaluate influential or promotional material from a range of individuals or organisations — judge its appeal and its effectiveness — weighing purpose against the social and workplace values attached to it (Unit 4, Area of Study 1 key skills).

That one line holds the whole section. **Critically evaluate** — test the material against evidence, then make a judgement and give reasons for it; a first impression is not an evaluation. **Appeal and effectiveness** — two things to judge: what the material does to pull readers in, and whether it actually achieves what it was made to achieve. **From different individuals or organisations** — material comes from businesses, community groups and employers, and also from single people promoting themselves and their own work; when a person does that, it is called *personal branding* — the person is the brand. And **considering purpose, plus the social and workplace values** — the two lenses every judgement in this section is made through. The area of study puts the same lenses at the centre of class discussion: in this book's words, students weigh up the purpose of these messages together with the social and workplace values tied to them (Unit 4, Area of Study 1).

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

Working definitions. The study design names “appeal”, “effectiveness” and “social and workplace values”, but it does not define them. This book uses them as follows. *Appeal* is whatever a piece of material does to pull readers in — to make them stop, care, and want what is on offer. *Effectiveness* is whether the material achieves its purpose with its intended audience: it reaches them, grabs their attention, gets its message understood, and moves them to act — without misleading them. *Values* are what a person or organisation shows it cares about, through its choices and actions. *Social values* are the values material shows about community life — fairness, inclusion, care for people and place, honesty. *Workplace values* are the values material shows about work — safety, training, respect for workers, fair terms. Every question in this section can be answered on these definitions alone.

Two judgements: does it work, and is it fair?

In Chapter 2 of this book you compared two texts made for the same purpose and judged which one delivered its information better. This section makes the same kind of move — but the material has changed in one important way. An information sheet wants you to **know** something. Promotional and influential material wants something **from** you: your visit, your money, your vote, your Saturday morning, your application for a job. Material that wants something from you can be effective at getting it while being less than fair to the reader. So every full evaluation in this section makes two judgements:

Judgement	The question	What you test
Does it work?	Is the material effective for its purpose, with its audience?	Does it reach the audience? Grab attention? Get the message understood? Move the reader to act?
Is it fair?	Do the values it shows match what it actually offers?	Does the bold type match the fine print? Are the claims checkable? Is the urgency real or manufactured?

The two judgements are separate, and they can disagree. A post can be brilliant at grabbing attention and still hide the real cost in small type. A flyer can be completely honest and still fail to reach anyone, because nothing in it makes a reader stop. Say which is which, with evidence — that is what “critically evaluate” means.

The five-move evaluation routine

Every evaluation task in this section — worked example, practice question or assessment — can be run on the same five moves:

1. **Name it.** What is the material (post, flyer, poster, ad, webpage text)? Who made it — an organisation or an individual? What is its purpose? Who is the intended audience? Name one real reader, not “everyone”.
2. **Describe the appeal — with evidence.** What does the material do to pull readers in? Name the appeal in plain words and quote the material or point to what it shows.
3. **Test the effectiveness.** For this audience and this purpose: does it reach, grab, get understood, move to act? Say where it succeeds and where it does not.
4. **Examine the values and the honesty.** What does the material show its maker cares about — socially or at work? Do the words match the offer, including the fine print? Could a reader check the claims?
5. **Judge — with reasons.** Land the judgement: effective, partly effective, or not effective; fair or not fair. Every reason points back to evidence. If you can see one improvement, name it — one, not a rewrite.

Strategy — plan on the five moves. Before writing an evaluation, jot one line per move: the naming line, the appeal line, the effectiveness line, the values line, the judgement line. Five notes become five sentences, and five sentences with evidence are a complete answer. You will see this plan inside the worked examples’ tables.

Appeal: how material pulls readers in

You do not need a full list of techniques to judge appeal — a later section of this chapter works through communication techniques in detail. Here it is enough to name, in plain words, what the material does to pull readers in, and to quote the evidence. Appeals you will meet again and again in this section include:

- **warmth and belonging** — “join us”, “come and say hello”, pictures and words that make a group look friendly;
- **story** — one person’s experience, told in the first person, that a reader can picture themselves inside;
- **humour** — a joke or a playful name that makes a reader smile and keep reading;
- **facts and figures** — numbers that make a claim look solid (test them: could a reader check where they came from?);
- **worry or fear** — a problem the reader is made to feel, with the offer as the solution;
- **urgency and fear of missing out** — deadlines, “48 hours”, “while stocks last” (test them: is the deadline real, or manufactured?);
- **a good deal, plainly stated** — price, what you get, when and where; sometimes the strongest appeal is the honest offer.

Watch out — liking is not evaluating. “I liked it” is a feeling about you; an evaluation is a judgement about the material, tested against its purpose and audience. You are allowed to dislike material that is effective, and to like material that is not. Say what it does, quote where it does it, and judge whether it works — your personal taste is not evidence either way.

Watch out — describing is not evaluating. A retelling of the post (“it says there is a cup scheme and you pay a deposit”) shows you read it. An evaluation judges it (“the deposit rule is stated in plain words, so a

first-time customer is not surprised later — that honesty helps the post’s purpose”). Retelling earns no marks; judgement with evidence does.

Social values and workplace values

Values are not topics. They are what the maker’s **choices** show it cares about. A poster about recycling is not, by itself, showing environmental values — look for a choice that costs the maker something, or that includes people who are often left out. Values show up in the offer, in who is welcomed, in what is stated honestly, and in where the money goes.

Value	It shows up as...	Evidence looks like...
Fairness / inclusion (social)	everyone can take part; cost barriers removed	“anyone can use it — no forms, no questions”; gear lent free; “free, and always will be”
Care for people and place (social)	where the money or the effort goes	“all profits to the youth program”; unsold food to the community kitchen; waste kept out of the bin
Honesty (social and workplace)	the hard facts stated before you commit	the one rule that favours the business said out loud; demands of a job listed in the ad
Safety (workplace)	rules, gear, and the right to stop	“see a hazard, stop the job and say so”; gear provided; faults logged and fixed before a vehicle leaves
Training and growth (workplace)	paid learning and support for new starters	“we’ll train you”; paid traineeship; support to get a licence; a buddy for the first month
Respect for workers (workplace)	how the material speaks about shifts, demands and people	rosters described truthfully; “the work can be hard” admitted; a promise you can hold the maker to

Watch out — the value must be shown, not said. “We value honesty” printed on a flyer is a claim, not evidence. A flyer that lists the hard parts of the job before you apply is *showing* honesty. When you identify a value, always point to the choice or the words that show it — that is your evidence.

The honesty tests: fine print, checkable claims, urgency

Material that wants something from you deserves a closer look than material that simply informs you. Three tests do most of the work:

- **The fine-print test.** Does the small print change the picture the big print paints? Big type: “\$40 early-bird!” Small type: “fee is on top of your monthly membership.” The deal is not the deal until you have read both.
- **The checkable-claim test.** Could a reader check the claim? “Nine out of ten participants reach their goal” — who counted? What counts as a goal? Where could a reader see the numbers? A claim nobody outside the maker can check is not a fact; it is a promise about facts.
- **The urgency test.** Is the deadline real or manufactured? A market day on a named Saturday is a real deadline. “Sign up in the next 48 hours” for a program that runs all year is pressure: *pressure tactics* are words or deadlines designed to make you act before you have thought.

Watch out — effective is not honest, and honest is not automatic praise. A post can win attention and sign-ups with a manufactured deadline and an uncheckable number — that makes it effective, and it makes it unfair, and a full evaluation says both. The other way around: a completely honest flyer that nobody reads has failed its purpose. Judge each thing on its own test.

Strategy — the two-column note. When a piece of material has fine print, draw two columns before you write: “What the big print promises” and “What the small print says”. Every row where the two columns disagree is a finding — that is where your fairness judgement lives.

Making the judgement

Your judgement is the point of the whole task, and it has rules:

- **Every judgement carries evidence.** A judgement without evidence from the material is a preference, not an evaluation. Quote the words, or point to the choice.
- **Name the audience.** “It is effective” is half a sentence. Effective for whom — a school leaver scrolling on a phone, a parent at the noticeboard, a job seeker with no experience? Material often works for one reader and not another.
- **Judgements can be mixed — and often should be.** “Partly effective: the safety promise is real and checkable, but the headline promise about hours is not” is a stronger answer than either “great” or “terrible”, when the evidence says both things.
- **Positive judgements are fully creditable.** This section is not a licence to knock everything. If the material reaches its audience, says what it means, shows its values in its choices and hides nothing — say it is effective and fair, and show why. A book that only rewarded negative judgements would teach cynicism, not evaluation.
- **One improvement, not a rewrite.** Naming one specific improvement (“add a phone number, so a shy first-timer can ask before turning up”) shows your judgement is tested. Redesigning the material is a different job, and not this section’s.

The command terms in this section

- **evaluate** — make a judgement about something and give reasons, using evidence from the material.
- **critically evaluate** — evaluate by testing the material against checks and evidence, not first impressions.
- **justify** — give the evidence that supports a judgement or a choice.
- **identify** — pick out and name.
- **explain** — make something clear by giving the how or the why.
- **describe** — say how something is, with detail.
- **compare** — show the similarities and the differences between two or more things.

Sentence frames for evaluations

You may use these frames anywhere in this section — they are training wheels for the five moves:

- “The material’s purpose is ___, and its intended audience is ___.”
- “The material appeals to ___ when it says ‘___’.”
- “The material shows the value of ___ because it ___.”
- “The big print says ___, but the small print says ___.”
- “A reader can / cannot check the claim ‘___’ because ___.”
- “For ___ (audience), the material is effective / partly effective / not effective because ___.”
- “My judgement is ___, and my strongest piece of evidence is ‘___’.”
- “One improvement would be ___, because ___.”

Worked examples

Example 1 — scaffolded

Stimulus — The Copper Kettle Café: a social media post.

Petra, the café manager, posted this on the café’s page to mark one month of the reusable cup scheme:

“**One month of the cup scheme — thank you!** A month ago we were throwing out about 300 takeaway cups a week, and it was embarrassing. You helped us change that. Since the scheme started, about 120 of those cups a week come back to us instead — we wash them here, and out they go again the next day. How it works: a \$10 deposit at the counter (cash or card), take a cup, bring it back any day — we refund your \$10 or swap it for a clean cup, your choice. Cup came back dirty? Good — that’s our job. Lose the cup and we can’t refund it; that’s the only rule. Grab a cup at the counter and join in. — Petra”

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

Task. Evaluate the appeal and effectiveness of the café’s post, considering its purpose and the social values it shows. Aim for 180–240 words.

Working

Comment

Plan notes — Material: a café’s social media post. Maker: The Copper Kettle Café (Petra, the manager — an organisation speaking through a person). Purpose: to keep the cup scheme going and get more customers using it. Audience: the café’s customers and followers, scrolling on a phone, mostly people who already buy coffee there.

Step 1 — name it. Every judgement that follows answers “effective for whom, at what?” — so the naming line comes first, and the audience is one real reader (a scrolling customer), not “everyone”.

The post thanks customers and celebrates one month of the cup scheme. Its strongest appeal is shared pride: “You helped us change that” makes the customer the hero of the story, and the numbers — about 300 cups a week thrown out before, about 120 coming back now — give the pride a fact to hold.

Step 2 — describe the appeal, with evidence. The appeal is named in plain words (shared pride), and the exact words that do the work are quoted. A feeling with no quotation attached is description, not evidence.

For its purpose, the post works. A scrolling customer learns the whole scheme in four short lines — deposit, return any day, refund or swap, we wash them — and the last line says exactly what to do next: “Grab a cup at the counter and join in.”

Step 3 — test the effectiveness. Run the four checks: it reaches customers where they already are, the thank-you grabs attention, the how-it-works lines are short enough to understand in a scroll, and it ends in an action. Say where it succeeds — that is the test, not praise.

The social values are shown, not just claimed. Care for the environment is backed by the cup numbers, not a slogan. Honesty shows in the one rule that favours the café being stated out loud — “Lose the cup and we can’t refund it”. Warmth shows in “Cup came back dirty? Good — that’s our job.”

Step 4 — examine the values. Each value is pinned to a choice the café made: publishing its own embarrassing number, stating the unflattering rule, taking the dirty-cup work on itself. Values with choices attached are evidence; “they care about the environment” on its own is not.

Judgement: the post is effective and fair. It turns a waste problem into something customers can be part of, and it hides nothing. One improvement: the numbers are the café’s own, so a reader must take them on trust — but that is a small gap, not a dishonesty.

Step 5 — judge, with reasons. A positive judgement is fully creditable when the evidence carries it — and naming the one small gap shows the judgement was tested, not cheered.

Example 2 — scaffolded

Stimulus — Fernhill Coaches: a recruitment flyer.

A flyer in the depot window and on local noticeboards:

“Drive for Fernhill — bus drivers wanted. Family-friendly hours — home for dinner every night! Paid training — no experience needed; get your bus licence with us. A depot that looks after its people: every fault goes in the defect logbook and gets fixed before the bus leaves the yard — you will never be asked to drive an unsafe bus. Apply at the depot office.

Rosters include early starts from 5.30 am and afternoon school runs. Split shifts may be required some weeks. Licence training includes a 12-month commitment to the depot.”

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

Task. Evaluate the effectiveness of the flyer for its purpose, considering the workplace values it shows and what the fine print says. Aim for 180–240 words.

Working

Comment

Plan notes — Material: a recruitment flyer. Maker: Fernhill Coaches. Purpose: to recruit bus drivers. Audience: local job seekers reading a noticeboard or the depot window — including people with no bus licence.

Step 1 — name it, and set up the honesty test straight away. When the task points at the fine print, put the two voices side by side before writing a word — every row where they disagree is a finding waiting to happen.

Two-column note: big print “home for dinner every night” ↔ small print “5.30 am starts, split shifts”. Big print “looks after its people” ↔ small print “12-month commitment”.

The flyer’s appeals are strong. Paid training with no experience needed reaches people who want a career change but not a debt. And “you will never be asked to drive an unsafe bus” promises a workplace that puts its drivers before the timetable.

Both promises are the kind a reader could check — and the safety one survives checking. A depot that already runs a defect logbook, where faults are written down and fixed before a bus leaves, is a depot whose safety claim matches its habits. Claims that match how the place actually runs are the strongest kind.

But the headline overclaims. “Home for dinner every night” does not sit with 5.30 am starts, afternoon school runs and split shifts. The safety value looks real; the family-hours value is promised in the big print and taken back in the small. And the 12-month commitment — a real cost to the applicant — waits in the fine print instead of standing in the ad.

Judgement: partly effective. The flyer will attract applicants, and its safety story is honest and strong. But it will attract some applicants on a promise the roster cannot keep — and a driver who discovers the truth in week one is a driver who leaves, or who stops trusting the depot. Stating the real hours plainly would cost the flyer nothing: the training and safety offer is good enough on its own.

Step 2 — describe the appeal, with evidence. Name who each appeal reaches: the training offer works on career changers, the safety promise works on anyone who has driven a dodgy vehicle for a boss.

Step 3 — test the effectiveness. Part of testing is asking whether claims are checkable, and whether the maker’s own record supports them. Evidence for the safety claim exists in the flyer’s own words: the logbook practice is stated, not just the feeling.

Step 4 — examine the values and the honesty. One flyer can carry a true value and a false headline at the same time — judge each separately. The test is not “is the fine print bad?” but “does the big print match it?” Here one promise matches, and one does not.

Step 5 — judge, with reasons. A mixed judgement is often the truest one. Notice the reason is about effectiveness over time, not just on the day: an overclaim that recruits the wrong people fails its own purpose later.

Example 3 — unscaffolded

Stimulus — Muddy Boots Community Garden: a working-bee poster.

A poster on the community noticeboard and on the garden’s shed door:

“Two hours on a Saturday. A garden that outlives us all. Muddy Boots Community Garden needs hands at our monthly working bee — first Saturday of the month, 9.00 am to 12.00 noon. Turn soil, plant seedlings, feed the Soil Hotel (that’s our compost bay), and stay for a cuppa at 11.00. No experience needed — tools provided, and someone will show you what to do. Kids welcome with a grown-up. Just turn up at the shed, or have a chat to Marg. Free, and always will be.”

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

Task. Evaluate the appeal and effectiveness of the poster, considering its purpose and the social values it shows. Aim for 150–200 words.

Model response:

The Muddy Boots Community Garden poster recruits volunteers for the monthly working bee. Its audience is local people passing the noticeboard or the shed door — gardeners and non-gardeners alike.

The poster’s strongest appeal is warmth. The headline, “Two hours on a Saturday. A garden that outlives us all.”, turns a small ask into something meaningful, and the in-joke about “the Soil Hotel” makes the group sound friendly rather than formal. The offer removes every barrier a first-timer would have: no experience, tools provided, someone will show you, kids welcome, and free — “always will be”.

For its purpose, the poster works. A reader knows exactly what to do (“just turn up at the shed”), when (first Saturday, 9.00 am to 12.00 noon), and roughly what the two hours will feel like. The social values are shown, not just said: inclusion (no experience, kids welcome), care for place (“a garden that outlives us all”), and fairness (free, and always will be — a promise that costs the garden its fees, which is what makes it evidence).

Judgement: effective. One improvement would help it further — there is no phone number or email, so a shy first-timer cannot ask a question before turning up.

(Model response: 199 words)

Takeaway: a positive judgement is a real judgement — it just has to carry the same evidence as a negative one. Every claim in this evaluation points back at the poster: the appeal is quoted, each value is pinned to a choice the garden made, and the one improvement is specific and small. Notice, too, what makes “free, and always will be” evidence of a value: it is a promise that costs the maker something. Values are shown by costs, welcomes and honest words — never by slogans about values.

Example 4 — unscaffolded

Stimulus — Fresh Fields Produce: Delia’s personal post.

Delia grows the vegetables behind Fresh Fields Produce. This post appeared on her own social media page while sign-ups for next season’s weekly boxes were open:

“I’m Delia. I grow your vegetables. Twelve years ago I left a job where I never saw the people I worked for. Now I know the names of the families who collect from my gate. When you collect a box from the farm gate, you know exactly where it was grown — because I’ll tell you. Some weeks the beans are brilliant and some weeks the zucchinis sulk; I’ll tell you that too. Next season’s weekly boxes are open for sign-up now: collect at the farm gate on Thursdays between 3.00 pm and 7.00 pm. A box nobody collects goes to the community kitchen on Friday morning — nothing we grow goes to waste if I can help it. Text me on (03) 5550 8320.”

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

Task. This is an example of personal branding — an individual promoting herself and her work. Evaluate the appeal and effectiveness of Delia’s post, considering its purpose and the values it shows. Aim for 150–250 words.

Model response:

Delia’s post has two purposes at once: to fill next season’s vegetable-box sign-ups, and to do the harder job of personal branding — selling a person, not just a product. Its audience is local people scrolling her page: box customers already, and neighbours who might become ones.

The appeal is honesty. Delia writes in her own voice, and a grower who admits the bad weeks — “some weeks the zucchinis sulk; I’ll tell you that too” — makes the good weeks believable. Her story about leaving a job where she “never saw the people I worked for” invites readers to see a person with reasons, not a logo with a slogan.

The post is effective for its purpose. Everything a ready buyer needs is there: what (weekly boxes), when and where (farm gate, Thursdays 3.00 pm to 7.00 pm), and how (text the number). The values are checkable rather than claimed: uncollected boxes going to the community kitchen is something the kitchen itself could confirm, and it shows care about waste and about neighbours without the post ever saying “we care”.

Judgement: effective — the trust it builds is the point of personal branding, and here it also serves the sign-ups. One gap: the post never says what a box costs, so a reader who is ready to buy still has to ask.

(Model response: 219 words)

Takeaway: with an individual’s material, the voice is part of the appeal — first person, plain words, and admissions that cost the writer something are exactly what make personal branding work. And notice the two-judgement shape again: the effectiveness test (does a ready buyer have everything?) found a real gap — the missing price — even though the fairness test found nothing to criticise. A material can be honest and still leave the reader with a question; naming that question is part of judging effectiveness.

Practice questions

Scaffolded

Question 1 (6 marks)

Stimulus — Westline Logistics: a recruitment post.

A post on the company's jobs page:

“Yard crew wanted — we’ll train you. Westline Logistics is hiring yard crew at the depot: loading and unloading trucks, scanning loads at the goods-in bay, and moving pallets with a forklift once you are licensed. What we offer: paid training on the job; support to get your forklift licence; day shifts — the yard closes at 5.00 pm; hi-vis vest and safety boots provided; a yard with marked walkways and one rule nobody breaks — see a hazard, stop the job and say so. No experience needed. Apply at the depot office.”

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 purpose of the post and its intended audience. You may use this frame: “The purpose is ____, and the intended audience is ____.” 2 marks
- b. Identify one appeal the post uses to pull in applicants, and quote the words that show it. You may use this frame: “The post appeals to ____ when it says ‘____’.” 2 marks
- c. Identify one workplace value the post shows, and explain how the words show it. You may use this frame: “The post shows the business values ____ because it ____.” 2 marks

Question 2 (6 marks)

Stimulus — Northvale Community House: a pantry-donation poster.

“Fill the shelf before winter. The community pantry at Northvale Community House is a free food shelf — no forms, no questions. Anyone in the neighbourhood can use it, and anyone in the neighbourhood can fill it. This month we are collecting pantry staples: rice, pasta, tinned vegetables, tinned fish, cereal and long-life milk. Drop donations at the pantry door on Tuesday or Friday mornings, 10.00 am to 12.00 noon. Can’t carry it in? Phone Bec on (03) 5550 4460 and a volunteer will collect from your door. Every item is checked for its use-by date before it goes on the shelf.”

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 purpose of the poster. 2 marks
- b. Identify two social values the poster shows. For each, quote the words that show it. You may use this frame: “The poster shows ____ when it says ‘____’.” 2 marks
- c. Explain whether the poster is effective for its purpose. Give one reason with evidence. You may use this frame: “The poster is effective / partly effective / not effective because ____.” 2 marks

Question 3 (6 marks)

Stimulus — Peakside Fitness: a social media post.

“The 6-Week Summer Challenge — sign-ups close in 48 hours! Nine out of ten Challenge finishers reach their goal! Feel stronger, fitter and ready for summer. Early-bird price \$40 — \$60 from Monday. Ask at the front desk or grab a spot online tonight.

The Challenge fee is in addition to your monthly membership. Sessions run at 5.45 am on weekdays. The Challenge fee is non-refundable once sessions begin. Memberships can be cancelled at any time at the front desk.”

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

- a. Identify one way the fine print changes the picture the big print paints. You may use this frame: “The big print says ____, but the fine print says ____.” 2 marks
- b. Explain whether a reader could check the claim “Nine out of ten Challenge finishers reach their goal”. You may use this frame: “A reader can / cannot check this claim because ____.” 2 marks
- c. Give your judgement: is this post fair to readers? Give one reason with evidence from the post. 2 marks

Question 4 (5 marks)

Stimulus — Rivergum Institute: a social media post.

“Try before you enrol — free taster day, first Friday of every month. Finished school and not sure what is next? Or stuck in the same job for ten years and ready for a change? Come and sit in on a real class for the morning — gardening, retail, trades — and see how it feels. Tour the campus after lunch. Ask our staff anything about fees and course times. No pressure, no forms. Book your spot through student services.”

