

Vocational Major Literacy Units 3 & 4

Chapter 9 — Speaking to advise or to advocate: delivery, attribution and reflection

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Chapter 9 Speaking to advise or to advocate: delivery, attribution and reflection — 9A Delivery: body language, eye-contact, gestures, pace and intonation

Theory

This chapter puts you on your feet. The oral presentation at the end of Unit 4 asks you to speak your learning to an audience — either to **advise** (help listeners understand or do something) or to **advocate** (speak in support of something and ask the audience to act). The presentation can carry a vocational focus or a personal one, and it can be delivered live, as a video, or as a podcast. Whatever the topic and the format, the audience meets your message through your **delivery** — how a spoken message arrives: what the voice and body do while the words come out.

Chapter 3 of this book taught the elements of oral communication and how to analyse somebody else's delivery. This section turns that around and puts you on the speaker's side: planning and using your own delivery when you advise or advocate. The study design states this section's skill in one line. In this book's words, by the end of Unit 4 you should be able to use pace, intonation, gestures, eye-contact and body language appropriately (Unit 4, Area of Study 2 key skills).

The word that carries the weight is **appropriately**. There is no gesture, pace or volume that is always right. A delivery choice is right when it fits three things:

- the **audience** — who is listening, what they already know, and how they are feeling;
- the **purpose** — advising means the listener must follow you and trust you; advocating means the listener must feel the ask and be moved to act;
- the **setting and channel** — the room you are in, and whether you are live, on camera, or voice-only.

The elements you already have — and their new job

The study design lists what you draw on — in this book's words, a key knowledge point covers the elements that make up oral communication: eye contact, tone, body language and intonation (Unit 4, Area of Study 2 key knowledge).

You have met every one of these: eye contact, tone, body language (posture, gestures, facial expression), **intonation** — the rise and fall of the voice across a sentence — plus pace, volume and pause. This section does not re-teach them. Their new job is production, not analysis:

- When you **advise**, delivery does the explaining. A gesture shows shape, order and size; a slower pace gives the listener time to take one step before the next one arrives.
- When you **advocate**, delivery does the persuading. Eye contact turns a crowd into individuals; a slow pace and a falling intonation make the ask the most important sentence in the room.

One reminder about how this book shows speech. A printed book cannot carry sound, so every spoken text here appears as a **transcript** — the written record of what was said — with **delivery cues** in square brackets. The words are what the person said; the cue is what the voice and body did at that moment. In this section you will also write cues into your own speaker notes — the same device, used from the speaker's side.

Gestures that carry meaning

A **gesture** is a movement of the hands, arms or head that carries a meaning. In an advising or advocating talk, planned gestures do three jobs:

- **Show.** Size, shape, order, direction. Holding the old vest and the new vest side by side explains the rule without a sentence.
- **Count.** Fingers tick off a list — “three things to check” — and the audience stores the number with the items.
- **Signal.** A flat palm held up says *stop* without a raised voice; two open hands say *this is on offer*.

Three rules keep gestures working:

1. **The gesture must match the word it rides.** A counting gesture on “one evening a month” helps the listener believe the number. A counting gesture at a random moment teaches the listener not to trust your hands.
2. **Size the gesture to the room.** Five people around a desk can see a wrist turn. A hall audience ten metres away can see an arm. Bigger room means bigger, slower gestures, held at chest height or higher so tables and rows of seats do not swallow them.
3. **Keep the hands free and the movements chosen.** Fidgeting — the clicking pen, the twisting hair, the jingling keys — is a gesture with no meaning, and it broadcasts “I am uncomfortable” on top of your message.

Watch out — busy hands, lost message. The cure for fidgeting is not “never move”. It is giving your hands one planned job at each key moment, and letting them rest in between.

Writing delivery cues into your own notes

When you prepare a talk, you write your words first — a script or speaker notes — and then you add delivery cues in brackets at the moments that matter. A marked-up line looks like this:

“From today: vest on, zipped, every time you step into the yard.” [slow down; each word separate; hold the pause after]

Cue the key moments: the opening, the ask or key fact, and the close. A handful of cues on a two-minute talk is a plan. A cue on every line is a trap.

Watch out — over-cueing. A script marked [smile] [pause] [nod] on every line produces a mechanical delivery: the speaker performs the brackets instead of the message, the movements arrive out of time with the words, and the audience watches acting instead of listening to a person. Cue only where delivery must do a job the words cannot do alone.

Strategy — the three-moment plan. Before you mark anything, circle three moments in your notes: your first sentence (the hook), the sentence that must be remembered (the key fact or the ask), and your last sentence (what happens next). Give each moment one cue, from a different element. Deliver everything else normally — natural