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 purpose of the post. 1 mark
- b. Identify one appeal that works for **both** kinds of reader named in the post, and quote the words that show it. 2 marks
- c. Explain which reader the post is more effective for — a school leaver, or an adult considering a career change. Give one reason with evidence. Both answers can be right; your evidence decides the mark. 2 marks

Un scaffolded

Question 5 (6 marks)

Stimulus — Yarrow Street Grocers: a social media promo.

“The Odd Veg Box — \$15 a week. Some of our vegetables just don’t look the part: a carrot with a kink, a pumpkin with a scar, potatoes too big for the tray. Same taste, funny shape. Every Friday afternoon we box up the produce our shelves won’t take and sell it for \$15 — about half what the same weight costs on the shelf. Collect a box and you keep good food out of the bin. Pick up at the counter any Friday from 3.00 pm. Tell us at the counter by Thursday and we’ll put one aside.”

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

Evaluate the appeal and effectiveness of the promo, considering its purpose and the values it shows. Aim for 150–250 words.

Question 6 (6 marks)

Stimulus — Banksia Ridge Aged Care: a recruitment ad for care workers (webpage text).

“Start a career that matters — care workers wanted. No qualification needed to start: our paid traineeship teaches you infection control, safe moving and daily support on the job, and you complete your infection-control training before your first solo shift. You will join a team that meets every morning, and every new starter gets a named buddy for their first month. The honest facts: shifts include weekends and public holidays, and the work can be hard on the body and the heart — a resident’s bad day is your bad day too. If you want work where respect is how the day runs, not a poster on the wall, come and see us. Phone the front office, or apply online.”

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

Evaluate the effectiveness of the ad for its purpose, considering the workplace values it shows. Aim for 150–250 words.

Question 7 (6 marks)

Stimulus — Southside Sports Club: a junior sign-up poster.

“Southside Juniors — the biggest junior program in the district! Sign-ups are open for the season. Every kid plays — no experience needed, and the club lends boots and gear to any family that needs them. Our coaches are parents and volunteers from the club, and every team trains twice a week. The first four weeks are free, so your kid can try before you commit.
Membership \$45 and season fees \$30 apply after the trial period. A \$20 refundable deposit covers loaned gear. Sign up at the clubrooms on Saturday mornings, or ask the secretary.”

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

Evaluate the appeal and effectiveness of the poster, considering its purpose and the values it shows. Aim for 150–250 words.

Question 8 (6 marks)

Stimulus — Glover Street Cycles: Alice’s spring post.

A post from Alice, who owns the shop:

“Spring is here — is your bike ready? I opened Glover Street Cycles because I was tired of watching good bicycles rust in front yards. All month: a full spring tune-up for \$45 — brakes, gears, bearings, tyres, and a test ride around the block before I hand it back. I only fix what needs fixing, and I’ll show you any worn part before I touch it — you decide what happens next. Hire bikes too, and a helmet comes with every bike. Come in and say hello; the kettle is usually on. — Alice”

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

This post is an example of personal branding. Evaluate the appeal and effectiveness of the post, considering its purpose and the values it shows. Aim for 150–250 words.

Question 9 (6 marks)

Stimulus — Ironbark Tool Library: two social media posts, both recruiting desk volunteers.

Post A: **“I retired and thought I’d be bored. I was right — until Tuesdays.** Every Tuesday afternoon I sit at the Ironbark Tool Library desk, checking tools in and out and showing people how to use a drill they’ve never held. Two hours. Best part of my week. We need more people at the desk — could that be you?”

Post B: **“Desk volunteers wanted.** Ironbark Tool Library. Tuesday and Thursday 4.00 pm–7.00 pm, Saturday 9.00 am–12.00 noon. Two-hour shifts. Training provided. Free membership. No experience needed. Phone (03) 5550 5175.”

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

Compare the appeal and effectiveness of the two posts, considering their shared purpose and the values each shows. Say which post you judge more effective for recruiting desk volunteers, and justify your choice. Aim for 180–250 words.

Question 10 (8 marks)

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

Choose one piece of promotional or influential material you know — a poster, a flyer, a social media post or a webpage, from a business, a club, an employer or a cause. It can be real material you have seen, or material from one of this book’s organisations.

a. Complete a planning table for your evaluation: material and maker · purpose (one sentence) · audience (one real reader) · one appeal you will examine · one value you will examine · one honesty test you will apply · your judgement, in one sentence. 2 marks

b. Write the evaluation, considering the purpose of the material and the social or workplace values it shows. Use only facts you can check. Aim for 250–350 words. 6 marks

Answers

Q1. Identify, explain (6). a. Purpose: to recruit yard crew for the depot; audience: local job seekers, including people with no experience and no forklift licence; b. any one appeal quoted from the post — training and growth (“we’ll train you”, “support to get your forklift licence”), being looked after (“hi-vis vest and safety boots provided”), or day shifts (“the yard closes at 5.00 pm”); c. any one workplace value with its evidence — safety (“see a hazard, stop the job and say so”; marked walkways), training and growth (paid training on the job; licence support), or fair treatment (gear provided; day shifts stated plainly). See the fully-worked solutions for the model.

Q2. Identify, explain (6). a. Purpose: to get local people to donate pantry staples to the community pantry this month; b. any two: help without judgement (“no forms, no questions”), community both ways (“Anyone in the neighbourhood can use it, and anyone in the neighbourhood can fill it”), care for donors who struggle (a volunteer collects from your door), or responsibility with the food (every item checked for its use-by date); c. an effectiveness judgement with evidence — effective: the poster names exactly what is needed, when and where to drop it, and gives a collection route for people who cannot carry donations in. See the fully-worked solutions for the model.

Q3. Identify, explain (6). a. any one big-print/fine-print contrast: \$40 reads like the price, but the fee is on top of monthly membership; “ready for summer” energy, but sessions run at 5.45 am; sign up tonight, but the fee is non-refundable once sessions begin; b. cannot check — the post gives no source, never says what “reach their goal” means, and offers a reader no way to see the counting; c. a judgement with evidence — route 1: not fair (manufactured 48-hour urgency, an uncheckable statistic, and the real cost in fine print); route 2: partly fair (fees and terms are stated in the post, so a careful reader is not deceived — but the urgency and the statistic still push harder than the facts do). See the fully-worked solutions for the model.

Q4. Identify, explain (5). a. Purpose: to get readers to book a place at the free monthly taster day; b. any one appeal that works for both named readers, quoted — the no-risk trial (“Try before you enrol”, “No pressure, no forms”), trying a real class (“sit in on a real class ... see how it feels”), or the double question in the opening that speaks to both readers directly; c. either reader with a reason — school leaver (the post answers the “not sure what is next” feeling and free removes the cost worry) or adult career changer (“ask our staff anything about fees and course times” meets the worry of risking a big change). Both are fully creditable with evidence. See the fully-worked solutions for the model.

Q5. Evaluate (6). Assessment route: material, maker, purpose and audience named; appeals described with quoted evidence (humour and plain honesty — “a carrot with a kink ... Same taste, funny shape”; the price anchor — “about half”); effectiveness tested against purpose and audience (what, when, where, how to reserve — all present); values identified with evidence (waste kept out of the bin, value for money, honesty about the produce); a judgement with reasons and one improvement. Plan skeleton: name → appeals → effectiveness test → values → judgement. See the fully-worked solutions for the model.

Q6. Evaluate (6). Assessment route: purpose and audience named; appeals described with evidence (meaningful work — “a career that matters”; training — paid traineeship; support — named buddy, morning team); effectiveness tested, including the role of the “honest facts” paragraph in recruiting applicants who will stay; workplace values identified with evidence (respect, care for staff, honesty); a judgement with reasons and one improvement (no pay rate given). Plan skeleton: name → appeals → test → values → judgement. See the fully-worked solutions for the model.

Q7. Evaluate (6). Assessment route: purpose and audience named (junior sign-ups; parents and families); appeals described with evidence (inclusion — “Every kid plays”, gear lent; try-before-you-commit — first four weeks free; community — coaches are parents and volunteers); effectiveness tested (the route to sign up is clear, costs are visible in the fine print, deposit refundable); values identified with evidence (fairness and inclusion, community); the honesty test applied to “the biggest junior program in the district” — an uncheckable boast; a judgement that weighs the strong true offer against the weak claim. Plan skeleton: name → appeals → test → values → honesty test → judgement. See the fully-worked solutions for the model.

Q8. Evaluate (6). Assessment route: personal branding named (an individual promoting herself and her work in her own voice); purpose and audience named; appeals described with evidence (the origin story — tired of rusting bicycles; the personal voice — “I”, “the kettle is usually on”; the transparency promise — “I’ll show you any worn part before I touch it”); effectiveness tested for the tune-up offer and for trust; values identified with evidence (honesty

shown as a checkable practice, pride in the work, local connection); a judgement with reasons and one improvement. Plan skeleton: name → appeals → test → values → judgement. See the fully-worked solutions for the model.

Q9. Compare, evaluate, justify (6). Assessment route: each post's appeal described with evidence (A: one volunteer's story, warmth, the reader pictured inside it; B: facts, low barriers, a reward); each post's effectiveness for the shared purpose tested — the key move is asking whether a moved reader can **act** (A names no times and no contact; B names shifts, training, reward and a phone number); values compared (both show community; A shows it through one person's week, B through free membership and no experience needed); a clear choice of the more effective post, justified with evidence. Either choice is fully creditable when the reasons are carried by evidence — the model chooses B. Plan skeleton: A's appeal → B's appeal → test both against acting → values → choose and justify. See the fully-worked solutions for the model.

Q10. Plan, evaluate (8). Assessment route: the planning table matches the evaluation actually written — a named material and maker, a one-sentence purpose, one real reader, one appeal, one value, one honesty test and a one-sentence judgement; the evaluation runs the five moves: naming, appeals with quoted evidence, the effectiveness test against purpose and audience, values shown through choices, the honesty test applied, and a justified judgement with one improvement. Any material that fits the brief is fully creditable — the example model uses a synthetic Emu Crossing Community Centre market-day poster. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. Command terms: *identify* = pick out and name; *explain* = make clear by giving the how or why.

a. Model response:

The purpose is to recruit yard crew for the Westline Logistics depot, and the intended audience is local job seekers — including people with no warehouse experience and no forklift licence, which the post says outright it will provide.

b. Model response:

The post appeals to people who want to learn a trade skill when it says “we'll train you” and offers “support to get your forklift licence”. (Also accept: the appeal of being looked after — “hi-vis vest and safety boots provided”; or of stable hours — “day shifts — the yard closes at 5.00 pm”.)

c. Model response:

The post shows the business values safety because it gives every worker the right to stop the job: “see a hazard, stop the job and say so”, and it backs that with marked walkways and provided gear. (Also accept: training and growth — paid training and licence support cost the business real money, which is what makes them evidence; or fair treatment — the hours are stated plainly, with no fine print.)

(Model response: 160 words)

Marker's note: Part a must name a real reader, not “anyone looking for work” — the post itself points at no-experience applicants, so naming them shows the audience was read, not guessed. In parts b and c, the quotation is the mark: an appeal or a value named without words from the post is description, not evidence. In part c, the strongest answers notice that paid training and provided gear **cost the business something** — a value that costs the maker nothing is a slogan.

Common errors: naming the purpose as “tell people about the yard” (that is content, not purpose — the purpose is recruiting); quoting the organisation's name as if it were an appeal; answering part c with a topic (“they value forklifts”) instead of a value; a value claim with no words from the post attached.

Q2. Command terms: *identify = pick out and name; explain = make clear by giving the how or why.*

a. Model response:

The purpose of the poster is to get local people to donate pantry staples — rice, pasta, tinned food, cereal, long-life milk — to the community pantry this month, before winter.

b. Model response:

The poster shows help without judgement when it says the pantry is “a free food shelf — no forms, no questions”. It shows community going both ways when it says “Anyone in the neighbourhood can use it, and anyone in the neighbourhood can fill it.” (Also accept: care — “a volunteer will collect from your door”; responsibility — “Every item is checked for its use-by date”.)

c. Model response:

The poster is effective because a willing donor is never left wondering: the items are named, the drop-off days and times are given, and anyone who cannot carry donations in has a phone route — Bec collects. The use-by line tells donors their food will not be wasted, which removes the last reason not to act.

(Model response: 147 words)

Marker’s note: In part b, each value needs its own quotation — two values sharing one quote score one. The strongest answers notice that “no forms, no questions” is a value shown by a **choice**: the house could have asked for proof of need and decided not to. In part c, the effectiveness test is “could every willing reader act after one read?” — the answer walks the checks: what, when, where, and the route for people who struggle.

Common errors: naming the purpose as “raise awareness of the pantry” (the poster wants food, not awareness); values named as topics (“they value food”); a judgement with no evidence attached (“it’s effective because it’s a good poster”); forgetting the collection-phone route, which is the poster’s answer to its hardest-to-reach donors.

Q3. Command terms: *identify* = pick out and name; *explain* = make clear by giving the how or why; *judgement* = a decision supported by reasons.

a. Model response:

The big print says “\$40 early-bird”, which reads like the whole price — but the fine print says the Challenge fee is “in addition to your monthly membership”, so the real cost of joining is higher than the number that grabbed the reader. (Also accept: “ready for summer” energy versus 5.45 am weekday sessions; “sign-ups close in 48 hours” versus a fee that is non-refundable once sessions begin.)

b. Model response:

A reader cannot check this claim. The post gives no source for the number, never says what “reach their goal” means or who decides it, and offers no way for an outsider to see the counting. The reader can only take the gym’s word for it — which makes it a promise about facts, not a fact.

c. Model response:

My judgement: the post is not fair to readers. It pushes with manufactured urgency (“sign-ups close in 48 hours”), leans on a statistic nobody outside the gym can check, and leaves the true cost — fee plus membership — to the fine print. A reader who acts on the big print alone commits more money, at 5.45 am, with no refund.

(Model response: 182 words)

Marker’s note: Part c is a judgement, so it needs a clear position and evidence — either route in the Answers scores full marks when the reason is carried by the post’s own words. The “partly fair” route must still acknowledge the pressure tactics; an answer that calls the post fair because “the fine print is there” without testing the urgency and the statistic has described, not evaluated.

Common errors: copying the fine print out as the whole answer to part a (the mark is in the **contrast**, not the copy); saying a claim is “fake” without saying why it is uncheckable; a judgement with no evidence; judging the post on whether the writer personally would join a gym.

Q4. Command terms: *identify* = pick out and name; *explain* = make clear by giving the how or why.

a. Model response:

The purpose is to get readers to book a place at the free taster day held on the first Friday of every month.

b. Model response:

The no-risk trial appeals to both readers when the post says “Try before you enrol” and “No pressure, no forms” — whether the reader is leaving school or leaving a job, the thing standing in the way is the fear of committing, and the post removes it. (Also accept: trying a real class — “sit in on a real class ... see how it feels”; the opening double question, which speaks to each reader in turn.)

c. Model response (one route):

The post is more effective for the adult considering a career change. Ten years “stuck in the same job” is a reader with a real income at risk, and the post answers exactly that worry: ask staff “anything about fees and course times” before committing, and the morning costs nothing. The school leaver is welcomed, but nothing in the post answers the leaver’s biggest questions — what the courses lead to, or what study costs after the taster day.

(Model response: 175 words)

Marker’s note: Part c has no single right reader — the mark is in the reasoning. A complete answer names one reader, quotes the post, and explains why the quoted words work harder for that reader than for the other. An answer that says “both” has not answered the question; the task asks which one the post serves **more** effectively.

Other fully creditable answers. Part c, the other route: the school leaver — “Finished school and not sure what is next?” is the leaver’s exact feeling, and a reader with no money and no plan gets a free morning, a real class and a campus tour with “no pressure, no forms”, which is a gentler first step than any brochure. Any route is creditable where the evidence carries it.

Common errors: naming the purpose as “tell people about taster days” (the post wants bookings — “Book your spot”); part b quoting words that speak to only one of the two readers; part c answering “both” or giving a preference with no quotation.

Q5. Command term: *evaluate* = make a judgement and give reasons, using evidence from the material.

Model response:

The Yarrow Street Grocers promo sells a weekly box of oddly shaped vegetables for \$15. Its audience is the store's regular shoppers scrolling the store's page — people who already buy their vegetables there.

The appeal is honesty with a sense of humour. "A carrot with a kink, a pumpkin with a scar" makes the reader smile, and "Same taste, funny shape" says the quiet part out loud: these vegetables look odd, and that is all that is wrong with them. The price does the rest of the work — \$15, "about half what the same weight costs on the shelf", is a good deal plainly stated.

For its purpose, the promo works. A ready buyer knows what it is, what it costs, when and where to collect (the counter, any Friday from 3.00 pm), and how to guarantee one (ask by Thursday). The values are shown by the offer itself: good food kept "out of the bin" is care for the environment made practical, the half-price box is value passed on to shoppers, and calling the vegetables odd instead of hiding it is honesty.

Judgement: effective and fair. One improvement: the promo does not say how many boxes there are each week, so a Friday-afternoon shopper cannot know whether to hurry.

(Model response: 210 words)

Marker's note: The judgement is positive, and that is fully creditable — this promo hides nothing, so an answer that invents a dishonesty to seem "critical" loses marks. The strongest answers notice that the honesty **is** the appeal: admitting the vegetables are ugly makes the price believable. The improvement is a genuine effectiveness gap (a reader left wondering whether to hurry), not a fairness problem — knowing which of the two judgements a finding belongs to is the skill.

Common errors: retelling the promo instead of judging it; "effective" with no audience named; calling "about half" a lie without testing it (it is the store's own estimate of its own shelf prices — checkable at the counter, and the promo points the reader there); an improvement that is really a redesign ("they should add a recipe").

Q6. Command term: *evaluate* = make a judgement and give reasons, using evidence from the material.

Model response:

The Banksia Ridge Aged Care ad recruits care workers. Its audience is local job seekers — including career changers, since it states that no qualification is needed to start.

The appeals are meaning and support. “Start a career that matters” offers work with a point, and the paid traineeship, the named buddy and the morning team meeting promise that a new starter will not be dropped in the deep end. The training promise is the kind a reader could check: the facility already runs infection-control training before a first shift, so the ad is describing a habit, not making up a hope.

What makes the ad effective is the paragraph most ads leave out — “The honest facts”. Stating weekend shifts, and that the work “can be hard on the body and the heart”, will cost the ad some applicants. That is the point: the applicants who remain are the ones who will stay. An ad that recruits the right people serves its purpose better than one that recruits the most people.

The workplace values are respect (“how the day runs, not a poster on the wall”), care for staff (training and a buddy before responsibility), and honesty (the demands said before you apply).

Judgement: effective and fair. One improvement: no pay rate is given, so an applicant cannot compare this job with any other ad on the same page.

(Model response: 228 words)

Marker’s note: The core insight the task rewards: honesty can **increase** effectiveness, not just fairness. The “honest facts” paragraph is evidence for both judgements at once, and the strongest answers explain why — it filters for applicants who will stay, and it shows the respect value rather than claiming it. Note also the checkable-claim move: the training promise matches the facility’s real induction practice.

Common errors: treating “the work can be hard” as a weakness of the ad rather than a strength of its honesty; values listed as topics (“they value residents”); “effective” with no audience named; an improvement that is a rewrite (“they should film a video”).

Q7. Command term: *evaluate* = make a judgement and give reasons, using evidence from the material.

Model response:

The Southside Sports Club poster recruits children for the junior season. Its audience is parents and families reading the noticeboard — especially families unsure whether the club is for them, or whether they can afford it.

The appeals are inclusion and low risk. “Every kid plays — no experience needed” welcomes the child who has never played, and the club lending “boots and gear to any family that needs them” removes the cost barrier before it stops anyone. “The first four weeks are free, so your kid can try before you commit” takes the risk out of signing up. The values are shown by what those offers cost the club: fairness and inclusion (gear lent, every kid plays), and community (the coaches are “parents and volunteers” — the club is the families themselves). The fine print passes the honesty test: fees are stated with numbers, and the gear deposit is refundable.

One claim does not pass: “the biggest junior program in the district”. The poster gives no numbers, names no comparison, and offers a reader no way to check it — it is a boast. And it is an unnecessary one: the true offer beside it is stronger than the boast could ever be.

Judgement: effective overall, weakened by one line. Cut the boast and the poster loses nothing; keep the offers and it stays a poster whose values are shown by what they cost the club.

(Model response: 233 words)

Marker’s note: This task’s teaching point is proportion: one uncheckable claim in an otherwise honest poster earns a **mixed** judgement, not “dishonest” and not “effective, ignore the boast”. The strongest answers also notice the contrast with pressure-style promos: here the fine print *helps* the reader (numbers, refundable), which is itself evidence for the fairness judgement — the boast is the only weak line, and it is weak because it is uncheckable, not because it is certainly false.

Common errors: calling the whole poster dishonest over one boast; accepting “the biggest in the district” as a fact because it is printed big; missing that the loaned gear and free trial are values shown by cost; a judgement that never weighs the strong offer against the weak claim.

Q8. *Command term: evaluate = make a judgement and give reasons, using evidence from the material.*

Model response:

Alice's post promotes her spring tune-up offer and, at the same time, builds her personal brand — an individual selling her own name and judgement, in her own voice. Its audience is local bike owners: people with a bicycle in the shed who are thinking about riding it again now that the weather has turned.

The appeal is the personal voice. The origin story — “I was tired of watching good bicycles rust in front yards” — gives the shop a reason for existing that readers can feel, and lines like “the kettle is usually on” sound like a person, not a business. The transparency promise is the heart of it: “I only fix what needs fixing, and I’ll show you any worn part before I touch it — you decide what happens next.” That is honesty a customer can test at the counter, which makes it stronger than any claim of honesty could be.

For its purpose the post works: the offer is concrete (\$45, what is included, a test ride before hand-back), and the hire-bike line reminds readers of the other reason to visit. The values — honesty as a practice, pride in the work, local connection — are all shown by choices Alice makes that cost her something: declining work that is not needed is money left on the bench.

Judgement: effective and fair. One improvement: the post never says whether to book or how long a tune-up takes, so a walk-in customer cannot plan their day.

(Model response: 244 words)

Marker's note: The task names personal branding, so the answer should use it: the person **is** the brand, and the evaluation should judge whether the voice builds trust — because trust is what a personal brand sells. The strongest answers notice that Alice's honesty promise is checkable at the counter (she shows you the worn part), which is the difference between a shown value and a claimed one.

Common errors: evaluating the shop instead of the post; missing the personal-branding angle entirely and treating it as a business ad; calling “the kettle is usually on” irrelevant (warmth is an appeal — name it and judge it); an improvement that redesigns the offer instead of closing a real reader-question.

Q9. Command terms: *compare* = show the similarities and differences; *evaluate* = make a judgement and give reasons; *justify* = give the evidence that supports a choice.

Model response:

Both posts recruit desk volunteers for the Ironbark Tool Library, and both show the same value underneath: a community where tools and skills are shared rather than owned. They appeal in opposite ways.

Post A tells one volunteer's story: "I retired and thought I'd be bored. I was right — until Tuesdays." The appeal is warmth and identity — a reader two hours from retirement can picture themselves at that desk, and "could that be you?" asks them to. The value is shown, not stated: the library gave this person a role, and the post lets them tell it in their own words.

Post B is all facts: which shifts, how long, training provided, free membership, no experience needed, and a phone number. Its appeal is the low barrier — every worry a new volunteer has is answered in one line each. The free membership shows the library values its volunteers enough to pay them in what it has.

For the purpose — recruiting desk volunteers — the test is whether a moved reader can act. Post A's reader is moved but stuck: no shift times, no phone number, nowhere to go except the library on an open day. Post B's reader can phone today.

Judgement: Post B is more effective. Post A has the stronger appeal, but appeal without a route to action recruits nobody; the best campaign would run A's story above B's facts — and as they stand, only one of the two posts can turn a reader into a volunteer.

(Model response: 248 words)

Marker's note: This pair exists to separate the section's two big words: **appeal** (what pulls a reader in) and **effectiveness** (whether the purpose is achieved). Post A wins the first and loses the second; the model's judgement says exactly that, with the acting test as the reason. A top answer also compares the values, not just the results — both posts show community, but A shows it through one person's week and B through what volunteers are given.

Other fully creditable answers. Choosing Post A is fully creditable with evidence: a fact list that nobody stops to read recruits nobody either, and Post A is the one that makes a scrolling reader stop — the library's hours and number are on its door, its website and every loan card, so A's missing details may cost little. A judgement that the two work as a pair is creditable **only if** it still answers the question asked — which post, alone, is more effective — and picks one.

Common errors: comparing topics instead of appeal and effectiveness ("both are about volunteering"); choosing a post with no reason from the purpose; forgetting the values comparison; declaring "both are equally effective" and stopping (the task requires a choice, justified).

Q10. *Command terms: plan = record your thinking before writing; evaluate = make a judgement and give reasons, using evidence from the material.*

a. Model response (planning table):

Planning item	The model's plan
Material and maker	Community market-day poster — Emu Crossing Community Centre (synthetic, created for this model)
Purpose	To get local families to come to the market day
Audience	A local parent reading the centre's noticeboard or social page with their kids
One appeal to examine	The cheap family day out — gold-coin entry, free face painting
One value to examine	Support for local community — “all profits to the centre's youth programs”
One honesty test	Are the promises checkable — “forty local stalls”, “all profits”?
Judgement, in one sentence	Effective and fair, with two small gaps a family would ask about

b. Model response:

The material is the Emu Crossing Community Centre's market-day poster: "**Emu Crossing Community Market — Saturday, 9.00 am to 1.00 pm.** Forty local stalls. Sausage sizzle. Free face painting for the kids. Gold-coin entry. All profits go to the centre's youth programs. Questions? Phone the centre office on (03) 5550 2915."

Its purpose is to fill the market day with local families; its audience is a parent planning a cheap Saturday with children.

The appeal is the easy, cheap day out. "Gold-coin entry" tells a family the risk is a couple of dollars, "free face painting" speaks straight to the kids, and the sausage sizzle says nobody has to pack lunch. The warmth of a community market does most of the pulling; the poster's job is to make saying yes effortless, and it does.

For effectiveness, the poster answers a parent's first four questions at a glance — what, when, where, and what it costs — and gives a phone number for the fifth. The values are shown by where the money goes: "all profits go to the centre's youth programs" turns an entry fee into support for local young people, and "forty local stalls" says the day belongs to the neighbourhood rather than to travelling sellers. Both promises pass the honesty test: the centre can be asked what it raised, and stalls can be counted — these are claims the maker can be held to, which is more than a boast like "the biggest market ever" could offer.

Judgement: effective and fair. Two small gaps: the poster never says what happens if it rains, and never mentions parking — the two questions a family asks before it decides. One line at the foot would close both.

(Model response: 282 words)

Marker's note: The planning table must match the evaluation actually written — a table that promises a different appeal or value than the prose examines costs the plan its marks. In part b, the five moves are all present and visible: naming (material, maker, purpose, audience), appeals with quoted evidence, the effectiveness test, values shown through choices (where the money goes), the honesty test applied to both checkable claims, and a judgement with specific improvements. The improvements stay inside the judgement — one line, not a redesign.

Other fully creditable answers. Any material that fits the brief: real material the student has seen (facts checkable only), or any organisation from this book. The evaluation may reach any judgement — effective, partly effective or not effective, fair or not fair — when the evidence carries it; a negative judgement on honest material, or a positive judgement on pushy material, both fail the evidence rule, not the "right answer".

Common errors: choosing material the student cannot describe (no invented memories of real campaigns); a planning table filled in after the prose and no longer matching it; retelling the poster; "effective for everyone"; a judgement with no quotation anywhere in the answer; improvements that turn into writing a new poster — that is a different section's job.

Other fully creditable answers. Across Questions 1–9: any appeal, value or honesty finding that is named **and** carried by evidence from the material; any judgement — positive, negative or mixed — whose reasons point back at the quoted words. In Question 9, either post may be chosen. In Question 4c, either reader may be chosen. An evaluation that disagrees with a model here scores full marks when its evidence does the carrying.

Chapter 7 Evaluating and creating promotional and influential material — 7C

Communication techniques for different settings and contexts

Theory

This chapter has looked at promotional and influential material from the reader's side: earlier sections taught you to read it — to infer its meaning and context — and to critically evaluate its appeal and effectiveness. This section turns the material around and looks at it from the communicator's side. Every promotional text is built out of **communication techniques**, and the same technique that works beautifully in one setting can fall flat in another. Your job is to work out which techniques fit which situations. The final section of this chapter will put you in the creator's chair; this section gives you the decision-making skill you need first.

The Unit 4 study design states this skill in one line. In this book's words, by the end of this section you should be able to identify which communication techniques are appropriate — matching techniques to different settings and contexts (Unit 4, Area of Study 1 key skills).

Two words in that line carry the weight. **Identify** means find and name — and, when the task asks, point to the text's own words as evidence. **Appropriate** means fitting the setting and the context. A technique is not good or bad in itself; it is good or bad *for a particular situation*.

The study design also tells you what the situations look like. In this book's words, students in this unit work with advocacy for themselves, for a product or for a community group they choose, in a vocational or recreational setting — and they research how texts used for the more formal or traditional kinds of advocacy, influence or promotion differ from the newer forms that are increasingly used in digital spaces for publicity and exposure (Unit 4, Area of Study 1).

So expect three kinds of promotional job — **self, a product, a community group** — in **work-related** and **hobby-and-community** settings, split broadly between **formal or traditional** forms (printed flyers, letters, notices, speeches) and **digital** forms (social posts, web pages, short videos).

Three working definitions

The study design uses three words without defining them. This book works with these definitions:

Working definitions. A **communication technique** is a choice a communicator makes on purpose about how to present a message — in words, tone, images, layout, structure, or the use of a platform. A **setting** is where the communication happens and who is involved: a workplace, a training course, a community group, an online platform, a public event. A **context** is everything surrounding the message that shapes what will work: the audience, the purpose, the relationship between the communicator and the audience, how formal the setting is, and any rules the setting carries. Every question in this section can be answered on these definitions alone.

The technique toolkit

You already know most of these techniques. Chapter 2 of this book taught the features of promotional texts; Chapter 6 taught how language choices, visual cues and text structures work on an audience. This table is a reminder list — the new work in this section is *choosing between* these techniques, not learning what they are.

Technique	What it does
Heading or slogan	Names the offer in a short, memorable line
Key facts	Gives dates, times, prices and places the reader can check
Benefits	Says what the reader gets out of it
Inclusive pronouns	Pulls the reader in with “we”, “you”, “our”, “us”
Emotive words	Stir feeling: “cosy”, “proud”, “don’t miss out”
Rhetorical question	A question asked for effect, not for an answer

Technique	What it does
Repetition	Returns to a key word or phrase so it sticks
Testimonial	The quoted words of a satisfied person
Short story	One person's experience, told in a few sentences
Call to action	Tells the reader exactly what to do next
Image choice	A photograph or drawing that shows the thing — or the feeling
Layout and space	Big words, few words, and white space that make a text easy to scan
Structure	The order of the parts: key news first, details after
Caption length	How many words sit under an image on a screen
Hashtag	A word with # in front that groups posts on social media
Link placement	Where the “click here” or “link in bio” sits

Watch out. Identifying is not the whole skill. “It uses a rhetorical question” is an *identify* answer. Until you say why that question suits *this* audience in *this* place, you have not answered a fit question.

The settings you will meet

Setting	Audience, usually	Formality, usually	Typical forms
Workplace	Co-workers, supervisors, sometimes customers	Semi-formal to formal; workplace rules apply	Noticeboard poster, staff email, newsletter, team meeting
Vocational or training	Students, trainers, employers	Semi-formal	Course flyer, expo stall, spoken pitch, portfolio
Community or recreational	Members, local families, volunteers	Friendly and casual	Flyer, poster, newsletter, market stall, social page
Digital or online	Followers, people scrolling past, potentially anyone	Depends on the platform	Social post, web page, short video
Formal or traditional	The general public, officials, readers of all ages	Formal	Printed flyer, letter, formal presentation

Settings overlap: a community group's social post sits in the community setting *and* the digital setting at once. The community setting sets the tone (friendly, local); the digital setting sets the rules (short, image-first, one quick look). When two settings stack, your technique choices must satisfy both.

Watch out. Chapter 6 of this book looked at how an organisation keeps one central message consistent across platforms. The question here is the other side of that: how the setting changes the *techniques* that carry the message. Same facts, same offer — different door for the reader to walk through.

The fit test

Before you call a technique appropriate, ask four questions:

1. **Who is the audience?** Age, what they already know, what they need, and their relationship to the communicator. A text to your co-workers is not a text to strangers.
2. **What is the purpose?** To get people to come, join, buy, volunteer, apply, or change how they do something? The purpose decides which techniques carry weight.
3. **How formal is the setting?** A workplace safety notice and a garden club's social post sit in different places on the formality scale (below).
4. **Where will it appear?** Every platform has its own rules. A noticeboard is read at walking pace. A phone screen is scrolled in seconds. A letterbox flyer competes with the rest of the mail. A stall sign is read from three metres away. A spoken pitch cannot be re-read.

Then ask a fifth question that catches people out:

5. **What rules or expectations does the setting carry?** Workplace texts must be accurate and follow workplace policy. Promotional claims must be true and deliverable — earlier sections of this chapter taught you to spot material that over-promises. A technique that hypes can make a promise the organisation cannot keep.

Sentence frame. For any explain-the-fit answer: “The technique of ____ suits this setting because the audience is ____, the purpose is ____, and the text appears ____.”

Strategy — the swap test. Swap one technique for another and ask what changes for the reader. “Come along!” becomes “You are invited to attend.” The message is identical; the setting it fits has changed. The swap test shows you what each technique is actually doing.

Strategy — read as a stranger. Read the text as someone who has never heard of the organisation. Can you tell what is on offer, when and where it happens, and what to do next? If a stranger would be lost, the technique choices failed — not the stranger.

Strategy — predict from the setting. Before reading a text, look at where it appears and predict three techniques it should use. Then read and check. This is the task skill turned around: tasks ask you to explain why the text matches (or fails) its setting, and you have just practised knowing what the setting demands.

Same message, different settings

One message: *come to the free family swim morning on Saturday*. Watch the techniques change while the facts stay the same:

Setting	What the text looks like	Techniques doing the work
Social post	An image of children in the pool, then a caption of short lines, a hashtag, and “link in bio”	Image first; caption short enough for one quick look; call to action the reader can tap on the spot
Letterbox flyer	A big heading, a box of key facts (date, times, what to bring), the address, and a phone number	Heading readable at a glance; key facts grouped; contact details in words — there is nothing to tap on paper
Newsletter item	Full sentences: “The centre invites local families to a free swim morning this Saturday.”	Formal, complete, calm — the reader is seated and has time; the item may also be kept and re-read

The facts never change. What changes is the *door*: each setting gives the reader the next step that setting can actually take.

The formality scale

Techniques signal how formal a text is. Chapter 2 of this book taught the level of formality of language (register); here is the short version, applied to settings.

More formal	More casual
Full sentences, no shortened forms	Shortened forms: “we’re”, “don’t”, “see you”
Titles and roles: “the coordinator”, “patrons”	First names, “you” and “us”
Polite, measured invitations: “You are invited to attend”	Warm, punchy invitations: “Come along!”
Few or no exclamation marks	Exclamation marks, playful tone, emoji (the small picture symbols used in messages)

Match the formality to the setting and the relationship — a text to your supervisor is not written like a text to a friend.

Watch out. Casual does not mean careless, and formal does not mean cold. A workplace text can be warm and clear at the same time; a safety message stays plain and firm whatever the setting. The test is not “is it friendly?” but “does the formality fit the setting and the relationship?”

When technique choices go wrong

Most of the marks in this section are lost the same five ways:

- **Listing without linking.** Naming three techniques answers an *identify* task and earns nothing in an *explain* task. Explain answers end at the setting: “The big heading suits this setting because the poster is read at walking pace, so the words must be few and big.”
- **Importing a technique from the wrong setting.** Humour relaxes a market stall; the same joke in a safety notice makes light of the danger. Big statistics belong in a report a reader sits down with, not on a fun-day poster read from three metres.
- **Forgetting the platform’s limits.** A poster has no sound. A phone screen gives you one quick look. A spoken pitch cannot be re-read — so its ask must land in the last sentence. Choose techniques the platform can carry.
- **Over-promising.** Emotive hype (“the best ever!”) can outrun what the organisation can deliver. Claims must be true — you learned to test that earlier in this chapter.
- **Assuming the reader knows.** Organisations grow their own words (jargon — Chapter 2 taught this). Inside a workplace, jargon saves time. In a text to the public, it locks the reader out. Gloss it or drop it.

Strategy — spoken settings count too. In a face-to-face setting, techniques you can *show* do work a flyer cannot: holding up the real object, a short story told while you look at the room, a clear ask at the end while everyone is still together. Chapter 3 of this book taught the elements of oral communication — eye contact, tone, pace. This section uses them; it does not re-teach them.

Command terms used in this section

Command term	What it wants
State	Give it briefly — one clear sentence
Identify	Find it and name it; point to the text’s own words when evidence is asked for
Explain	Say why or how, with reasons and evidence
Suggest	Put forward an idea that fits the brief — more than one answer can be right
Match	Pair each item with the correct option
Complete	Fill the gaps in a sentence, a table or a frame

Worked examples

Example 1 — scaffolded

Task. The Fenwick Street Community Garden posts the text below on its social page.

- a. Identify two communication techniques used in the post. (2 marks)

b. Explain why one of those techniques suits this setting and audience. (2 marks)

Stimulus — Fenwick Street Community Garden: social media post.

[Image: a long table covered in trays of seedlings — lettuces, herbs, spring onions and marigolds — with two gardeners behind it, one holding a tray up to the camera.]

Caption: Free seedlings this Saturday!

Come to our Seedling Giveaway Morning on Saturday 7 November, 9.00 am to 12.00 noon, in the garden on the corner of Fenwick Street and Old Mill Road.

Our members have grown hundreds of lettuces, herbs and flowers — take home as many seedlings as you can carry. No experience needed, no booking needed, no cost.

Bring a box or an old shopping bag to carry them home.

Send a message to our page if you are coming, so we can grow enough for everyone!

#SeedlingGiveaway #FenwickStreetGarden

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

Working	Comment
Command terms: <i>identify</i> = find and name, with evidence; <i>explain</i> = give reasons linked to the setting. Two parts, 4 marks.	Step 1. Read the task first. The command terms tell you what shape each answer takes, and the marks tell you how much to write.
Setting check: a community garden — a recreational setting — posting on its own social page, so the digital setting stacks on top. Audience: local followers, many of them families and first-time gardeners.	Step 2. Name the setting and the audience before you hunt for techniques. “Suits” only means something once the setting is fixed.
Purpose: get people to come on Saturday — and to message the page first, so the garden knows how many seedlings to have ready.	Step 3. Purpose is the job the text does. Here there are two jobs: get readers to come, and get them to count themselves in.
Scan for techniques: image first; short caption lines; key facts (day, date, times, corner); benefits repeated three ways (“No experience needed, no booking needed, no cost”); call to action (“Send a message to our page”); hashtags.	Step 4. List more techniques than you need, then choose the two you can name most cleanly and quote fastest.
a. Two techniques: the repeated benefit line — “No experience needed, no booking needed, no cost” — and the call to action — “Send a message to our page if you are coming”.	Step 5. For <i>identify</i> , name the technique and point to the post’s own words. A named technique with no evidence is half an answer.
b. The call to action suits this setting because the post lives on a social page, where readers are already on their phones and the message button is one tap away — the next step is built into the platform. It also fits the audience and purpose: asking locals to message “so we can grow enough for everyone” treats readers as neighbours helping the garden plan, not as customers being sold to.	Step 6. For <i>explain</i> , run the frame: technique + a feature of the setting + the reason it works. Here the setting features are the platform (a phone, one tap) and the relationship (a community group talking to its neighbours).
Check: two techniques named, each with quoted evidence; the explanation names a setting feature and links the technique to it.	Step 7. Check your answer against the parts and the marks before you move on.

Assembled response. a. Two techniques: the repeated benefit line — “No experience needed, no booking needed, no cost” — and the call to action — “Send a message to our page if you are coming”. **b.** The call to action suits this setting because the post lives on a social page, where readers are already on their phones and the message button is one tap away — the next step is built into the platform. It also fits the audience and purpose: asking locals to message “so we can grow enough for everyone” treats readers as neighbours helping the garden plan, not as customers being sold to.

(Model response: 101 words)

Example 2 — scaffolded

Task. A driver at Westline Logistics volunteers to make a poster for the lunch-room noticeboard, promoting the company’s load-restraint refresher week — short sessions on strapping and securing loads so they cannot shift in transit. The training coordinator reads the draft below and stops it.

- a.** Identify one technique in the draft that does not suit the workplace setting. (1 mark)
- b.** Explain why that technique does not suit. (2 marks)

c. Suggest a more suitable technique to replace it. (1 mark)

Stimulus — Westline Logistics: draft noticeboard poster.

[Draft poster, typed up for the lunch-room noticeboard.]

STRAP IT RIGHT WEEK!!!

Yo crew! Refresher week runs Monday 16 to Friday 20 November, 6.00 am start, training room. 30 minutes, on shift, and the coffee is on us!!!

A top-up on straps, chains and load binders — because let us be honest, we have all watched a load strapped by feel and hoped for the best. LOL.

Swing by. Sign the sheet in the yard office by Friday 13 November. Your future self says thanks!!!

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

Working

Comment

Command terms: *identify, explain, suggest*. Three parts, 4 marks.

Setting check: a workplace noticeboard in a freight yard. Audience: every worker who eats in the lunch room — including new starters — and the supervisors who read the board too. Rules the setting carries: workplace texts must be accurate, and safety is serious business here.

Purpose: make sure every driver attends a refresher, and gets them signed up by Friday 13 November.

Scan the draft: the key facts are actually fine (dates, time, room, length, sign-up deadline). The trouble is in the register and the joke: slang greeting (“Yo crew!”), exclamation marks everywhere, “LOL”, and the joke about a load “strapped by feel”.

a. The joke — “we have all watched a load strapped by feel and hoped for the best. LOL.” — treats an unsafe practice as a shared laugh.

b. In a freight yard, securing a load is a safety duty, and a shifting load can injure people. A joke about skipping the checks makes light of a real risk, exactly in the text whose job is to take the checks seriously. New starters read the board for cues about what is normal here — and supervisors read the same board, so the joke speaks carelessness on the company’s behalf.

c. Replace the joke with a plain benefit line: say what the session gives the driver — “Learn the tension checks that keep your load secure and your paperwork clean” — and keep the sign-up call to action.

Check: one technique named with evidence; two setting-based reasons; one replacement technique that keeps the poster’s job.

Step 1. One answer per part. The marks say how far each one goes: name; reasons; a replacement.

Step 2. Name the setting and its rules before judging. On a safety topic, the board speaks for the company, not just for the driver who typed it.

Step 3. Keep the purpose in view: the poster is not there to entertain the lunch room; it is there to fill sessions.

Step 4. Separate what the draft gets right from what undoes it. You will need the good facts for part c.

Step 5. Choose the technique that does the most damage in *this* setting, and quote it. The exclamation marks and slang are also too casual, but the joke is the one that undercuts the safety purpose.

Step 6. For *explain*, link the technique to two setting features: the safety rules the workplace carries, and the audience that reads the board (new starters and supervisors, not just mates).

Step 7. *Suggest* means a technique that does the same job (give a reason to come) inside the setting’s rules. The draft’s facts and call to action already pass; only the register and the joke fail.

Step 8. Check against the parts and the marks.

Assembled response. a. The joke — “we have all watched a load strapped by feel and hoped for the best. LOL.” — treats an unsafe practice as a shared laugh. **b.** In a freight yard, securing a load is a safety duty, and a shifting load can injure people. A joke about skipping the checks makes light of a real risk in exactly the text whose job is to take the checks seriously; new starters read the board for cues about what is normal, and supervisors read the same board, so the joke speaks carelessness on the company’s behalf. **c.** Replace the joke with a plain benefit line — “Learn the tension checks that keep your load secure and your paperwork clean” — and keep the sign-up call to action.

(Model response: 124 words)

Example 3 — unscaffolded

Task. Quarry Hill Ceramics promotes the same event in two ways: a counter card that stands beside the register in the studio shop, and a post on the studio’s social page.

a. Identify two techniques used by both texts. (2 marks)

b. Explain one way the technique choices differ between the two settings, and why the difference makes sense. (2 marks)

Stimulus A — Quarry Hill Ceramics: counter card.

[A6 card beside the register, with a photograph of a visitor at the potter’s wheel — apron on, hands shiny with wet clay, grinning at the camera.]

Open Studio Sunday — try the wheel.

Sunday 22 November, 10.00 am to 3.00 pm.

A 20-minute wheel-throwing lesson (shaping clay on a spinning wheel) for every visitor: \$15 per person, aprons and clay included. No experience needed — our potters guide you.

Watch the kiln opening at 1.00 pm, and browse the seconds table while you are here.

Places on the wheel are first come, first served — ask at this counter to put your name down.

Stimulus B — Quarry Hill Ceramics: social media post.

[Image: a close-up of hands centring wet clay on a spinning wheel.]

Caption: Ever wanted to try the wheel? Open Studio Sunday — 22 Nov, 10.00 am–3.00 pm. \$15 buys 20 minutes with a potter, apron and clay included. Kiln opening at 1.00. Tag someone who would love this — link in bio to put your name down.

#OpenStudioSunday #QuarryHillCeramics

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

Model response.

a. Both texts use the same key facts as their backbone — the date (Sunday 22 November), the times (10.00 am to 3.00 pm), the price (\$15), what is included (“aprons and clay included”), the reassurance that no experience is needed, and the kiln opening at 1.00 pm. Both also end in a call to action: “ask at this counter to put your name down” in the card, “link in bio to put your name down” in the post.

b. The call to action differs with the setting. The counter card is read by someone already standing in the shop, with staff within reach, so its next step is a conversation — “ask at this counter”. The social post is read by followers scrolling on a phone, most of whom are not at the studio; its next steps suit that — “tag someone who would love this” spreads the offer to new readers, and the booking link sits one tap away. Same offer, but each text hands the reader the next step their setting can actually take.

(Model response: 174 words)

Takeaway: when one message runs in two settings, keep the facts identical and change the door. The next step must be one the reader can take from where they are standing — or scrolling.

Example 4 — unscaffolded

Task. Hugo is in his final year of the building and construction course at Rivergum Institute. On Wednesday 18 November 2026 he will give a 60-second spoken pitch about himself at the institute’s Jobs Expo, where local employers staff stalls and meet students. He drafted his pitch for his social page instead.

Identify two features of the draft that would not suit the Jobs Expo setting, and explain how Hugo should change each one. (4 marks)

Stimulus — Rivergum Institute: Hugo’s draft pitch (written for his social page).

Hey guys!! Course finishes next month and honestly? Best two years ever. I can frame a wall, hang a door, pour a small slab — and I have done 120 hours on site for my placement.
If anyone’s crew is hiring, hit me up. I am keen, I turn up on time, and I make a legendary smoko run.
#tradie #hireme

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

Model response.

Feature 1: the social-page greeting and slang — “Hey guys!!”, “honestly?”, “hit me up”, “a legendary smoko run”, and the hashtags. The Jobs Expo is a face-to-face vocational setting where an employer is deciding whether to let Hugo onto their worksite; words written for mates on a page sound unprepared in the room, and a hashtag cannot be spoken at all. Hugo should open the way he would on site — “Good morning, my name is Hugo; I am finishing my building and construction course at Rivergum Institute” — and keep his friendly tone in words an employer expects at work.

Feature 2: the joke and the loose ask, which bury the facts an employer came for. “Hit me up” gives no next step a busy employer can act on, and the smoko joke finishes the pitch on a laugh instead of on Hugo’s value. He should state the facts plainly — “I can frame a wall, hang a door and pour a small slab, and I have done 120 hours on site for my placement” — and close with a clear ask: “I am looking for a crew to join from December; here are my contact details.” A live pitch cannot be re-read, so the ask has to land in the final sentence.

(Model response: 209 words)

Takeaway: promoting yourself is still promotion. The same facts, re-arranged for the room, are the difference between an employer hearing a post and an employer hearing a tradesperson.

Practice questions

Scaffolded

Question 1 (5 marks)

Here are five techniques from the toolkit and five descriptions of what each one does.

1. Call to action
2. Testimonial
3. Rhetorical question
4. Inclusive pronouns
5. Facts and numbers

A. a question asked for effect, not for an answer
B. dates, prices and numbers the reader can check
C. tells the reader exactly what to do next
D. the quoted words of a satisfied person
E. words like “we”, “you” and “our” that pull the reader in

a. Write your five pairs, for example “1 — C”. One mark for each correct pair.

5 marks

Question 2 (3 marks)

Stimulus — Ridgeway Outdoor Centre: front-desk poster.

[A3 poster at the front desk, with a photograph of a family on the low ropes course — helmets on, one child mid-laugh, a parent cheering from the ground.]

Come and Try Day — free for local families.

Saturday 28 November, 9.00 am to 1.00 pm.

Try the low ropes, the climbing wall and a guided bush walk. All equipment provided — just bring closed shoes and a water bottle.

Never tried any of it? Our instructors run every activity, and first-timers are our favourite kind of visitor.

Parents can join in, or watch with a coffee.

Walk in any time on the day, or sign your family up at this desk and we will have name tags ready.

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 techniques from the box that the poster uses, and quote or describe evidence for each. Box: *call to action · facts and numbers · humour · image choice · inclusive pronouns · testimonial* 2 marks

b. Explain why the call to action suits the setting of this poster. You may use this sentence frame: “The call to action suits because the poster stands ____, so the reader can ____.” 1 mark

Question 3 (3 marks)

Stimulus — Bellwater Public Library: social media post.

[Image: a table of paper, glue sticks and paint, with children’s hands making paper lanterns.]

Caption: Craft Club is back!

Saturday 21 November, 10.00 am, in the children’s corner.

Free — no booking needed.

We will make paper lanterns to take home. Little siblings welcome.

Questions? Phone the library on (03) 5550 7150.

#CraftClub #BellwaterLibrary

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

Complete each sentence using one item from the box. Each item is used at most once; one item is not used at all.

Box: *before the words are read · families with young children · members only · scroll past quickly on a phone*

a. The audience of this post is ____ — “Little siblings welcome”, a free morning activity and the children’s corner all show it. 1 mark

b. The caption is short because readers on a social platform _____. 1 mark

c. The image carries the message because on a phone screen the image is seen _____. 1 mark

Question 4 (4 marks)

Here are six ways of inviting a reader to the same information night.

1. “Come along and grab a feed!”
2. “All residents are invited to attend an information evening.”
3. “Don’t miss it!!”
4. “Light refreshments will be provided following the presentation.”
5. “See you there!”
6. “Please direct any questions to the centre coordinator.”

a. Identify the three wordings that are more formal. 3 marks

b. Complete the sentence: “A workplace notice about a safety rule should use the ____ style, because ____.” 1 mark

Question 5 (4 marks)

Stimulus — Banksia Ridge Aged Care: item in the staff newsletter.

Hand hygiene refresher — 20 minutes, on shift, paid.

The infection-prevention nurse from Bellwater Community Health will run the same refresher twice: Tuesday 10 November at 7.00 am and Thursday 12 November at 2.30 pm, in the training room.

The session covers Procedure 4's when-to-wash list, the 20-second wash and rub, and when to choose soap and water over hand rub.

Every care staff member must attend one session. Your name is ticked off at the door — talk to your shift supervisor this week and choose your time.

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 techniques from the box that the item uses, and quote evidence for each. Box: *benefit words* (“on shift, paid”) · *facts and numbers* · *humour* · *obligation words* (“must”) · *rhetorical question* 2 marks

b. Explain why a joke about the residents would not suit this item. You may use this sentence frame: “A joke about the residents would not suit because the setting is ____, the purpose is ____, and humour here would ____.” 2 marks

Question 6 (4 marks)

Stimulus — Hartley Lakes Community House: two texts for one event.

Text 1 — item in the house newsletter:

“Family Games Afternoon returns on Sunday 15 November. The park will be set up with giant chess, card tables and lawn games, and families can arrive any time between 1.00 pm and 4.00 pm. The afternoon is free and no booking is needed; a light supper will be provided. If the weather turns, everything moves inside to the hall. The house asks that an adult stay with children under eight.”

Text 2 — post on the house's social page:

[Image: a grandmother and a child mid-move at a chess table on the lawn, onlookers laughing behind them.]

Caption: Games afternoon is back! Sunday 15 Nov, 1.00 pm, at the park. Free — just turn up. Giant chess, cards, lawn games, supper provided. Wet weather? We move inside to the hall.

#GamesAfternoon

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

Complete the table using one item from the box for each gap. Each item is used at most once; two items are not used at all.

Box: *a hashtag lets people who do not follow the page find the event* · *both texts must carry the same message to different readers* · *hashtags replace the need for a phone number* · *images print badly in newsletters* · *on a phone, a post gets one quick look* · *the newsletter is kept and can be read again before the event*

Gap	Complete the sentence
1	Text 1 gives the rule “an adult stay with children under eight” in full words, because ____.
2	Text 2 uses short phrases and one image, because ____.
3	Text 2 ends with a hashtag, because ____.
4	Both texts give the same date, time, place and cost, because ____.

a. Complete the four gaps. One mark for each correct completion. 4 marks

Un scaffolded

Question 7 (3 marks)

Stimulus — Emu Crossing Community Centre: poster on noticeboards and in shop windows around town.

[A2 poster on a bright blue background. The image shows a family sitting on picnic rugs in front of a big outdoor screen at dusk.]

Family Movie Night — under the stars!

Saturday 28 November. Gates open 6.30 pm; the movie starts at sunset (about 8.15 pm).

On the centre's back oval. Bring a rug, a cushion, and a jumper for when it gets cold.

Free for everyone. Popcorn \$2 a bag at the gate.

Rated G — perfect for little ones. Children under 12 must come with an adult.

Rain plan: if the weather turns, the movie moves inside to the hall. Check our social page by 4.00 pm on the day.

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

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

Identify three techniques used in this poster, each with evidence quoted or described from the poster.

Question 8 (4 marks)

Explain why two of the techniques you identified in Question 7 suit the poster's audience and setting.

Question 9 (2 marks)

The centre also wants to reach teenagers, who do not read the noticeboards around town. Suggest one change to the way the message is presented in a social version aimed at teenagers, and explain why your change suits that audience.

Question 10 (3 marks)

Stimulus — Harbour Street Bakery: social media post.

[Image: two trays of sourdough loaves lifted from the oven, steam rising, the baker's hands in frame.]

Caption: This Saturday: fresh sourdough from 7.00 am.

First 20 loaves out at 7.00 — when they are gone, they are gone.

Ask for S. Doyle at the counter, or phone (03) 5550 2288 to put one aside.

#SourdoughSaturday

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

Identify three techniques that show this post was built for a phone screen, each with evidence from the post.

Question 11 (4 marks)

Candlebark Outdoors, a camping and hiking gear shop, is running a gear trade-in weekend: walkers bring old packs, tents and jackets to the shop's stall at the Saturday market and receive credit towards new gear. A staff member drafted the card that will stand on the market stall — and wrote it like a letter from a lawyer.

Stimulus — Candlebark Outdoors: draft market-stall card.

NOTICE TO PATRONS

Patrons are hereby advised that a gear trade-in weekend will be conducted by Candlebark Outdoors on 5 and 6 December 2026. Items submitted shall be assessed by staff, and any credit offered is subject to the conditions of trading. Patrons are directed to make all inquiries of the stallholder during market hours. Candlebark Outdoors reserves the right to decline any item.

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 why this wording does not suit the market-stall setting. 2 marks
- b. Suggest two changes the shop should make to the card, and explain how each change suits the setting. 2 marks

Question 12 (4 marks)

Riverway Freight is starting an evening delivery window: from Monday 30 November, parcels for local addresses can arrive between 6.00 pm and 9.00 pm. The company will tell two groups about it — its own drivers, in a note on the yard noticeboard, and its customers, in a post on the company's social page.

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

- a. Explain why the two texts would use different communication techniques. 2 marks
- b. Name one technique that would suit each text, and give a reason for each choice. 2 marks

Question 13 (3 marks)

Stimulus — Clifton Bay Aquatic and Leisure Centre: item in the centre's email newsletter.

Adult beginner swimming — it is never too late.

From Tuesday 17 November, Clifton Bay Aquatic and Leisure Centre will run a four-week beginner course for adults, on Tuesday and Thursday evenings at 6.30 pm.

Classes are capped at six swimmers, stay in the shallow end, and are taught by the centre's senior instructor, who has taught adult beginners for 18 years.

A member who joined last year wrote to us: "I was 46 before I learned. I nearly did not come. Now Tuesday nights are the best hour of my week."

Lessons are \$14 each, and the first lesson is a chat by the pool — no need to get in the water.

To hold a place, email feedback@cliftonbay.example.org or ask at the front counter.

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

Identify one technique in this item that builds trust with a nervous adult beginner, and explain how it works on that audience.

Question 14 (4 marks)

Here are four briefs — four texts that four organisations need:

- **A** a letterbox flyer advertising a library's free join-up week
- **B** a noticeboard poster at a transport depot, announcing new times for the truck wash bay
- **C** a social post inviting locals to a neighbourhood centre's sausage-sizzle fundraiser
- **D** a sign for a stall at a community expo, offering free tyre-pressure checks

a. Choose two briefs. For each, name one technique that the place the text appears makes especially important, and explain why. 4 marks

Question 15 (4 marks)

Stimulus — Fernhill Coaches: poster in the depot waiting area and in shop windows around town.

[A3 poster with a photograph of a small coach parked at a lookout above the sea; passengers stepping down with thermoses.]

Midweek trip to the coast — you are the passenger, not the driver.

Wednesday 2 December. The coach leaves the Fernhill depot at 8.30 am and returns by 4.30 pm.

\$48 per person, with morning tea on the coach and lunch at the foreshore included — nothing else to pay all day.

Collected from your door, anywhere in Fernhill. No driving, no parking, no worrying about the weather.

Trips fill quickly — last month's went away with 18 happy travellers.

Book at the depot office, Monday to Friday, 9.00 am to 4.00 pm. Seats are held until Friday 27 November.

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

This poster speaks to older residents who might hesitate to book. Identify two techniques used to answer a likely hesitation, and explain how each one works.

Question 16 (4 marks)

Here are four pairings of a technique with a setting.

Pairing	Technique	Setting
1	Industry words the reader is expected to know (jargon)	A letterbox flyer to the general public
2	A customer's quoted words	A card on a bakery counter
3	One image, a short caption and a single link	A social post for a community event
4	Two paragraphs of detailed statistics	A poster for a family fun day

Identify the two pairings that do not fit, and explain why the technique does not suit the setting in each case.

Question 17 (4 marks)

Banksia Ridge Aged Care runs a volunteer visiting program: volunteers share a cup of tea and a chat with residents who rarely get visitors. The activities coordinator has been asked to speak for two minutes at a community morning tea, to ask more locals to volunteer. This is a face-to-face setting, not a flyer.

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

Suggest two techniques that would work in the spoken pitch, and explain why each suits a live audience.

Question 18 (6 marks)

Stimulus — Harbourview Aquatic Centre: social media post.

[Image: an aqua aerobics class mid-move in a bright indoor pool — eight adults shoulder-deep in the water, foam noodles in hand, laughing.]

Caption: Never tried aqua aerobics? Come and try it free.

Come-and-Try Week: Monday 30 November to Friday 4 December, with sessions at 9.30 am, 12.30 pm and 5.30 pm.

Every session free that week. No booking and no experience needed — the water is chest deep and the class stays in the warm pool.

Tap the link in our bio for the full timetable, or phone (03) 5550 3300.

#ComeAndTry #AquaFit

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

Write a response about how this post uses communication techniques, and how they would need to change for a letterbox flyer version. Your response must cover the six points below. One mark is awarded for each point that is supported by the post's own words.

- one technique the post uses, with evidence
- a second technique the post uses, with evidence
- why the opening question suits this audience and platform
- one technique in the post that would not work on a printed letterbox flyer, and why
- one change you would make for the flyer version, with a reason
- a second change you would make for the flyer version, with a reason

Write about 150 words.

Answers

Q1. Match (5). 1—C; 2—D; 3—A; 4—E; 5—B.

Q2. Identify (2) + explain (1). **a.** any two of — <facts and numbers (“Saturday 28 November, 9.00 am to 1.00 pm”; “closed shoes and a water bottle”>; <inclusive pronouns (“Our instructors”, “we will have name tags ready”)>; <call to action (“sign your family up at this desk”)>; <image choice (a family on the low ropes, helmets on, laughing and cheering)>, each with evidence. **b.** <the poster stands at the front desk where staff can sign a family up on the spot, so the reader can take the next step without leaving the building>.

Q3. Complete (3). **a.** ; **b.** ; **c.** . Unused: .

Q4. Identify (3) + complete (1). **a.** <2, 4, 6>. **b.** ; <every worker must read a safety rule the same way, and a casual tone can make a rule sound optional>.

Q5. Identify (2) + explain (2). **a.** any two of — <facts and numbers (“Tuesday 10 November at 7.00 am”, “20 minutes”, “the 20-second wash”)>; <obligation words (“must attend one session”, “ticked off at the door”)>; <benefit words (“20 minutes, on shift, paid” — the session costs no unpaid time)>. **b.** ; ; .

Q6. Complete (4). 1 — ; 2 — <on a phone, a post gets one quick look>; 3 — ; 4 — . Unused: ; .

Q7. Identify (3). Any three techniques, each with evidence, for example: <image choice (a family on picnic rugs in front of an outdoor screen at dusk)>; <key facts (“Gates open 6.30 pm; the movie starts at sunset”)>; <friendly, casual wording (“under the stars!”, “Bring a rug, a cushion, and a jumper”)>; <reassurance for parents (“Rated G — perfect for little ones”)>; <a rain plan with a check route (“moves inside to the hall [...] Check our social page by 4.00 pm”)>; <call to action / contact (“Phone the centre on (03) 5550 2915”)>.

Q8. Explain (4). Two techniques, each with reasons tied to the audience (families with young children, reading at walking pace) and the setting (an outdoor community event), for example: <the bring-a-rug list — parents packing for children get everything from one read>; <the rain plan — an outdoor November night can turn, and telling readers where to check saves a wasted trip and builds trust>; <“Rated G” — answers a parent’s first question at a glance>.

Q9. Suggest (1) + explain (1). <one change for a teen audience on a social platform, e.g. a short video clip or a post that asks teens to tag the friends they would bring>; <why it suits: teenagers scroll a feed rather than walk past noticeboards, and plans at that age are made with friends, so a tag-able post meets them where they decide>.

Q10. Identify (3). Any three techniques built for a phone screen, each with evidence:

; <image first (the steam and the loaves stop the scroll before the words are read)>; <the scarcity line “First 20 loaves [...] when they are gone, they are gone” — a reason to act today>; <one simple next step (ask for S. Doyle, or one phone number)>; <the hashtag #SourdoughSaturday, which lets people who do not follow the page find it>.

Q11. Explain (2) + suggest (2). **a.** <the stall is read in seconds by people walking past, and the shop is inviting them into a friendly exchange>; <legal-style wording (“hereby advised”, “Items submitted shall be assessed”, “reserves the right”) is slow, cold and hides the offer — it speaks rules at shoppers instead of credit for their old gear>. **b.** two changes with reasons, e.g. <short plain lines with the offer first (“Bring your old pack, tent or jacket — get credit towards new gear”)> and <a next step that can be taken at the stall (“Bring it to this stall — we will price it while you wait”)>, each <linked to the walking-pace, face-to-face setting>.

Q12. Explain (2) + name (2). **a.** <the audiences and purposes differ: drivers are insiders — they know the runs, the house words and the 24-hour clock — and the note’s job is to tell them what changes on their shift; customers read the post at leisure on a phone, so its job is to make evening delivery sound worth wanting, in words that need no inside knowledge>. **b.** one technique per text with a reason, e.g. <drivers: plain facts in the house words (the 24-hour clock “1800–2100”, run sheets, “flag early”) — insiders need no translation, and the note is read on shift by people organising their own week>; <customers: a benefit-first line (“Not home until six? Our trucks are on the road until nine”) — names the customer’s own problem in the first second of the scroll>.

Q13. Identify (1) + explain (2). One trust technique with evidence — <the testimonial (“I was 46 before I learned. I nearly did not come [...]”)>; <the senior instructor’s 18 years>; <the capped, shallow-end facts>; <“the first lesson is a chat by the pool — no need to get in the water”> — plus .

Q14. Name (2) + explain (2). Two briefs, each with one platform-driven technique and reason, e.g. <A: key facts first (dates, free, address) — a letterbox flyer gets seconds at the letterbox>; <B: few, big words and plain obligation lines — a depot noticeboard is read at walking pace and a rule must be read the same way by every driver>; <C: image first and a short caption — feeds scroll on phones>; <D: lettering readable from several metres and one offer — expo crowds walk past dozens of stalls>.

Q15. Identify (2) + explain (2). Two techniques answering hesitations, each with evidence and the hesitation it answers, e.g. <“you are the passenger, not the driver” + door collection — answers “I can’t drive myself anymore”>; <“\$48 [...] nothing else to pay all day” — answers “what will it cost me?”>; <“last month’s went away with 18 happy travellers” — answers “what if I go alone?”>; <the simple booking line (depot office, weekday hours, seats held to 27 November) — answers “how do I even do this?”>.

Q16. Identify (2) + explain (2). <pairing 1> — <letterbox readers are the general public; jargon locks out exactly the people the flyer must reach>; <pairing 4> — <a fun-day poster is read from a distance, at walking pace, by families deciding whether to come; dense statistics need a seated reader with time — they belong in a newsletter or web page>.

Q17. Suggest (2) + explain (2). Two spoken-setting techniques, each with a live-audience reason, e.g. <a short story about one resident and one volunteer — a room cannot re-read a list, but it pictures a story>; <holding up something real (a photo from a visit, the card games volunteers use) — showing works in a room in a way paper cannot>; <a rhetorical question opening — the pause lands in a room>; <a clear ask with the sign-up sheet passed as you finish — the decision is easy while everyone is still together>.

Q18. Extended response (6). Route: one mark per cover point — <two techniques with evidence, e.g. rhetorical question “Never tried aqua aerobics?”, reassurance facts “No booking and no experience needed”, image of the laughing class, key facts (dates, three session times, free), call to action “link in our bio [...] or phone (03) 5550 3300”, hashtags>; <why the opening question suits: it speaks to the reader directly in the scroll and names the people it is for — the ones who have never tried and may assume it is not for them>; <one technique that fails on paper: “the link in our bio” — there is nothing to tap on a flyer>; <two changes with reasons, e.g. print the address, phone number and session times in words (a household must be able to act from paper), a heading big enough to survive the letterbox sort, and a line explaining what aqua aerobics is (letterbox readers may never have met the centre, unlike followers)>. Plan skeleton: techniques in the post → the question’s fit → what paper cannot carry → the flyer’s replacements. See Fully-worked solutions for the model.

Fully-worked solutions

Question 1

Match (5): pair each technique with what it does.

1 → C — a call to action tells the reader exactly what to do next: “Sign up at the front counter.”

2 → D — a testimonial is the quoted words of a satisfied person, used so the praise comes from a customer, not the seller.

3 → A — a rhetorical question is asked for effect; the writer does not expect an answer, and the reader answers in their head.

4 → E — inclusive pronouns (“we”, “you”, “our”) pull the reader inside the message instead of leaving them watching it.

5 → B — facts and numbers are the checkable parts of a text: dates, times, prices, distances.

(Model response: 101 words)

Marker’s note: Every one of these techniques appears again in this section’s questions — the matching is the toolkit you will keep reaching for.

Question 2

Identify (2): name two techniques with evidence. *Explain (1):* link the call to action to where the poster stands.

a. Two techniques: facts and numbers — “Saturday 28 November, 9.00 am to 1.00 pm”, and what to bring (“closed shoes and a water bottle”); and the call to action — “Walk in any time on the day, or sign your family up at this desk”. (Other fully creditable: inclusive pronouns — “Our instructors”, “we will have name tags ready”; image choice — the family on the low ropes, helmets on, laughing.)

b. The call to action suits because the poster stands at the front desk, where staff can sign a family up on the spot — the reader can take the next step without leaving the building.

(Model response: 103 words)

Common errors: naming a technique with no evidence, or choosing “humour” or “testimonial” from the box — the poster has neither. Distractors in a box are there to be refused.

Question 3

Complete (3): one box item per gap.

a. families with young children — “Little siblings welcome”, a free morning activity and the children’s corner all point at parents and carers of young kids.

b. scroll past quickly on a phone — a long caption loses the reader halfway; every line has to earn the next.

c. before the words are read — the lantern-making image says “craft, children, fun” in the half-second before the caption is even looked at.

The unused item is “members only” — the post says the opposite: “Free — no booking needed.”

(Model response: 84 words)

Marker’s note: The distractor tests whether you read the post or only the pattern. “Members only” is contradicted by the post’s own words.

Question 4

Identify (3): the formal wordings. *Complete (1):* style plus reason.

a. The more formal wordings are 2 (“All residents are invited to attend an information evening.”), 4 (“Light refreshments will be provided following the presentation.”) and 6 (“Please direct any questions to the centre coordinator.”). Wordings 1, 3 and 5 are casual: shortened forms, exclamation marks and spoken-style sign-offs.

b. “A workplace notice about a safety rule should use the *more formal* style, because every worker must read the rule the same way, and a casual tone can make a rule sound optional.”

(Model response: 83 words)

Marker’s note: Formal does not mean unfriendly — wording 6 is polite and helpful. It means measured, complete and the same for every reader.

Question 5

Identify (2): two techniques with evidence. *Explain (2):* why humour fails here.

a. Two techniques: facts and numbers — “Tuesday 10 November at 7.00 am”, “Thursday 12 November at 2.30 pm”, “20 minutes”, “the 20-second wash and rub”; and obligation words — “Every care staff member must attend one session”, “Your name is ticked off at the door”. (Also fully creditable: benefit words — “on shift, paid”, which tells a busy worker the session costs them nothing in unpaid time.)

b. A joke about the residents would not suit because the setting is a workplace whose rules exist to protect vulnerable residents, and the purpose of the item is to make sure every worker attends and takes hand hygiene seriously. Humour here would make light of the people being cared for, and would signal that a required rule can be treated lightly.

(Model response: 127 words)

Common errors: calling the newsletter item “casual because it is friendly”. Its register is workplace-plain, not casual: no slang, no jokes, full sentences, obligation stated plainly.

Question 6

Complete (4): one box item per gap.

1 — the newsletter is kept and can be read again before the event: a family organising a Sunday afternoon can check the rule about under-eights again on the morning, so the full sentence earns its length.

2 — on a phone, a post gets one quick look: short phrases, one image, and the essentials (day, date, time, place, free) in the first two lines.

3 — a hashtag lets people who do not follow the page find the event: #GamesAfternoon puts the post in reach of locals searching or browsing beyond the house’s own followers.

4 — both texts must carry the same message to different readers: Sunday 15 November, 1.00 pm, the park, free — whichever door the reader comes through, the facts are the same.

The unused items are “hashtags replace the need for a phone number” and “images print badly in newsletters” — neither is true, and neither is implied by the texts.

(Model response: 151 words)

Marker’s note: Gap 4 is the quiet link to Chapter 6: one message, carried consistently, however the techniques change between media.

Question 7

Identify (3): three techniques, each with evidence.

Three techniques in the poster:

- Image choice — the photograph of a family on picnic rugs in front of a big outdoor screen at dusk shows exactly what the night looks and feels like, before a word is read.
- Key facts — “Gates open 6.30 pm; the movie starts at sunset (about 8.15 pm)”, “On the centre’s back oval”, “Free for everyone. Popcorn \$2 a bag”.
- Reassurance for parents — “Rated G — perfect for little ones. Children under 12 must come with an adult.”

(Other fully creditable: the friendly, casual wording — “under the stars!”, “Bring a rug, a cushion, and a jumper for when it gets cold”; the rain plan with a check route — “moves inside to the hall [...] Check our social page by 4.00 pm on the day”; the contact line — “Phone the centre on (03) 5550 2915”.)

(Model response: 136 words)

Common errors: naming a technique with no evidence. “Image” alone is half a mark; “the image of a family on picnic rugs at dusk” is a full one.

Question 8

Explain (4): two techniques, each linked to audience and setting.

The bring-a-rug list — “Bring a rug, a cushion, and a jumper for when it gets cold” — suits the audience because parents packing for children need to know exactly what to carry, and the poster may be their only read before the night; putting the list on the poster means one glance does the packing job. It suits the setting because an outdoor evening on an oval is exposed, and an event that starts at sunset gets cold — the list prevents families turning up unprepared and leaving early.

The rain plan suits the setting because an outdoor November night is at the mercy of the weather, and a community audience will not risk a wasted trip. Telling readers exactly what happens (“the movie moves inside to the hall”) and where to check (“our social page by 4.00 pm on the day”) answers the question every family would ask, and shows the centre has planned for them.

(Model response: 155 words)

Marker’s note: Each explanation earns its marks by naming a feature of the setting (outdoors, weather, walking-pace reading) or the audience (parents, children, locals) and showing the technique answering it. “It looks nice” explains nothing.

Question 9

Suggest (1) + explain (1): one change for teenagers, with a reason.

Change: replace the noticeboard poster with a short social video from last year’s night — friends on rugs, popcorn, the screen lighting up — with a caption that asks teens to tag the friends they would bring, and the times kept to two lines.

Why it suits: teenagers scroll a feed rather than walk past noticeboards, so the message has to live on their platform; and plans at that age are made with friends, so a tag-able post turns each reader into the invitation itself.

(Model response: 83 words)

Other fully creditable answers: a post asking teens to vote for the movie; starting later and saying so (“from 8.30 — no little kids’ movie”); partnering with the secondary college’s social page. Any change that moves the message onto a scrolling platform and builds in the friend factor.

Question 10

Identify (3): three phone-screen techniques with evidence.

Three techniques that show the post was built for a phone screen:

- The caption is cut into short one-fact lines — “This Saturday: fresh sourdough from 7.00 am.” / “First 20 loaves out at 7.00 [...]” — so the whole offer reads in one pass of the thumb.
- The image comes first: the steam rising off the loaves stops the scroll before a single word is read, which is the order a feed presents it in.
- One simple next step — “Ask for S. Doyle at the counter, or phone (03) 5550 2288” — a single name and a single number, small enough for a caption, tap-able from the phone the reader is holding.

(Other fully creditable: the scarcity line “First 20 loaves [...] when they are gone, they are gone”, which gives a reason to act today rather than later; the hashtag #SourdoughSaturday, which lets people who do not follow the page find the post.)

(Model response: 149 words)

Marker’s note: “Built for a phone screen” means techniques that only make sense on a small, fast, scrolled medium. “It has a photo” is not enough — say what the photo does *first*, in the scroll.

Question 11

Explain (2): why the register fails the setting. *Suggest (2):* two changes with reasons.

a. A market-stall card is read in seconds, at arm's length, by shoppers walking past — and the shop is inviting them into a friendly exchange, not serving them a contract. The draft's legal-style wording ("Patrons are hereby advised", "Items submitted shall be assessed", "reserves the right to decline any item") is slow to read, cold in tone, and buries the actual offer — credit for old gear — under conditions and warnings. Shoppers at a market stall have a face-to-face relationship with the seller; the card should hand the conversation to the person behind the stall, and this wording walls it off.

b. Change 1: put the offer first, in plain short lines — "Bring your old pack, tent or jacket — get credit towards new gear. This weekend, at this stall." This suits the setting because a walking-pace reader gets the deal in two seconds, and plain words match the friendly stall.

Change 2: give a next step the shopper can take at the stall — "Hand your gear over the counter and we will price it while you wait." This suits because the stall is face-to-face: the card's job is to start the conversation with the staff standing right there.

(Model response: 197 words)

Common errors: saying only "it is too formal" with no link to the setting. The marks are in *why* formality fails *here*: the reading distance, the seconds available, the market relationship.

Question 12

Explain (2): why the texts differ. *Name (2):* one technique per text with a reason.

a. The audiences, purposes and platforms are all different. The drivers are insiders: they know the runs, the house words and the 24-hour clock, and the yard note's job is to tell them what changes on their shift — so it can be plain, factual and brief. The customers are reading the company's post at leisure on a phone; the post's job is to make evening delivery sound worth wanting — so it must lead with the benefit, in words that need no inside knowledge.

b. For the drivers' note: plain facts in the company's own house words — "Evening window starts Monday 30 November, 1800–2100. Check your run sheets, and flag early if a drop looks tight." The drivers met the 24-hour clock and "flag early" in induction; a note read on shift works on facts they can act on, in words that need no translating.

For the customers' post: a benefit-first opening line — "Not home until six? Our trucks are on the road until nine. From Monday 30 November, your parcel can wait for you." The line names the customer's own problem in the first second of the scroll, before any company detail.

(Model response: 192 words)

Marker's note: The strongest answers say who each audience is *and* what each text must do for them. One text informs people inside the business; the other persuades people outside it — the techniques follow the job.

Question 13

Identify (1) + explain (2): one trust technique and how it works.

The testimonial: "I was 46 before I learned. I nearly did not come. Now Tuesday nights are the best hour of my week."

It works on a nervous adult beginner because the worry is private — too old, too scared, embarrassed — and the quoted member voices exactly that worry and answers it. The praise comes from someone like the reader, not from the centre selling itself, so it can be trusted where an advertisement cannot; "I nearly did not come" admits the fear without judging it, and "the best hour of my week" shows what is on the other side of it.

(Model response: 101 words)

Other fully creditable answers: the senior instructor's 18 years of teaching adult beginners (experience, stated as a fact, aimed at exactly this learner); the capped, shallow-end details (six swimmers, shallow water — small, safe,

unhurried); “the first lesson is a chat by the pool — no need to get in the water” (the centre lowers the first hurdle, which shows it understands the fear). Any one, with an explanation aimed at the nervous beginner.

Question 14

Name (2) + explain (2): two briefs, one platform-driven technique each with a reason.

Brief A — the letterbox flyer: key facts grouped first (the week’s dates, “free”, the address). A letterbox flyer is sorted in seconds at the mailbox, among the rest of the mail; the household has to see what is on offer and when before it decides to keep the flyer or bin it.

Brief D — the expo stall sign: lettering large enough to read from several metres, carrying one offer (“Free tyre-pressure checks — drive in”). An expo crowd walks past dozens of stalls; the sign is read from a distance, in movement, so it must land one message in big words — everything else can wait for the conversation at the stall.

(Model response: 110 words)

Other fully creditable answers: Brief B — few, big words and a plain obligation line (“New wash-bay times from Monday — sign the sheet by the door”), because a depot noticeboard is read at walking pace between jobs and a workplace rule must be read the same way by every driver. Brief C — image first and a caption of one or two lines with the day and time, because feeds scroll on phones and the picture of the sizzle stops the scroll before words can.

Question 15

Identify (2) + explain (2): two techniques answering hesitations.

Technique 1: the heading and door-collection line — “you are the passenger, not the driver”, with “Collected from your door, anywhere in Fernhill. No driving, no parking, no worrying about the weather.” It answers the hesitation “I could not get there — I don’t drive any more” by naming that exact worry and removing it: the trip comes to the reader’s door, so the biggest barrier to booking disappears before the price is even read.

Technique 2: the cost facts — “\$48 per person, with morning tea on the coach and lunch at the foreshore included — nothing else to pay all day.” It answers the hesitation “what will it end up costing me?” by fixing the whole day’s cost in one line: a reader on a fixed income can decide immediately, and “nothing else to pay” promises no surprises.

(Model response: 136 words)

Other fully creditable answers: “last month’s went away with 18 happy travellers” — answers “what if I go alone?” by showing people like the reader already go and enjoy it; the simple booking line (depot office, weekday hours, seats held until Friday 27 November) — answers “how would I even book?” with one familiar place and a gentle deadline.

Question 16

Identify (2) + explain (2): the two pairings that do not fit.

Pairing 1 does not fit: jargon in a letterbox flyer to the general public. A letterbox flyer reaches households who have never met the industry; words the reader is expected to know but does not lock out exactly the people the flyer is trying to reach. The flyer gets seconds of a stranger’s attention and must work on that stranger — plain words, or a gloss, or the reader is gone.

Pairing 4 does not fit: two paragraphs of detailed statistics on a family fun-day poster. A poster is read from a distance, at walking pace, by families deciding whether to come; detailed statistics need a seated reader with time and a reason to compare numbers. The poster’s job — make the day sound worth coming to — is done by the image, the key facts and the warmth; the statistics belong in a newsletter or a web page, where the reader has stopped and can read.

(Model response: 154 words)

Marker’s note: Pairings 2 and 3 fit: a customer’s quoted words on a bakery counter card are read by someone already deciding to buy, and one image, a short caption and a single link is exactly what a scrolling phone gives a community event.

Question 17

Suggest (2) + explain (2): two spoken-setting techniques with live-audience reasons.

Technique 1: a short story about one resident and one volunteer — Tuesday visits, a cup of tea, the same two chairs by the window, the conversation that comes back every week. A live audience cannot re-read a list of facts, but it can picture a story, and a story told while the speaker looks around the room is what gets remembered — and repeated at the morning-tea tables afterwards, which is how more volunteers arrive.

Technique 2: a clear ask with the sign-up sheet passed as the last sentence lands — “Put your name down today and we will call you about a first visit.” A live ask works because the audience is together in the room, warmed by the story, and the sheet makes the decision take ten seconds now instead of “sometime later” — which, for most people, never comes.

(Model response: 139 words)

Other fully creditable answers: holding up something real (a photo from a visit, the card games volunteers use) — showing works in a room in a way paper cannot; opening with a rhetorical question and letting the pause sit — a room feels a silence that a flyer cannot hold. Delivery elements (eye contact, tone, pace) were taught in Chapter 3 of this book; the marks here are for the techniques — what to say and show — not the delivery.

Question 18

Extended response (6): one mark per cover point, each supported by the post’s own words.

The post leans on two techniques straight away: the opening rhetorical question — “Never tried aqua aerobics?” — and reassurance facts, “No booking and no experience needed”. The question suits the platform because it speaks to each reader directly in the scroll and names who the offer is for: the adults who have never tried it and may assume a pool class is not for people like them.

One technique would not survive the letterbox version: “Tap the link in our bio.” A printed flyer has nothing to tap.

So the flyer needs two changes. First, replace the bio link with the facts printed in words — the address, the phone number (03) 5550 3300 and the three session times — so a household can act from paper alone. Second, add a plain line explaining what aqua aerobics is and a heading big enough to survive the letterbox sort, because letterbox readers may never have met the centre at all.

(Model response: 156 words)

Marker’s note: The six cover points map one-to-one onto marks: two techniques (2), the question’s fit (1), what fails on paper (1), two changes with reasons (2). An answer that argues with the cover points, however well written, cannot collect the marks — cover them, in any order.

Common errors: re-describing the whole post instead of covering the points; naming “the link in our bio” fails-on-paper without saying *why* (nothing to tap on a flyer); suggesting changes with no reason attached.

Chapter 7 Evaluating and creating promotional and influential material — 7D

Designing, drafting and creating influential or promotional material

Theory

From judge to maker. Chapter 6 took promotional and influential material apart: the language choices (Section 6A), the visual cues (6B), the structures of webpages, brochures and social media (6C), and the way a brand pulls everything towards one central message (6D). The earlier sections of this chapter had you read that material as a detective (7A) and weigh its appeal as a judge (7B), and choose techniques that fit a setting (7C). This section hands you the pen. The study design names the skills this section teaches. In this book's words, students design and create influential or promotional material that is appropriate to its context and audience. And they draft, edit and revise their work (Unit 4, Area of Study 1 key skills).

Read those two lines together and you can see the shape of the section. The first line is about **making**: designing the text before you write it, then creating it so that it fits its context and its audience. The second line is about **fixing**: writing a first draft, editing it, and revising it into something that works. Real creators never write a finished text in one go — they write a draft and improve it. This book marks both halves, so this section teaches both halves.

The area of study puts creating at the centre of what you do: 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).

And the outcome you are working towards says the range you must be able to handle. In this book's words: 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).

Three targets — **self, a product or a community group** — and three kinds of text: **written, visual and multimodal**. The settings are vocational or recreational: work, training, clubs, sport and community groups. Everything you create in this section promotes one of the three targets, in one of those settings.

A note before we start. Every organisation, person, event, price and rule in this section was created for this book. Nothing here is a real organisation's material, and nothing here is real business or legal advice. When a task invites you to promote something real that you know — your own job search, your club, your workplace — use only facts you can check.

Working definitions. The study design uses the words “promotional” and “influential” but does not define them. Section 7A set this book's definitions for readers; this section uses the same definitions on the maker's side, and every question here can be answered on them alone. *Promotional material* pushes something — a product, service, event, course or offer — so that people buy, join, attend, enrol, book or sign up. *Influential material* tries to move the way people think, feel or act; promotional material is one kind of it, and so is advocacy material, which pushes a cause or a change rather than a product. The maker's verbs: to *design* is to plan what a text will hold and how it will look, before writing it; to *draft* is to write a first full version; to *edit* is to improve the content, structure and wording of a draft, biggest things first; to *revise* is to put those edits into a new, better version; to *create* is to make the finished text itself.

What you will make

Target	What the text tries to win	Where it shows up in this section
Self	Get people to see you as worth hiring, booking or backing	Maya's car-wash card (Example 4), your own profile (Question 8)
A product or service	Get people to buy, book, order or come back	the roast-lunch poster (Example 1), the Junior Surf post (Example 2), Questions 1–4, 6, 9 and 10
A community group or cause	Get people to join, volunteer, attend or change a habit	the community-house brochure (Example 3), Questions 5 and 7

The formats range across the outcome's three kinds of text: posters and flyers (written with visual layout), brochure panels and webpage text (written, structured), social posts, profile cards, and a video script with a storyboard (multimodal — planned in words, because this book carries no audio or video, so the plan is the deliverable).

This book prints no pictures. Where a created text would carry a photograph, an illustration or a button, your layout shows it as a **bracketed visual specification** — for example, [Photo: a plate of roast dinner, steam rising]. The bracket tells the reader what the visual shows and where it sits; the words you write must still do the selling.

The six-step creation routine

Every task in this section runs on one routine. Learn it once and it works for posters, brochures, webpages, posts, profiles and video plans alike.

Step 1 — Read the brief. The *brief* is the request the text is written to answer. Before drafting anything, write down five planning facts: what is being promoted · who the audience is · what the audience should do next · where the text will appear (the context) · what format it takes. Pull every fact the brief supplies into your plan, so nothing is lost — and invent nothing, so nothing is false.

Step 2 — Set the one central message. Chapter 6 showed how everything in a strong campaign pulls towards one central message. Now you write one: a single sentence that says what this text is really about. Test it with “so what?” — ask it the way your audience would. “A roast lunch for \$16” earns “so what?”; “A proper roast lunch for \$16, and you can be seated in ten minutes” answers it.

Step 3 — Design the layout. Plan the zones before you write the words. Most promotional texts run top to bottom: **top** — the headline or hook, and the main visual; **middle** — the central message supported by two or three scannable points; **bottom** — the call to action and the contact details. The *call to action* is the line that tells the audience exactly what to do next: “Drive in any weekday”, “Book by Friday”, “Drop in and ask at the desk”. Give the eye a path — one big thing first, then smaller things — and match the format to the context: a footpath sign is read standing up in seconds, a brochure is read sitting down, a social post is read scrolling.

Step 4 — Draft the words. Write the full first version: headline, hook, supporting points with the facts, call to action, contact or find-out-more line. Short sentences. Key facts visible — dates, times, prices and numbers on their own lines, not buried mid-paragraph. And every claim honest (see below).

Step 5 — Edit and revise. Run the three-read edit (below), check the design, and keep a *change log*: what you changed, and why. A peer read helps — use the discussion conventions from Chapter 3: ask specific questions about the draft, listen to the answers, respond politely. Then proofread for the conventions of literacy — spelling, punctuation, sentence structure. Proofreading is the last coat of paint; it is not the same job as editing.

Step 6 — Check before it goes out. Claims you can stand behind · every fact from the brief used correctly · dates, times, prices and contact details right · the length fits the format · the central message still rules the page.

Strategy — the design plan. Fill it in before you draft a word. It is Steps 1–3 on one page, and it is what a marker looks for in any planning task.

Design-plan row	Your answer
What is promoted	self · product or service · community group or cause

Design-plan row	Your answer
Audience	one real reader — name them
Purpose	the one thing they should do next
Context	where the text appears, and how it is read there
Format	poster · flyer · brochure · social post · webpage · profile · video plan
Central message	one sentence — the “so what?” answered
Call to action	the exact next step, in the reader’s words
Facts to use	every fact the brief supplies
What to cut	anything that does not serve the central message

Strategy — the three-read edit. Read the draft three times, and each time read for something different.

Read 1 — the message read: the ten-second test. Look away, look back for ten seconds: did the central message land? Is anything competing with it? **Read 2 — the reader read:** become your named audience.

What do they get out of this, and do they know exactly what to do next? **Read 3 — the aloud read:** read it out loud. Sentences that trip your tongue trip your reader’s eye — cut or split them. Each read sends you back to a different step: message problems to Step 2, reader problems to Step 3, sentence problems to Step 4.

The parts every promotional text carries

Part	Its job	Example
Headline or hook	stop the reader; promise the point	“Free summer road-trip check”
Central message	the one thing the text is really about	a proper lunch, a fair price, today
Supporting points	two or three scannable reasons to care	“\$16 · vegetarian plate every week · no bookings”
Evidence and detail	the facts that make the points stand up	dates, times, prices, group sizes, what’s included
Call to action	the exact next step	“Drive in any weekday, 8.00 am–4.00 pm”
Contact and find-out-more	where to go with questions	phone, email, desk, webpage

Every format carries the same six parts; the format decides how they are arranged. A poster stacks them in zones on one side. A flyer uses two sides. A brochure spreads them across panels. A social post compresses them: hook line, fact lines, call to action. A webpage turns them into headed sections and buttons. A profile card makes **you** the product. A video script gives them to shots and a voice-over. Chapter 6 owns those structures; here they are your building kit.

The honest-claims rule

Promotional material is allowed to sell hard. It is not allowed to lie.

- **Every claim must be true and checkable.** A claim you cannot stand behind is a claim you must not write — no invented statistics, no made-up testimonials, no “best on the coast” unless you can show who decided that.
- **Facts beat adjectives.** “Six juniors per instructor” persuades a parent more than “amazing instructors”. A number, a date or a named referee is evidence; a boast is noise.
- **If a number appears, say where it came from.** Real campaigns cite the source of a statistic. In this book, the brief supplies the facts — use them exactly as given, and never sharpen a figure to make it sell better.

Section 7B taught readers to check the claims behind an appeal. Now you are on the other side of that check: write material that passes it.

Watch out — the claim you cannot stand behind. “The cheapest repairs in town” reads strong until a reader asks “says who?”. If you cannot name the evidence, delete the claim and replace it with a fact you

can: “Tune-up week: \$45, brakes and gears included.” A smaller, true claim beats a bigger, hollow one — and in the real world, a false claim can cost a business its reputation and more.

Editing and revising: where the second half of the marks live

A first draft is written for **you** — it gets the ideas out of your head. Editing makes it work for **the reader**. Edit biggest things first:

1. **Message** — is the central message clear within ten seconds? Does anything compete with it?
2. **Structure** — do the parts sit in the right order? Are the key facts scannable, or buried in paragraphs?
3. **Sentences** — short? one idea each? does the text sound like a person?
4. **Conventions** — spelling, punctuation, capitalisation: the proofreading coat.

Then record the work. A *change log* is a short list of the changes you made and the reason for each: “Cut the vegetable list — the photo shows it.” “Moved the phone number up — the call to action was buried.” This book marks editing as its own skill, so your changes must be visible and your reasons must be about the message, the audience or the design — never “it sounded better”.

Watch out — comma hunting. If your “edit” fixed three commas and changed no word, order or design decision, you proofread — you did not edit. Proofreading matters, and it comes last. The study design’s skill line is “draft, edit and revise”, and a draft that survives your edit unchanged has not been edited.

Watch out — everything shouting. All caps, all bold, every line the same size: a page with no hierarchy gives the eye nowhere to start. One big thing first (the hook), then smaller things (the points), then the action (the call to action). Chapter 6’s visual-cue work applies the moment you design.

Watch out — the missing door. A text that ends without a call to action is a shop with no door. “Do not miss out!” is excitement, not an instruction. Tell the reader the exact next step: where to go, what to say, by when.

Watch out — designing before deciding. Picking colours, fonts or photos before you know the message and the audience is decorating an empty house. Steps 1 and 2 are cheap; a redesign after a full draft is expensive.

Watch out — the wall of text. A paragraph where lines belong. Readers of posters scroll, walk past or skim: dates, times, prices and contacts belong on their own scannable lines, never mid-sentence.

Watch out — the wrong tool. A brochure-shaped text in a social feed nobody opens, or a 300-word poster on a footpath where people get four seconds. The context picks the format and the length; Section 7C’s work on settings applies here.

The command terms in this section

- **design** — plan what the text will hold and how it will look: audience, purpose, context, format, zones, message. Planning notes and tables are accepted design work.
- **draft** — write a first full version; it is allowed to be rough, and it is meant to be improved.
- **create** — make the finished text for the audience, purpose, context and format the task states, using every fact the task supplies and inventing none.
- **edit** — improve a draft’s content, structure and wording, biggest things first.
- **revise** — put the edits into a new, better version.
- **justify** — give reasons that support your decision, pointing at the message, the audience or the design.

Worked examples

Example 1 — scaffolded

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

Petra, the café manager, hands you a page of scribbled notes:

“We’re starting a Wednesday roast lunch — every Wednesday from 4 November, twelve to two. Sixteen dollars gets you the slow-cooked roast with all the trimmings: roast beef, potatoes, pumpkin, green beans, home-made gravy. Always a vegetarian roast plate too, every week. The vegetables come off the Fresh Fields truck, so we can honestly say locally sourced — people like that, and it’s true, so put it in. No bookings, and honestly by half past twelve the tables are gone, so tell people to come early. It’s for the

front window and the footpath sign — people read those standing up, so keep it short. Ask me or Ana anything else.”

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

Task. Design the poster: complete a design plan, then create the poster text for the front window. Aim for 60–100 words.

Working	Comment
Design plan — Promoted: the new Wednesday roast lunch at The Copper Kettle Café (a product). Audience: people walking past around lunchtime — workers and shoppers deciding where to eat, reading standing up, in seconds. Purpose: get them through the door on a Wednesday between 12.00 and 2.00. Context: front window and footpath sign. Format: a portrait poster — headline top, one photo, facts in scannable lines, action at the bottom. Central message: a proper roast lunch for \$16 — come early, no bookings. Call to action: come in any Wednesday from 4 November. Facts to use: the day and start date; the hours; the price; what is on the plate; the vegetarian plate every week; locally sourced vegetables; tables fill by 12.30. What to cut: the full vegetable list (the photo shows it), and Petra’s “first come, first seated” (that is what “no bookings” already says).	Steps 1–2 — read the brief, then set the one central message. Every fact Petra supplied goes into the plan, so nothing is lost and nothing is invented; the cuts happen here, on the plan, not later in the draft. The message passes the “so what?” test for a hungry walker: a proper roast, a fair price, today at twelve. “Come early” stays — it is a fact the audience can act on.
Layout — Top zone: headline “WEDNESDAY ROAST LUNCH” + [Photo: a plate of roast beef with golden potatoes and green vegetables, steam rising]. Middle zone: the price line, the vegetarian line, the locally-sourced line. Bottom zone: day, dates and hours; the “come early” line; the counter line. The headline and the price are the biggest type on the page; the counter line is the smallest.	Step 3 — design the layout before drafting the words. The zones give the eye a path: hook at the top, reasons in the middle, action at the bottom. The photo does one job — make the reader hungry — and the hierarchy makes sure the roast is read before the fine print. This is the Chapter 6 visual work applied, not re-learned: size and placement decide what lands first.
The poster text — WEDNESDAY ROAST LUNCH · [Photo: a plate of roast beef with golden potatoes and green vegetables, steam rising] · <i>The Copper Kettle Café</i> · Every Wednesday from 4 November · 12.00–2.00 pm · \$16 — slow-cooked roast with all the trimmings and home-made gravy · A vegetarian roast plate every week · Locally sourced vegetables · No bookings — tables fill by 12.30 pm. Come early. · Questions? Ask us at the counter.	Step 4 — draft the words. The headline names the offer in three words a walker can catch. The price is the biggest number on the page, because it is the question a standing reader is asking. The facts sit on scannable lines, not inside sentences. Every one comes from Petra’s notes: the “locally sourced” claim goes in because it is true — the vegetables really come off the Fresh Fields truck — and an honest claim is a claim you can stand behind.
Three-read edit — Message read: ten seconds at the window gives the reader the day, the price and the hours. Reader read: “what do I do?” is answered at the bottom — come early, ask at the counter. Aloud read: one line ran long — “slow-cooked roast beef with potatoes, pumpkin, green beans and home-made gravy” became “slow-cooked roast with all the trimmings and home-made gravy”; the photo shows the rest. Change-log line: cut the vegetable list — the photo carries it. Publish check: the date and hours match the brief; “\$16” is written the same way everywhere; 62 words — fits a	Steps 5–6 — edit, revise, check. The change log names what changed and why: cutting a list that the photo already shows is a design decision, not a loss. The ten-second test is the poster maker’s version of the new-starter test from Chapter 5: a text people read standing up must land standing up. A window poster that needs a chair and a minute has failed its own brief, however good the writing is.

window poster.

Example 2 — scaffolded

A student helping out at Sandpiper Surf School drafted the social post below for the Junior Surf program. The program coordinator, Reuben, read it and shook his head.

Stimulus — Sandpiper Surf School: draft social post.

“HEY EVERYONE!!! Get ready for the BEST SURF SCHOOL ON THE COAST!!! Our amazing instructors cannot wait to welcome your legends to Junior Surf, which is our eight-week course that runs on Saturday mornings from 9:00 am to 11:00 am from 17 October to 5 December 2026 and it is for children aged 8 to 13 and we keep it to six juniors per instructor and it costs \$240.00 for the eight weeks which includes a club rash vest, which is a thin sun-safe top, and we meet at the main beach in front of the Sandpiper clubhouse every single time so DO NOT MISS OUT because places go fast!!!”

Reuben’s note: “This goes on the school’s page Monday. Three of us read it and none of us could find the price or the dates quickly. And ‘best on the coast’ — who says? We cannot stand behind that. Fix it, and keep every real fact.”

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

Task. a. Identify three problems with the draft as promotional material. b. Rewrite the post, keeping every real fact. Aim for 70–120 words.

Working

Comment

Problems — 1. **A wall of text:** every fact is inside one long run-on sentence, so the price, the dates and the age range are buried. 2. **A claim it cannot stand behind:** “the BEST SURF SCHOOL ON THE COAST” is a boast with no evidence — Section 7B taught readers to ask “says who?”, and this draft has no answer. 3. **Shouting instead of selling:** the capitals and exclamation marks carry excitement, while the fact that would actually persuade a parent — six juniors per instructor — hides mid-sentence. 4. **No visible call to action:** “DO NOT MISS OUT” tells nobody how to enrol.

Plan for the rewrite — Audience: parents and carers of 8-to-13-year-olds, scrolling a local page. Central message: eight Saturday mornings, small groups, and your junior comes home knowing the surf. What persuades a parent: the small-group number, what the fee includes, the exact dates, and one clear way to enrol. What to cut: “legends”, “amazing”, “best on the coast”, and all the exclamation marks but none of the facts.

The rewritten post — **Junior Surf at Sandpiper — enrolments open** · Eight Saturday mornings on the sand, and your junior comes home knowing the surf. · **When:** Saturdays, 9:00–11:00 am, 17 October – 5 December 2026 · **Who for:** ages 8–13 · six juniors per instructor · **Cost:** \$240.00 for the eight weeks — club rash vest (a thin, sun-safe top) included · **Where:** the main beach, in front of the Sandpiper clubhouse · Places are limited. Message this page, or ask at the clubhouse desk, to enrol.

Start the edit at the top: the message read, then the reader read. Four problems are named; the task asks for three — any three of these earn the marks. Notice what kind of problems they are: content and design, not spelling. Editing starts big. A parent skimming a phone screen gets excitement without information, which is the exact way a promotional post fails.

Step 2 runs again even on a rewrite: fix the message before fixing the sentences. The honest-claims rule does most of the cutting — every boast goes, and nothing true is lost. The strongest selling point was already in the draft, buried: six juniors per instructor. A fact a parent can check beats an adjective they cannot.

Steps 3–4, run on an existing draft: redesign, then redraft. The bold labels turn the run-on sentence into scannable lines — a parent’s eye finds the price in one jump. The rash vest gloss survives, because the reader who needs it is a first-time surf parent. The call to action is now visible, last and doable: two ways to enrol. And every fact matches the school’s own parent information sheet — created material must agree with the organisation’s real documents, never contradict them.

Three-read edit on the rewrite — Message read: ten seconds gives a parent the dates, the price and the group size. Reader read: “what do I do next?” is answered in the last line. Aloud read: the opening line still sounds like a person, not a form. Change-log lines: (1) deleted “the best surf school on the coast” — a claim the school cannot stand behind; (2) replaced the run-on sentence with labelled fact lines — buried facts persuade nobody; (3) added the enrolment routes — the draft’s “do not miss out” had no door in it.

Steps 5–6. Editing is not polishing the same shape: this rewrite changed the structure, the claims and the call to action — and kept every true fact. The change log is what a marker (or a coordinator like Reuben) reads to see that the revision was deliberate: each change names what moved and why. “Draft, edit and revise” is a skill line of its own — the marks live in the visible fixing, not only in the final copy.

Example 3 — unscaffolded

Stimulus — Hartley Lakes Community House: the committee’s brief.

Fay, the committee chair, wants a tri-fold brochure for the town fair stand. Her note: “People at the fair do not know us yet. The brochure must answer three questions in this order: what is this place, what is on, and how do I join in.” The facts, supplied by the committee: the house at 18 Elm Street is a drop-in place for everyone — there is no membership and no cost to walk in; it is open Monday to Friday, 9.00 am to 3.00 pm; Tech Tuesdays is free drop-in help with phones, laptops and online forms — bring your device and a volunteer will sit with you; the free Friday lunch is a hot community lunch served 12.00–1.00 pm — everyone is welcome, there is no booking and no questions asked; community groups meet in the hall through the week, and the current list is at the front desk; volunteers are always welcome — the morning-tea roster, the garden crew and the front desk always have room for one more; questions go to (03) 5550 6100 or hello@hartleylakes.example.

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

Task. Create the text for the brochure — six panels. Aim for 200–300 words.

Model response:

Panel 1 — front cover

[Photo: a table of people of different ages holding cups of tea, laughing in a sunny community room]

Hartley Lakes Community House — the kettle is always on

18 Elm Street · drop in any weekday

Panel 2 — what is this place?

A community house is a drop-in place that belongs to everyone. No membership, no fee to walk in, no questions at the door.

New in town, between jobs, after company, or after a hand with something? There is a chair, a cup of tea and somebody to talk to.

Panel 3 — what is on

Tech Tuesdays: free drop-in help with phones, laptops and online forms. Bring your device — a volunteer will sit with you and work at your pace.

Free Friday lunch: a hot community lunch, served 12.00–1.00 pm. Everyone is welcome. No booking, no questions asked.

Groups in the hall: community groups meet through the week. The current list is at the front desk — come and find your people.

Panel 4 — how to join in

Three easy ways:

- **Drop in.** Any weekday, 9.00 am to 3.00 pm. The kettle is on.
- **Join a group.** Ask at the front desk what meets this week.
- **Volunteer.** The morning-tea roster, the garden crew and the front desk always have room for one more.

Panel 5 — good to know

Open Monday to Friday, 9.00 am to 3.00 pm.

18 Elm Street, Hartley Lakes.

Phone (03) 5550 6100 · hello@hartleylakes.example

First visit? Walk in and say hello — no appointment, no forms.

Panel 6 — back cover

[Photo: the front door of the house, standing open, with a welcome mat and a pot plant beside it]

Whatever your week looks like, there is a place for you at 18 Elm Street.

Drop in — the kettle is always on.

(Model response: 295 words)

Takeaway: the six panels walk the reader through Fay's three questions in the order a stranger asks them: what is this place (hook, then a plain answer) → what is on → how do I join in → the practical details → the close. One central message — “the kettle is always on” — opens on the cover and closes on the back, so the brochure ends where it began. A brochure reader picks the text up and sits with it, so it can carry more than a poster — but every fact still has to earn its panel.

Example 4 — unscaffolded

Stimulus — Maya's brief.

Maya, 16, runs a Saturday-morning car wash in Bellwater and wants a one-page profile card for the community noticeboard and her social page. Her note: “I want people to trust me with their car before they have even met me.” The facts, supplied by Maya: a full outside wash and an inside vacuum for \$20 a car; she comes to the customer — Saturday mornings, 8.00 am to 12.00 noon; each car takes about 45 minutes; she brings all her own equipment — buckets, brushes and a vacuum — and needs access to the customer's outdoor tap; cash or bank transfer; two of her regular customers are happy to be named as referees; bookings close Friday night — text (03) 5550 8140 or email maya.d@example.org.

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

Task. Create Maya's profile card: promotional material for herself and her service. Aim for 150–220 words.

Model response:

Maya's Saturday Car Wash — Bellwater

[Photo: a clean silver car at a kerb, still shining, with a bucket and brush beside the front wheel]

Your car, sparkling by Saturday lunchtime.

Hi — I'm Maya. I'm 16, I live in Bellwater, and I run a small car wash on Saturday mornings. I come to you: park at the kerb, and I do the rest.

What you get — \$20 a car:

- a full outside wash and an inside vacuum

- about 45 minutes per car — you stay home while I work
- all equipment brought with me; I just need your outdoor tap

Why book me? I turn up when I say I will — two of my regular customers are happy to be named as referees — ask me, and I will pass their details on. Cash or bank transfer.

How to book: text (03) 5550 8140 or email maya.d@example.org by Friday night, and your Saturday slot is locked in.

(Model response: 154 words)

Takeaway: self-promotion carries the same anatomy as any other promotional text — a headline hook, a central message, scannable supporting points, a visible call to action. What makes it honest is evidence: “I turn up when I say I will” is a boast on its own, but with two named referees behind it, it becomes a claim Maya can stand behind. And the card answers the reader’s real question — *can I trust this person with my car?* — before the reader has to ask it.

Practice questions

Scaffolded

Question 1 (4 marks)

Stimulus — Torrens Automotive: creation brief.

Yusuf, the supervisor, wants a poster for the parts-counter noticeboard. The facts, supplied by Yusuf: a free 15-minute summer road-trip check — wipers, battery, tyres and lights; any weekday between Monday 30 November and Friday 18 December 2026, 8.00 am to 4.00 pm; no booking — drive into the workshop and ask at the counter; the check is free whether or not the driver buys anything; free coffee at the parts counter while the driver waits; questions on (03) 5550 4920.

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

a. Complete these design-plan rows for the poster. You may use these frames: “Audience: drivers who _____. Purpose: get them to _____. Central message: _____.” 2 marks

b. Write a headline and a call to action for the poster. You may use these frames: Headline: “Free _____.” Call to action: “Drive in _____.” 2 marks

Question 2 (4 marks)

Stimulus — Yarrow Street Grocers: creation brief.

The shop’s social page needs a post for its Thursday Fresh Deal. The facts, supplied by the shop: every Thursday, 5.00–7.00 pm, all fresh produce is 20 per cent off; the shop orders extra produce for Thursday evenings, so there is plenty to choose from — while stocks last; the deal exists because good food should not go to waste — anything left at seven o’clock is given to the neighbourhood food shelf.

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

a. Write the social post. You may use this frame: “Good food _____. Every Thursday _____. _____ per cent off _____. Come _____ — and tell _____.” 3 marks

b. State one change you would make if the same words were printed as a sign for the shop window instead, and give a reason for the change. 1 mark

Question 3 (5 marks)

Stimulus — Glover Street Cycles: a draft social post.

Alice's Saturday helper drafted the post below for the shop's tune-up week. Alice's note: "The facts are all in there somewhere. Somewhere."

"Hi all!!! Soooo excited to announce that Glover Street Cycles will be having a TUNE-UP WEEK which is a whole week where you can get your bike tuned up by our mechanics who are honestly the nicest people you will ever meet and it only costs \$45 which is such a bargain you would not believe and we do the brakes and the gears and we check your tyres and we clean your chain and put fresh lube on it and you can drop your bike off any day that week before 9 in the morning!!! and pick it up the same day which is so convenient!!! The week runs from Monday 23 November to Saturday 28 November 2026. Book at the counter or you can ring us but numbers are easy to lose so maybe just come in!!! See you there!!!"

The facts the shop stands behind: the tune-up week runs Monday 23 – Saturday 28 November 2026; a bike tune-up is \$45 — brakes, gears, a tyre check, and the chain cleaned and lubed; drop the bike off before 9.00 am and collect it the same day; book at the counter or phone (03) 5550 2680.

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

- a. Identify three problems with the draft as promotional material. 3 marks
- b. Write a hook line and a call to action for the rewritten post. You may use these frames: Hook: "Tune-up week at Glover Street Cycles — ____." Call to action: "Book ____, or phone ____." 2 marks

Question 4 (4 marks)

Stimulus — Peakside Fitness: creation brief.

Reception keeps answering the same questions about the new Lunchtime Moves class, so the gym wants a tri-fold brochure to sit on the counter. The facts, supplied by reception: Lunchtime Moves is a 20-minute class every weekday at 12.15 pm; the first class is Monday 7 December 2026; classes run in the studio beside reception; the class is included in membership — there is no extra cost and no booking, members just come; members bring a towel and a water bottle; questions go to reception, or phone (03) 5550 5500.

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

- a. Write the text of the brochure's front panel: a heading, a one-sentence central message, and three scannable lines. 3 marks
- b. State one reason a brochure at reception fits this audience better than a post on the gym's social page. 1 mark

Un scaffolded

Question 5 (6 marks)

Stimulus — Emu Crossing Community Centre: creation brief.

The centre office wants a poster for the noticeboard and the centre's social page. The facts, supplied by the office: free table-tennis sessions every Saturday, 10.00 am to 12.00 noon, starting Saturday 21 November 2026; the sessions run in the centre hall; bats, balls and tables are all provided; everyone is welcome — players under 12 come with an adult; no booking is needed; players wear indoor shoes; tea and biscuits are served after every session; questions go to the centre office on (03) 5550 2915.

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

Create the poster. Aim for 100–180 words.

Question 6 (6 marks)

Stimulus — Trailhead Gear Hire: creation brief.

The hire desk wants webpage text promoting its new Weekend Camp Kit. The facts, supplied by the desk: the kit is one bundle at one price — a two-person tent, two sleeping bags, two sleeping mats, a gas stove, a cooler and a lantern — for \$45 a weekend; the kit is collected Friday between 9.00 am and 5.00 pm and returned by 5.00 pm on the Monday; bookings are made at the counter or online, at least three days ahead; the standard hire terms apply — a \$50 deposit per item, refunded within 10 business days of return if the items come back clean and undamaged; any damage during a hire must be reported before the item is returned, so the desk can note it on the file; the kit is for personal use only — no commercial hire-on; questions go to the hire desk on (03) 5550 6240.

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

Create the webpage text. Aim for 180–280 words.

Question 7 (6 marks)

Stimulus — Muddy Boots Community Garden: creation brief.

The garden committee wants a social campaign post that gets local households using the Soil Hotel — the garden's name for its compost bays. The facts, supplied by the committee: the bays are open to everyone, not just garden members — any household can bring food scraps on any day; the sign on each bay door shows which bay is being filled this month, and scraps go in that bay; a working heap mixes green material (grass, vegetable scraps, weeds without seeds) with brown material (dry leaves, small twigs, torn-up cardboard); meat, dairy, fat, diseased plants and weeds with seeds must never go in — those belong in the green-waste bin beside the shed; the lid is closed after every visit so rain and possums stay out; the committee checked the council's household-waste figures: about a third of an average red bin is food scraps; the garden's promise: scraps dropped off this season come back as soil for the vegetable beds next spring; working bees run on the first Saturday of every month and new faces are welcome.

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

Create the campaign post. Aim for 120–200 words.

Question 8 (6 marks)

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

Choose one real goal for yourself — a Saturday job, a work placement, a place in a team or club, or a small service you could offer — or invent a person with a goal.

a. Write your one central message — one sentence that could headline the whole text. 1 mark

b. Create a profile card or a social post promoting yourself (or your invented person) for that goal. Use only claims you can stand behind, and give at least two of them evidence — a fact, a number, a course, an example or a referee. Aim for 120–200 words. 5 marks

Question 9 (6 marks)

Stimulus — Fernhill Coaches: creation brief.

Wes, the depot supervisor, wants material promoting the company's new weekend day-trip service, the Seahollow Sunday Saver. The facts, supplied by Wes: the coach runs every Sunday from Sunday 29 November 2026; it leaves the Fernhill depot at 8.00 am and arrives in the coastal town of Seahollow around 10.00 am; the return coach leaves Seahollow at 2.30 pm and arrives back in Fernhill around 4.30 pm; the fare is \$25 return; the coach has 40 seats and every seat must be booked by 4.00 pm on the Friday — at the depot office, which is open 9.00 am to 4.00 pm Monday to Friday, or by phone on (03) 5550 3760; passengers bring a picnic lunch and, if the weather is kind, beach things; the day in Seahollow is the passenger's own — the beach, the foreshore walk, or a bench in the sun.

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

Choose **one** of these two formats:

- a tri-fold brochure for the depot counter — create the text for all six panels. Aim for 150–250 words; or
- a 30-second promotional video — create the voice-over script **and** a storyboard of five or six shots. This book carries no audio or video, so the plan is the deliverable: a script of 60–90 words plus a storyboard table giving each shot's picture and words.

Question 10 (8 marks)

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

Choose something to promote: **yourself, a product or service, or a community group or cause** — from your own life, or from this book.

a. Complete a design plan: what is promoted · audience (one real reader) · purpose (the one thing they should do next) · context (where the text appears) · format · central message (one sentence) · call to action. 2 marks

b. Create the influential or promotional material for the audience, context and purpose in your plan. Use only facts from your chosen setting. Aim for 100–250 words. 4 marks

c. After your three-read edit or a peer read, write a change log: list two changes you made to your draft, and the reason for each. Reasons must be about the message, the audience or the design. 2 marks

Answers

Q1. Design, write (4). a. Audience: local drivers — for example drivers preparing for summer trips, reading the poster while they wait at the parts counter; purpose: get them to drive in for the free 15-minute check between 30 November and 18 December; central message: one sentence joining the free check and the no-booking ease (for example “Free 15-minute summer check — no booking, just drive in”); b. a headline naming the offer + a call to action carrying the window, the hours and “no booking”. See the fully-worked solutions for the model.

Q2. Write, state (4). a. a hook carrying the why (good food should not go to waste) + the facts — every Thursday 5.00–7.00 pm; 20 per cent off all fresh produce; extra ordered, while stocks last — + a call to action; b. any one change that fits the window context with a reason — for example dropping the “tell a friend” line (a window reader is already at the shop) or making the day and hours the biggest type (a walker gets one glance, not a scroll). See the fully-worked solutions for the model.

Q3. Identify, write (5). a. any three of: a wall of text — one long run-on post buries the price, the dates and the booking route; hype and unbacked claims (“such a bargain you would not believe”, “the nicest people you will ever meet”) in place of facts; the call to action waved away (“numbers are easy to lose so maybe just come in”) so no booking route survives; vagueness (“a whole week” long before the actual dates); b. a hook naming the offer with the price or the dates + a call to action giving both booking routes (counter and phone) and the same-day rule. See the fully-worked solutions for the model.

Q4. Write, state (4). a. a heading naming the class and its benefit; a one-sentence central message (20 minutes that fit a workday); three scannable lines — when (every weekday 12.15 pm, first class Monday 7 December 2026), where (the studio beside reception), cost and what to bring (included in membership, no booking; towel and water bottle); b. for example: the audience is existing members already inside the gym — a brochure at reception meets them where they check in, while a social post may never reach them. See the fully-worked solutions for the model.

Q5. Create (6). Assessment route: a poster that meets the brief — free Saturday table tennis, 10.00 am–12.00 noon, from 21 November 2026; the centre hall; bats, balls and tables provided; all ages welcome, under-12s with an adult; indoor shoes; no booking; tea and biscuits after; office contact (03) 5550 2915; a design with the hook on top, scannable fact lines, and the call to action and contact at the bottom. Plan skeleton: audience (local families on a Saturday morning) → hook → facts in scannable lines → “just turn up” + contact. See the fully-worked solutions for the model.

Q6. Create (6). Assessment route: webpage text that meets the brief — the kit contents listed; \$45 a weekend; Friday collection 9.00 am–5.00 pm and Monday return by 5.00 pm; booking at least three days ahead, counter or online; the deposit rule exactly as supplied (\$50 per item, refunded within 10 business days, clean and undamaged); damage reported before return; personal use only; headed, scannable sections; a booking call to action. Plan skeleton: hook (hire, not buy) → what is in the kit → price → how the weekend runs → terms → book. See the fully-worked solutions for the model.

Q7. Create (6). Assessment route: a campaign post that meets the brief — a central message (food scraps become soil — bring them to the Soil Hotel); the one-third claim carried with its source (the committee checked the council’s figures); open to everyone, any day; the how-to facts (bay sign, green with brown, the never-list with the green-waste-bin alternative, the lid); the working-bee invitation; a call to action. Plan skeleton: hook fact → the ask → how to do it right → the picture of what changes → come and join. See the fully-worked solutions for the model.

Q8. Write, create (6). a. one sentence that could headline the finished text; b. assessment route: a named goal; the central message from part a carried through; at least two claims with evidence behind them (a fact, a number, a course, an example or a referee); only claims the writer can stand behind; a visible call to action with contact details; format and length fit. See the fully-worked solutions for the model.

Q9. Create (6). Assessment route (either option): every fact as supplied — every Sunday from 29 November 2026; depart 8.00 am, arrive around 10.00 am; return 2.30 pm, back around 4.30 pm; \$25 return; 40 seats; book by 4.00 pm Friday at the depot office (9.00 am–4.00 pm, Monday–Friday) or on (03) 5550 3760; picnic lunch; the day belongs to the passenger. Brochure: six panels carrying a reader’s journey that ends at the booking route. Video: a 60–90-word voice-over script + a storyboard of five or six shots matching picture to words, with the call to action in the final card — the plan is the deliverable. See the fully-worked solutions for both models.

Q10. *Plan, create, revise (8).* Assessment route: the plan — a named target (self · product or service · community group or cause), one real reader, a one-sentence purpose, a context, a format that fits it, a one-sentence central message, a doable call to action; the created material — delivers the plan: hook, central message, scannable supporting points, call to action, contact; only facts from the chosen setting; honest claims; format and length fit; the change log — two real changes, each with a reason about the message, the audience or the design. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. *Command terms: design = plan what the text will hold and how it will look; write = put into words.*

a. Model response:

- **Audience:** local drivers getting ready for summer trips — reading the poster at the parts counter while they wait.
- **Purpose:** get them to drive in for the free 15-minute check on any weekday between 30 November and 18 December 2026.
- **Central message:** “Free 15-minute summer check — no booking, just drive in.”

b. Model response:

Headline: “**Free summer road-trip check**”

Call to action: “Drive in any weekday between 30 November and 18 December, 8.00 am to 4.00 pm — no booking needed. Free coffee at the counter while you wait. Questions? (03) 5550 4920.”

(Model response: 91 words)

Marker’s note: The audience is one real reader in a real place — a driver standing at the parts counter — not “everyone with a car”; naming the place is what makes the poster short. The headline names the offer, not the business; the call to action carries the window, the hours and the two words that remove the friction — “no booking”.

Common errors: an audience of “everyone” or “drivers” with no scene; a purpose that describes the poster (“tell people about the check”) instead of the reader’s next action; a headline naming the company instead of the offer; a call to action missing the dates, so the reader cannot act on it.

Q2. Command terms: *write = put into words; state = give briefly.*

a. Model response:

Good food should not go to waste.

Every Thursday, 5.00–7.00 pm, all fresh produce is 20 per cent off at Yarrow Street Grocers.

We order extra for Thursday evenings — plenty to choose from, while stocks last.

And whatever is left at seven goes to the neighbourhood food shelf.

Come fill your basket — and tell a friend who hates wasting food as much as we do.

- b. Model response: Drop the “tell a friend” line — a reader at the window is already standing in front of the shop, so the call to action should point inside (“Come in this Thursday, 5.00–7.00 pm”) — and make the day and the hours the biggest type on the sign, because a walker gets one glance, not a scroll.

(Model response: 120 words)

Marker’s note: The hook carries the why (waste), the fact lines carry the what, when and how much, and the last line is the call to action. A social post can ask readers to do something online — share it, tag a friend; a window sign cannot, which is exactly what part b tests. The food-shelf line is kept because it is a true fact from the brief and it strengthens the honest, community-minded message.

Common errors: a post without the hours or the discount; “20 per cent off” without saying what it applies to (all fresh produce); part b naming a change with no reason about the new context (“make it shorter” is not a context reason); invented facts such as named products or prices the brief never gave.

Q3. Command terms: *identify = name; write = put into words.*

a. Model response (any three):

1. **A wall of text.** One long run-on post buries the price, the dates and the booking route — a scrolling reader never reaches them.
2. **Hype instead of facts.** “Sooo excited”, “such a bargain you would not believe”, “the nicest people you will ever meet” are claims nothing stands behind; the exclamation marks carry excitement where information belongs.
3. **The call to action is waved away.** “Numbers are easy to lose so maybe just come in” actively loses the phone bookings the shop offers, and the post ends with no clear next step.
4. **Vague detail.** “A whole week” appears long before the actual dates, and the facts that would persuade a rider — same-day collection, what the \$45 includes — hide mid-sentence.

b. Model response:

Hook: **“Tune-up week at Glover Street Cycles — your bike, road-ready for \$45.”**

Call to action: “Book at the counter, or phone (03) 5550 2680. Drop your bike off before 9.00 am on any day from Monday 23 to Saturday 28 November, and collect it the same day.”

(Model response: 171 words)

Marker’s note: The problems are content and design problems, not spelling problems — the draft’s conventions are fine; its structure, claims and call to action are not. That is why the edit starts big. The rewritten hook carries the offer and the price in one line, and the call to action restores both booking routes plus the same-day promise — every word checkable against the shop’s own facts.

Common errors: identifying problems as grammar or punctuation complaints; a hook that keeps the hype (“You won’t BELIEVE this bargain!”); a call to action with only one booking route when the shop offers two; dates still missing from the rewrite.

Q4. *Command terms: write = put into words; state = give briefly.*

- a. Model response (front panel):

Lunchtime Moves — 20 minutes that fit your workday

A short class in the middle of your day: move for 20 minutes, then head back to work with a clear head.

When: every weekday at 12.15 pm — first class Monday 7 December 2026

Where: the studio beside reception

Cost: included in your membership — no booking, just come. Bring a towel and a water bottle.

- b. Model response: The audience is existing members who are already inside the gym — a brochure on the reception counter meets them at the moment they check in, while a post on the gym’s social page may never reach them: not every member follows the page, and a feed buries a post within hours.

(Model response: 114 words)

Marker’s note: The heading names the class and its benefit together; the message sentence answers “so what?” for a member with a lunch break; the three scannable lines are when, where and cost — the three questions reception actually keeps answering. Part b is context fit: the right answer compares where each format meets this reader, not which format is cheaper or prettier.

Common errors: a front panel stuffed with every fact (the inside panels carry those); a message sentence that just repeats the heading; part b comparing production costs or aesthetics instead of audience and context; the “no booking” fact lost — it is the friction-remover that gets members through the studio door.

Q5. *Command term: create = make.*

Model response:

Free table-tennis Saturdays — everyone welcome

[Photo: two adults and two children mid-rally at a green table in a bright hall]

Every Saturday · 10.00 am–12.00 noon · starting Saturday 21 November 2026

Emu Crossing Community Centre hall

A friendly rally beats a screen on a Saturday morning — and it is all free, every week, for every player.

We provide: bats, balls and tables.

You bring: yourself, and indoor shoes.

Everyone is welcome. Players under 12 come with an adult. No booking — just turn up.

Stay for tea: biscuits and a cuppa are served after every session.

Questions? Call the centre office on (03) 5550 2915.

(Model response: 103 words)

Assessment route: one mark per brief requirement met — event and “free” visible; days, hours and start date; the hall; equipment provided; all ages welcome and the under-12 adult rule; indoor shoes and no booking; tea and biscuits after; office contact; plus a design that hooks on top, scans in the middle and closes with the call to action and contact — and honest claims only.

Marker’s note: A noticeboard poster and a phone scroll are read the same way — in seconds — so the same three facts must land instantly: what (table tennis), when (Saturdays, 10 to 12), cost (free). The rules sit inside scannable lines rather than a fine-print paragraph, because a rule nobody reads is a rule broken every Saturday.

Common errors: the facts in paragraph form; “free” buried or missing; the under-12 rule dropped; no call to action — a reader who cannot tell whether booking is needed stays home; invented details (tournaments, prizes, fees) the brief never gave.

Q6. *Command term: create = make.*

Model response:

Weekend Camp Kit — Trailhead Gear Hire

Camping for the weekend should not mean buying gear you will use twice a year. Hire the Weekend Camp Kit and walk out with everything — one bundle, one price.

What is in the kit

- a two-person tent
- two sleeping bags
- two sleeping mats
- a gas stove
- a cooler
- a lantern

Price: \$45 a weekend.

Your weekend, start to finish

1. **Book** at the counter or online, at least three days ahead.
2. **Collect** on Friday, between 9.00 am and 5.00 pm.
3. **Camp.** The kit is for personal use only — no commercial hire-on.
4. **Return** by 5.00 pm on the Monday.

Deposit and returns

The standard hire terms apply: a \$50 deposit per item, refunded within 10 business days of return if the items come back clean and undamaged. If anything is damaged during your hire, tell the desk before you return it — we note it on your file, and an honest report keeps the refund moving.

Ready to book? Use the booking button below, or call in at the counter.

[Button: Book the Weekend Camp Kit]

Questions? The hire desk, (03) 5550 6240.

(Model response: 190 words)

Assessment route: one mark per brief requirement met — kit contents listed; \$45 a weekend; Friday collection window and Monday return deadline; booking at least three days ahead, counter or online; the deposit rule stated exactly as supplied; damage reported before return; personal use only; headed, scannable sections a webpage reader can navigate; a booking call to action.

Marker's note: A webpage's structure is its headings: the reader scans, so each heading answers one question — what, price, how, terms, book. The numbered “Your weekend” turns conditions into a story the hirer can picture themselves in. The deposit rule is stated exactly as the hire terms give it — created material must agree with the organisation's real documents, never soften or sharpen them.

Common errors: prose paragraphs with no headings; the deposit terms altered, softened or left out; “at least three days ahead” missing; no booking call to action; kit items invented or dropped; the damage-reporting rule turned into a threat instead of a plain instruction.

Q7. Command term: *create = make.*

Model response:

Feed the Soil Hotel — your scraps, our soil

The garden committee checked the council's household-waste figures: about a third of an average red bin is food scraps. That is a third of your bin that could be soil instead.

The Soil Hotel is open to everyone — you do not have to be a garden member. Bring your fruit and vegetable scraps to the compost bays on any day of the week.

How it works:

- the sign on the bay door shows which bay is being filled this month — use that one;
- green material (grass, vegetable scraps, weeds without seeds) goes in with brown material (dry leaves, small twigs, torn-up cardboard);
- never meat, dairy, fat, diseased plants or weeds with seeds — those go in the green-waste bin beside the shed;
- close the lid after every visit, so rain and possums stay out.

Here is the deal: the scraps you drop off this season come back as soil for the vegetable beds next spring. Your apple cores become next year's tomatoes.

Want to see the whole cycle? Come to a working bee — first Saturday of every month — and turn a heap with us. New faces always welcome.

(Model response: 195 words)

Assessment route: one mark per brief requirement met — the central message (scraps become soil — bring them to the Soil Hotel); the one-third claim carried with its source; open to everyone, any day; the bay-sign rule; green with brown; the never-list with the green-waste-bin alternative; the lid; the working-bee invitation; a call to action — with honest, checkable claims only.

Marker's note: This is influential material for a cause, so the argument is a fact plus a picture: the waste statistic first, then "your apple cores become next year's tomatoes". The statistic names where it came from — the committee checked the council's figures — and that source is what turns a number into an argument instead of decoration. The how-to lines stay short because the post's job is to get people through the gate; the full rules live on the bay sign.

Common errors: an invented statistic, or the one-third figure with no source named; a wall of text; the never-list without saying where those items go instead; no call to action — an advocacy post that never asks for anything changes nothing; claims the garden cannot stand behind ("save the planet single-handedly").

Q8. Command terms: *write* = put into words; *create* = make.

- a. Model response: “Course-trained, placement-tested — and ready for Saturday retail work.”
- b. Model response (invented persona):

Hi Bellwater — I’m Nate, and I’m ready for Saturday work.

I’m 17, and I’ve just finished the Certificate in Retail Operations at Rivergum Institute. For my work placement I did 20 hours in a local shop: stacking shelves, serving customers and running the register under supervision.

What I bring:

- **I turn up.** Full attendance across my placement — every shift, on time.
- **I can face a customer.** I served at the register through the shop’s busiest trade week.
- **I know the work.** My course covered stock, safety and service — so day one is not day zero.

I’m looking for Saturday or holiday work in retail. My placement supervisor is happy to be a referee — just ask.

Message me any day: nate.r@example.org

(Model response: 133 words)

Assessment route: part a — one sentence short enough to headline the finished text. Part b — a named goal; the central message from part a carried through the text; at least two claims with evidence behind them (a fact, a number, a course, an example or a referee); only claims the writer can stand behind; a visible call to action with contact details; format and length fit.

Marker’s note: The two parts are marked together: part b must deliver what part a promises. Every bolded strength in the model carries its evidence — an attendance record, register experience, a completed course. “Hard worker” on its own is noise; “full attendance across my placement” is a claim an employer can check.

Common errors: a list of adjectives with no evidence; a vague goal (“work somewhere fun”); no contact route; part a a sentence too long to headline anything; invented referees or results the writer cannot stand behind.

Other fully creditable answers. Any real goal — a job, a placement, a place in a team or club, or a small service — or an invented person with a goal and facts (the synthetic-scenario note applies). Self-promotion for a club place (“why I should make the team”) is as creditable as for a job, as long as the claims carry evidence and the call to action is visible.

Q9. Command term: *create* = make.

Option 1 — tri-fold brochure. Model response:

Panel 1 — front cover

[Photo: a coach on a coastal road, with the sea in the distance]

Seahollow Sunday Saver — a day at the coast for \$25

Fernhill Coaches · every Sunday from 29 November 2026

Panel 2 — the trip

Leave Fernhill at 8.00 am. The ride takes about two hours each way — bring a book or watch the paddocks turn into coast. The coach arrives in Seahollow around 10.00 am, and leaves for home at 2.30 pm — back in Fernhill around 4.30 pm.

Panel 3 — your day, your way

The day in Seahollow belongs to you: the beach, the foreshore walk, or a bench in the sun. Pack a picnic lunch — and if the weather is kind, beach things.

Panel 4 — how to book

Forty seats, every Sunday. Book by 4.00 pm on the Friday:

- at the depot office, open 9.00 am to 4.00 pm, Monday to Friday; or
- by phone on (03) 5550 3760.

\$25 return. Every seat must be booked — no boarding on the day without a booking.

Panel 5 — good to know

Meet at the Fernhill depot. The coach leaves at 8.00 am sharp — please arrive by 7.45. Pack a picnic: the coast makes its own weather.

Panel 6 — back cover

[Photo: a picnic rug on the sand, with the sea behind it]

Sunday, sorted. Coast air, beach walks and a seat waiting — all for \$25 return.

Book by Friday: (03) 5550 3760, or at the depot office.

Fernhill Coaches — the Fernhill depot.

(Model response: 246 words)

Option 2 — promotional video plan. Model response:

Voice-over script:

“Sunday morning. The coast is two hours away — and you are already on the bus. The Seahollow Sunday Saver leaves Fernhill at eight. The beach, the foreshore walk, a bench in the sun — the day is yours. Pack a picnic. At half past two, the coach brings you home. Twenty-five dollars return. Forty seats — book by Friday, at the depot office or on zero-three, five-five-five-zero, three-seven-six-zero. Seahollow Sunday Saver. Fernhill Coaches — Sunday, sorted.”

Storyboard:

Shot	What we see	What we hear
1	Wide shot: the coach on a coastal road, the sea in the distance	“Sunday morning. The coast is two hours away — and you are already on the bus.”
2	The depot at dawn: passengers boarding, one carrying a cooler bag	“The Seahollow Sunday Saver leaves Fernhill at eight.”
3	Quick cuts: waves on the beach · the foreshore path · two people on a bench in the sun	“The beach, the foreshore walk, a bench in the sun — the day is yours.”
4	A picnic rug on the sand; behind it, the coach parked at the kerb	“Pack a picnic. At half past two, the coach brings you home.”
5	Title card on the Fernhill Coaches logo: “\$25 return · 40 seats · book by Friday · (03) 5550 3760”	“Twenty-five dollars return. Forty seats — book by Friday. Seahollow Sunday Saver. Sunday, sorted.”

(Model response: 222 words)

Assessment route (either option): every fact as supplied — every Sunday from 29 November 2026; depart 8.00 am, arrive around 10.00 am; return 2.30 pm, back around 4.30 pm; \$25 return; 40 seats; book by 4.00 pm Friday at the depot office (9.00 am–4.00 pm, Monday–Friday) or (03) 5550 3760; picnic lunch; the day belongs to the passenger. Brochure: panels carry a reader’s journey — hook, trip, day, booking, practical, close — and the booking route is impossible to miss. Video: the script sits in the 60–90-word band, every shot carries part of the message, the

storyboard matches picture to words, and the call to action lands in the final card. The plan is the deliverable — this book carries no audio or video.

Marker's note: Both options sell the same promise: a cheap, easy day at the coast, with everything arranged. The brochure can carry every time in scannable lines; a 30-second script cannot — so the script keeps the three numbers that matter (eight o'clock, twenty-five dollars, book by Friday) and lets the pictures carry the feeling. That division of labour is the multimodal lesson: words and images share the load, and neither repeats the other.

Common errors: times altered or invented — note the hedges in the given facts (“about two hours”, “around 10.00 am”) and keep them; the booking deadline missing; a video script that reads like a brochure — all facts, no shots; a storyboard whose pictures do not match the script; “no boarding without a booking” dropped (it is the rule that makes the deadline mean something).

Other fully creditable answers. Any panel order or shot order that carries the given facts and lands the call to action. A brochure that leads with the price instead of the scenery is equally creditable if the reader's journey still ends at the booking route; a video that opens on the beach and works back to the bus is fine if the final card carries the booking facts.

Q10. *Command terms:* *plan* = record your thinking before drafting; *create* = make; *revise* = put the edits into a new, better version.

Model response (design plan):

Design-plan row	Model answer
What is promoted	a product — Harbour Street Bakery's new bread-at-home kit
Audience	the bakery's regular weekend customers — people who already queue for the bread and have asked about the new ovens
Purpose	get them to buy a kit at the counter this week
Context	the bakery's social page, with a printed copy at the counter
Format	a social post with one photo
Central message	bake real Harbour Street bread in your own oven — everything is in the box
Call to action	ask for a kit at the counter, from Friday, while stocks last

Model response (created material):

Bring the bakery home — the Harbour Street bread kit

[Photo: a golden, flour-dusted loaf cooling on a rack, beside an open kit box with sachets and a folded card]

You keep asking how the bread from our new ovens turns out so good. So we put the answer in a box.

Each kit holds:

- pre-measured flour, yeast and salt
- the bakery's own step-by-step card
- enough for two loaves

\$12 a kit. Bake it in your own oven — and pull it out warm by lunchtime.

Kits are on the counter from Friday. When they are gone, they are gone — ask M. Chen or anyone behind the counter.

42 Harbour Street · fresh bread every morning.

(Model response: 113 words)

Model response (change log):

1. Cut the second offer — the “sourdough starter add-on” line from the draft — because two offers split the one central message; the post now sells one box.
2. Moved “When they are gone, they are gone” above the address line — scarcity and the counter route are the call to action, and the call to action belongs before the sign-off, not after it.

Assessment route: 2 marks for the design plan — a named target (self · product or service · community group or cause), one real reader, a one-sentence purpose, a context, a format that fits it, a one-sentence central message, and a doable call to action; 4 marks for the created material — it delivers the plan: hook, central message, scannable supporting points, call to action, contact; only facts from the chosen setting, used accurately; honest claims; format and length fit; 2 marks for the change log — two real changes, each with a reason about the message, the audience or the design.

Marker's note: The three parts are marked together against each other: the created material must deliver the plan, and the change log must describe real differences between draft and final. The model's facts are the bakery's own — the new ovens and the address come from this book's Harbour Street material — because created content must agree with what the organisation already says about itself, never contradict it.

Common errors: a plan that names “everyone” as the audience; a central message too long to be one sentence; created material that contradicts its own plan (a poster promised, a webpage delivered); a change log of spelling fixes — that is proofreading, not revising — or reasons like “it flowed better” with nothing about the message, the audience or the design; claims no evidence stands behind.

Other fully creditable answers. Any target — the student's own job or club profile, a product or service from a workplace, or a cause for a community group — in any format that fits its context: a poster, flyer, brochure, social post, webpage text, profile card, or a video script with a storyboard. What must hold is the fit: the plan matches the created material, the created material matches the real reader, every claim stands behind itself, and the change log shows the revision work that turned a draft into the final text.

Topic 3 Test

This test covers Topic 3 — understanding and engaging with literacy for advocacy. It draws on everything taught in Chapters 6 and 7 (sections 6A to 7D), and on the conventions this topic keeps using (sections 3B, 3C and 3D). Section A has 15 multiple-choice questions, 1 mark each. Section B has 5 short-answer questions, 14 marks in total. The test is worth 29 marks. Suggested time: 50 minutes. Your teacher decides when you sit it and under what conditions. All texts, people and organisations in this test are synthetic — they were created for this book, and nothing here is real organisational, government or business advice.

Section A — Multiple-choice questions

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

Stimulus for Question 1 — Glover Street Cycles: two draft opening lines for a poster.

The shop is starting an adult learn-to-ride class. Two draft lines sit on the counter:

Line 1: “Adult bicycle classes are available on Tuesday evenings.”

Line 2: “Never learned to ride? You are not alone — come down on Tuesday night, and by week three you could be riding to work. We will lend you the bicycle.”

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

Question 1

Which language choice makes Line 2 advocate more strongly than Line 1?

- A. Line 2 is longer, and a longer sentence always persuades more people.
- B. Line 2 speaks straight to the reader with “you” and pictures what the reader gains, while Line 1 only informs.
- C. Line 2 names the day of the class, and Line 1 does not.
- D. Line 1 opens with a question, which puts readers off.

Stimulus for Question 2 — Southside Sports Club: fundraising appeal (extract).

The club lends boots and gear to junior families. Its appeal opens:

“Trivia-night takings are climbing — help us keep the gear fund going.”

[A bar chart titled ‘Trivia-night takings for the gear fund’. Three bars: \$8,200 in 2024, \$8,600 in 2025 and \$9,100 in 2026. The vertical axis is marked from \$8,000 to \$9,200.]

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

Question 2

How could the chart’s choice of axis mislead a reader?

- A. It makes a small rise look like a big one.
- B. It hides the fact that the club raised any money.
- C. It changes how much money the club actually took in each year.
- D. It proves the trivia nights grew more popular every year.

Stimulus for Question 3 — Slow Down Longmere: campaign webpage (description).

Menu: Home · Our story · The petition · Contact

Banner photograph: [the crossing outside Longmere Primary at the end of the school day]

Heading: “Still waiting for our school-zone signs”

“The signs still have not come on Ferrars Street.”

Progress line: “1,043 signatures so far”

[Button] Add your name

Footer: “Last updated 12 March 2027 · Slow Down Longmere, a volunteer community group”

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

Question 3

A visitor lands on the page. What job does **[Button] Add your name** do?

- A. It shows how many signatures the petition has collected.
- B. It shows when the page last changed.
- C. It lists the campaign’s sections so a visitor can jump around.
- D. It gives the visitor the exact next step — a button carries a command, not information.

Question 4

A tri-fold brochure is one sheet folded twice, with six panels. What job does the front panel do?

- A. It carries the contact details, the ways to give and the fine print.
- B. It greets the person who has opened up, often with a quote from a real person.
- C. It stops a passer-by with the name, one image and a short line built to make the reader open up.
- D. It shows the date the brochure was last updated, so the reader knows the campaign is alive.

Stimulus for Questions 5 and 17 — The Copper Kettle Café: window poster (description).

[A3 poster in the café’s window. Deep red with cream lettering; across the top, a photograph of a bowl of soup steaming on the counter, a fresh roll beside it; the copper-kettle logo in one corner. Big lettering in the middle: “SOUP FRIDAYS”. The text below reads:]

SOUP FRIDAYS — from 6 November
Home-made soup and a fresh roll — \$12
Every Friday, twelve to two
No bookings — walk in

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

Question 5

Which sentence states the central message of the poster?

- A. Every Friday, the café offers a cheap hot lunch made in its own kitchen — no booking, just walk in.
- B. The café serves soup.
- C. The poster was made to be read from the footpath.
- D. 6 November is the first Soup Friday.

Stimulus for Question 6 — Peakside Fitness: two texts.

Text 1 — the membership agreement, clause 6:

“6. Cancellation. A member may cancel at any time by completing the cancellation form at the front desk. Email cancellations are not accepted.”

Text 2 — a new social post from the gym:

“New at Peakside — manage it all in the app! Join, pause or cancel your membership in two taps, any time.”

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

Question 6

Text 2 clashes with Text 1. What kind of clash is it?

- A. A tone clash — the post uses an exclamation mark and the agreement does not.
- B. A promise clash — the post promises a way to cancel that the agreement does not offer.
- C. A look clash — the post's colours fight the club's logo.
- D. A behaviour clash — the post describes staff behaving rudely at the front desk.

Stimulus for Question 7 — The Morning Spoon: counter card.

“Lunch at the Spoon — \$14 mains, weekdays 11.30 to 2.30.
May be the best lunch in town.
Book by 10.00 am — tables fill fast.”

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

Question 7

What work do the words “May be” do on this card?

- A. They make the claim stronger — the card commits to the lunch being the best in town.
- B. They give the reader a checkable number.
- C. They quote a customer's words.
- D. They soften the boast so it is hard to prove wrong — the card never says the lunch is the best.

Stimulus for Question 8 — Fresh Fields Produce: promotional email (extract).

Subject: This week at Fresh Fields
From: Delia
Next week's vegie boxes are open. Order by Tuesday and collect at the farm gate on Thursday, 3.00 to 7.00 pm. [...]
Unsubscribe

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

Question 8

The “Subject:” line and the “Unsubscribe” line both belong to the shape of one kind of text. What do they tell a reader?

- A. Who paid for the message to be written.
- B. Who the message is aimed at.
- C. When the message was written.
- D. What platform the message appeared on — an email.

Stimulus for Question 9 — Trailhead Gear Hire: flyer for the Weekend Camp Kit (extract).

Big print: “**The whole camp for \$45 a weekend!**”
Fine print: “*Standard hire terms apply: a \$50 deposit per item, refunded within 10 business days of return if the items come back clean and undamaged.*”

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

Question 9

What does the fine print add to the deal the big print paints?

- A. The customer needs far more money at the counter than \$45 — a refundable deposit on each item, on top of the hire price.
- B. The customer cannot book the kit at the counter.
- C. The price rises on public-holiday weekends.
- D. The deposit is never refunded.

Stimulus for Question 10 — Elmwood Neighbourhood House: recruitment post for volunteer homework-club tutors.

“Homework club needs you.

Our free homework club runs Tuesday and Thursday afternoons at the House. We are looking for volunteer tutors — Deniz organises a short training session before you start.

The club costs local families nothing, and every child gets a snack, because the children come straight from school.

Ask at the front desk.”

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

Question 10

Which detail shows a value of fairness and inclusion?

- A. The club runs on Tuesday and Thursday afternoons.
- B. Volunteer tutors attend a training session before they start.
- C. No family pays anything, and every child gets a snack — the cost barriers are removed.
- D. The club meets at the Neighbourhood House.

Stimulus for Question 11 — Yarrow Street Grocers: Thursday-deal counter card.

“Every Thursday, 5.00 to 7.00 pm — 20 per cent off all fresh produce.”

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

Question 11

A bag of potatoes is marked \$6.50. Under the Thursday deal, what does the bag cost, correct to 2 decimal places?

- A. \$1.30
- B. \$5.20
- C. \$5.52
- D. \$6.30

Stimulus for Question 12 — Fernhill City Council: opening of a letter posted to Bell Street residents.

“Hey Bell Street! Big news — the diggers are finally rolling!! Work on the new footpath starts Monday 16 November, so watch out for the cones.

Cheers,
Renee”

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

Question 12

Why does this wording fail its setting?

- A. A letter posted to every resident is a formal text for readers of all ages — measured, complete sentences are expected, and “Hey” and “Cheers” suit a message to friends.
- B. A council letter should never announce roadworks — that is what a website is for.
- C. The exclamation marks make the letter too formal for residents.
- D. Council letters must use legal wording such as “commencing” and “vehicular”.

Stimulus for Question 13 — Quarry Hill Ceramics: draft social post for the new term classes.

“Term classes at Quarry Hill — THE BEST POTTERY TEACHING ANYWHERE, GUARANTEED!!!
You will be amazed!!!”

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

Question 13

What should the writer do with the boast before the post goes up?

- A. Keep it — confidence sells classes.
- B. Move it down to the comments, where it does less harm.
- C. Add more exclamation marks so the classes sound even better.
- D. Replace it with facts a reader can check — for example, how many potters are in a class, how long the teachers have taught, or what the term costs.

Stimulus for Question 14 — Westline Logistics: the morning huddle.

At the start of the shift, the yard team gathers for the morning huddle — a brief stand-up meeting. A worker asks the team leader: “Why do the contractors always leave the walkways blocked?”

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

Question 14

Why is the worker’s question a loaded question?

- A. It is a closed question — one word can answer it.
- B. It probes for evidence, and probing for evidence is rude in a huddle.
- C. It builds in blame — “always” attacks the contractors before anyone has answered, and no honest reply accepts the attack.
- D. It goes off-topic — the walkways are not huddle business.

Stimulus for Question 15 — Brightwire Electrical: four versions of a notice line.

Josh is a first-year apprentice at Brightwire Electrical. Tessa types a notice for the workshop wall about his toolbox, four different ways. The four versions are the options below.

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

Question 15

Which version uses the apostrophe correctly?

- A. “The apprentices toolbox was left in the rain.”
- B. “The apprentice’s toolbox was left in the rain.”
- C. “The apprentices’ toolbox’s was left in the rain.”
- D. “The apprentice toolbox’s was left in the rain.”

End of Section A

Section B — Short-answer questions

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

Stimulus for Question 16 — Northvale Community House: social post.

[An image of long tables set out in the hall, with bowls of fruit and trays of eggs.]

“Free community breakfast at Northvale — every Wednesday from 11 November, 7.30 to 9.00 am.

A hot cooked breakfast. No booking and no cost.

Everyone is welcome — come on your own or bring the family.”

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

Question 16 (2 marks)

a. State the purpose of the post.

1 mark

b. Quote one word or phrase that shows the post advocates — asks the reader to do something — rather than only informs.

1 mark

Re-read the stimulus for Question 5 — the Copper Kettle Café window poster.

Question 17 (3 marks)

a. Identify one visual cue in the poster.

1 mark

b. Explain how that cue works on a person walking past the window. Use this frame: “The _____ (cue) _____, so a person walking past _____. This supports the poster’s purpose of _____.”

2 marks

Stimulus for Question 18 — Fernhill Coaches: social post.

[An image of a coach parked at the entrance to a country market, with shoppers carrying bags.]

“Kestrel Junction Markets day trip — Saturday 5 December.

\$39 return. The coach leaves the Fernhill depot at 8.15 am and is back by 4.00 pm.

Our drivers have taken locals to these markets for eleven years.

Last trip sold out in four days — book early at the depot office.”

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

Question 18 (2 marks)

a. State one meaning the post implies but does not state.

1 mark

b. Quote the words that carry that meaning, and explain how they suggest it.

1 mark

Stimulus for Question 19 — Harbourview Aquatic Centre: social post.

[An image of the warm pool taken from the glass wall — a class lined up along the pool edge, noodles in hand.]

“Aqua aerobics at Harbourview — the most popular aqua classes in town!

Regular morning classes in the warm pool. No experience needed.

Gold-coin donation per session.”

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

Question 19 (3 marks)

a. State whether a reader can check the claim “the most popular aqua classes in town” from this post. 1 mark

b. Give two reasons from the post that support your answer. 2 marks

Stimulus for Question 20 — Banksia Ridge Aged Care: the morning staff meeting (transcript).

A transcript shows speech in writing; delivery cues appear in square brackets.

RITA (ACTIVITIES COORDINATOR): Some lovely news for a change — from Monday, family visiting hours run until seven in the evening. [leaning in the doorway, reading from her clipboard, not looking up]

RITA: Every family has been asking for longer visits, and here it is. [voice stays flat; she checks the clock on the wall while she talks]

TONY (CARE WORKER): Do the weekend hours change too?

RITA: Mm. Should do. [already turning toward the door, eyes back on the clipboard]

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

Rita is announcing the change to the whole staff at the morning meeting.

Question 20 (4 marks)

a. State what Rita’s words say, what her delivery shows, and what the staff are likely to believe. 2 marks

b. Suggest one specific change to Rita’s delivery, tie it to an element of oral communication, and justify it against the purpose of the announcement. 2 marks

Topic 3 Test — Answers

The multiple-choice key is given first. Short-answer entries give the must-includes — the content your answer has to contain. Full models for every question, and the reasoning for every multiple-choice option, are in the Fully-worked solutions.

Section A key. 1 B · 2 A · 3 D · 4 C · 5 A · 6 B · 7 D · 8 D · 9 A · 10 C · 11 B · 12 A · 13 D · 14 C · 15 B

Q16. State (1) + quote (1). **a.** The purpose is to invite and encourage local people to come to the House’s free Wednesday breakfast. **b.** Words that ask the reader to do something — for example, “come on your own or bring the family” or “Everyone is welcome”. See the fully-worked solutions for the model.

Q17. Identify (1) + explain (2). **a.** One visual cue — for example, the photograph of the steaming soup and the fresh roll. **b.** The cue’s effect on a person walking past, linked to the poster’s purpose — the walker takes the offer in at once and is pulled in to buy the Friday lunch. See the fully-worked solutions for the model.

Q18. State (1) + quote and explain (1). **a.** One implied meaning — the trip will sell out, so book now rather than wait. **b.** “Last trip sold out in four days” — what happened to the last trip suggests this one will fill just as fast. Also creditable: “eleven years” implies experienced, reliable drivers. See the fully-worked solutions for the model.

Q19. State (1) + give (2). **a.** No — the claim cannot be checked from the post. **b.** Two reasons — no figure, count or source is given, and “most popular” is never defined; the only voice behind the claim is the centre’s own. See the fully-worked solutions for the model.

Q20. State (2) + suggest and justify (2). **a.** Words = good news, longer visiting hours from Monday; delivery = flat, rushed, uninterested; when the two clash the delivery wins, so the staff are likely to doubt the news. **b.** One specific change tied to an element — put the clipboard down, look at the staff, pause after the news — justified: eye contact and a pause say the news matters, so the staff will believe it and pass it on to families. See the fully-worked solutions for the models.

Topic 3 Test — Fully-worked solutions

Command terms in this test: **choose** — pick the correct response; **state** — give briefly, without elaboration; **identify** — name or point at directly; **explain** — make clear how or why; **quote** — copy the exact words from the text in quotation marks; **give** — put forward, with support from the text; **suggest** — put forward an idea that fits the situation; **justify** — give the reason an idea fits, against the purpose.

Section A — multiple choice. Every explanation gives the reason the key is right and the reason each distractor fails.

Q1. B. Line 2 uses direct address — “you are not alone”, “you could be riding to work” — and pictures what the reader gains; Line 1 only informs. Advocacy language speaks to the reader and shows the gain, and that is what makes Line 2 advocate (Section 6A). *Why the others fail:* **A** — length persuades nobody on its own; a long sentence with no “you” and no gain still only informs. **C** — both lines name Tuesday, so the day separates nothing. **D** — Line 1 does not open with a question; Line 2 does, and the question pulls the reader in.

Q2. A. The axis starts at \$8,000, not zero, so the real rise — about \$900 over two years, or roughly 11 per cent — looks dramatic: the 2026 bar looks many times the 2024 bar (Section 6B). *Why the others fail:* **B** — the bars and the figures still show the money raised; nothing is hidden. **C** — an axis changes how amounts look, never the amounts themselves. **D** — rising takings do not prove the nights grew more popular (prices could have risen), and an axis proves nothing either way.

Q3. D. The button turns reading into doing: it gives the visitor the exact next step — add a name to the petition. A button carries a command, not information (Section 6C). *Why the others fail:* **A** — the progress line, “1,043 signatures so far”, shows the count. **B** — the footer shows when the page last changed. **C** — the menu lists the campaign’s sections.

Q4. C. The front panel’s job is to stop a passer-by: the name, one image and a hook — a short line built to make the reader open up (Section 6C). *Why the others fail:* **A** — the contact details, the ways to give and the fine print live on the back panel. **B** — the inside flap greets the reader who has opened up, often with a quote. **D** — a last-updated date is a webpage footer device, not a brochure panel’s job.

Q5. A. The central message is the one big idea every part of the poster supports: a cheap, home-made Friday lunch you can walk in for. “Home-made” carries the café’s made-here promise, and the price, the day, the hours and “no bookings” all serve that one idea (Section 6D). *Why the others fail:* **B** — “The café serves soup” is the topic, not the message, the same way “Sausage rolls” is a topic while “made here, fresh, every morning” is a message. **C** — where the poster sits is its setting, not its message. **D** — the first date is one supporting detail.

Q6. B. The agreement says cancellation happens at the front desk, on a form, and that email cancellations are not accepted; the post promises cancelling “in two taps” in the app. The post promises what the written terms do not offer — a promise clash (Section 6D). *Why the others fail:* **A** — an exclamation mark in a social post is normal for the platform; the clash is in what is promised, not in how either text sounds. **C** — no colours or logos are described in either text. **D** — neither text describes how anyone behaves.

Q7. D. “May be” is a weasel word: it softens the boast so the card never claims the lunch IS the best in town. The maker is not held to the strong version, so there is nothing to prove wrong (Section 7A). *Why the others fail:* **A** — “may” weakens the claim; the strong version would be “the best lunch in town, full stop”. **B** — the checkable number is “\$14 mains”. **C** — no customer’s words are quoted anywhere on the card.

Q8. D. A “Subject:” line and an “Unsubscribe” line are the shape of an email — shape features tell a reader what platform a text appeared on (Section 7A). *Why the others fail:* **A** — who paid would show in marks like “Sponsored” or “#ad”. **B** — who a text is aimed at shows in reader-directed words in the body, not in these two pieces of furniture. **C** — when a text was written would show in a date line.

Q9. A. The fine print means the customer must find a \$50 deposit on every item at collection, on top of the \$45 hire — far more money on the day than the big print suggests. The deposit is refundable, but only within 10 business days of return, and only if the items come back clean and undamaged (Section 7B). *Why the others fail:* **B** — the fine print says nothing about how the kit is booked. **C** — nothing mentions public holidays. **D** — the fine print says the opposite: the deposit is refunded.

Q10. C. Free for every family and a snack for every child remove the cost barriers — fairness and inclusion shown in facts, not slogans (Section 7B). *Why the others fail:* **A** — the days are scheduling facts. **B** — the training session supports the volunteers and values doing the job well; it is not a fairness detail. **D** — the venue is a location fact.

Q11. B. 20 per cent of \$6.50 is \$1.30, and \$6.50 take away \$1.30 is \$5.20, correct to 2 decimal places (Sections 7D and D3 rounding). *Why the others fail:* **A** — \$1.30 is the discount, not the price. **C** — \$5.52 transposes the digits. **D** — \$6.30 takes off 20 cents, not 20 per cent.

Q12. A. A letter posted to every Bell Street resident is a formal text for readers of all ages — the council’s public voice. Measured, complete sentences are expected; “Hey Bell Street!”, “the diggers are finally rolling!!” and “Cheers” belong in a message to friends (Section 7C). *Why the others fail:* **B** — announcing the works is exactly what such a letter is for; residents need the notice. **C** — the letter is too casual, not too formal; the exclamation marks add to the casualness. **D** — formal is not the same as legal; a formal council letter still uses plain words in measured sentences, and nothing requires wording like “commencing”.

Q13. D. Every claim must be true and checkable: “THE BEST POTTERY TEACHING ANYWHERE, GUARANTEED” cannot be shown, so it must not be written. Facts a reader can check — class size, the teachers’ years, the term price — do the persuading instead (Section 7D). *Why the others fail:* **A** — confidence the writer cannot stand behind is a claim the writer must not make. **B** — an uncheckable boast fails wherever it sits. **C** — more exclamation marks add volume, not truth.

Q14. C. A loaded question has blame built into it: “always” attacks the contractors before anyone has answered, and no honest reply accepts the attack without sounding like an excuse — the same trap as “Why are your plans always so messy?” (Section 3C). *Why the others fail:* **A** — a “why” question is open; it invites an explanation, not one word. **B** — probing questions are a fair and useful meeting tool; the problem here is the built-in blame, not the search for evidence. **D** — keeping the walkways clear is core yard-safety business — exactly what a huddle is for.

Q15. B. One apprentice owns one toolbox: the apostrophe before the s shows belonging — “the apprentice’s toolbox” (Section 3D). *Why the others fail:* **A** — no apostrophe at all; “apprentices” reads as a plain plural. **C** — two apostrophes in one sentence; “toolbox’s” marks nothing. **D** — the apostrophe sits on the wrong word; the toolbox does not own the apprentice.

Section B — short answer. Every model carries its word count; marker’s notes and common errors follow each model.

Q16. Command terms: *state* = give briefly, without elaboration; *quote* = copy the exact words from the text.

a. The purpose of the post is to invite local people to come to the free Wednesday breakfast at Northvale Community House.

b. “Come on your own or bring the family” — these words ask the reader to do something, so the post does more than inform: it advocates. “Everyone is welcome” invites the reader in the same way.

(Model response: 59 words)

Marker’s note: Part a needs a purpose verb that fits advocacy — invite, encourage, promote. Part b needs exact quoted words and the reason they are an ask, not a fact.

Common errors: Naming the day and time as the purpose; quoting facts such as “no cost” or “7.30 to 9.00 am” instead of the words that ask the reader to come.

Q17. Command terms: *identify* = name or point at directly; *explain* = make clear how or why.

a. The photograph of the steaming bowl of soup and the fresh roll, on the counter.

b. The photograph shows the real food, hot and ready, so a person walking past sees the whole offer in one second and feels hungry without reading a word. This supports the poster’s purpose of bringing passers-by in for the Friday lunch.

(Model response: 58 words)

Marker’s note: Part b needs both halves — the effect on the walker and the link to the poster’s purpose. Naming the cue alone earns part a only.

Common errors: Describing the cue with no effect; naming a line of text as a visual cue; a purpose that is not the poster’s, such as “to look nice”.

Other fully creditable answers. The big red-and-cream “SOUP FRIDAYS” lettering — readable from the footpath, it stops the walker and carries the offer; the copper-kettle logo — the walker knows at once which café is asking.

Q18. Command terms: *state* = give briefly; *quote* = copy the exact words from the text; *explain* = make clear how or why.

a. The post implies the trip will sell out — readers should book now rather than wait.

b. “Last trip sold out in four days” — the post never says this trip will sell out, but the fact about the last one suggests demand runs high and seats go quickly. That is why “book early” matters.

(Model response: 56 words)

Marker’s note: Part a needs a meaning the page does not print; part b needs the exact quote plus the step from the quote to the meaning.

Common errors: Restating printed facts as “implied”; quoting words without explaining the suggestion.

Other fully creditable answers. “Our drivers have taken locals to these markets for eleven years” — implies experienced drivers and a trip that runs smoothly.

Q19. *Command terms: state = give briefly; give = put forward, with support from the text.*

a. No — a reader cannot check the claim from this post.

b. First, the post gives no figure, count or source: it never says who measured the popularity, or how, so there is nothing a reader could look up. Second, the only voice behind the claim is the centre's own. A claim nobody outside the maker can check is a promise about facts, not a fact.

(Model response: 67 words)

Marker's note: Two marks in part b need two separate reasons drawn from the post. "It is an exaggeration" with no support from the text earns nothing.

Common errors: Confusing the uncheckable boast with the checkable facts on the post, such as the classes and the donation; answering whether the claim is true rather than whether a reader can check it.

Other fully creditable answers. "Most popular" is never defined — biggest classes, most bookings, most likes? — and no count, date or survey is offered.

Q20. *Command terms: state = give briefly; suggest = put forward an idea that fits the situation; justify = give the reason an idea fits, against the purpose.*

a. Rita's words say good news: from Monday, family visiting hours run until seven in the evening. Her delivery shows the opposite — she does not look up from the clipboard, her voice stays flat, and she watches the clock and the door, like a person who would rather be somewhere else. When words and delivery clash, listeners believe the delivery. The staff are likely to doubt the news: they may think the change is not settled, or that Rita does not stand behind it.

b. Rita should put the clipboard down, look at the staff, and pause after "until seven in the evening" before she goes on. Eye contact and a pause are elements of oral communication that tell the room this news matters. The purpose of the announcement is to give the staff good news they will believe and pass on to families, and a delivery that matches the words makes that happen.

(Model response: 155 words)

Marker's note: Part a needs all three moves — what the words say, what the delivery shows, and what the staff believe when the two clash (the delivery wins): 1 mark for the clash, 1 for the belief. Part b needs one specific change tied to a named element — eye contact, pause, tone, pace or volume — plus the justification against the purpose.

Common errors: Judging Rita's manners instead of her delivery; "be more confident" or "sound happier", which name no element; changing the words instead of the delivery; no purpose link.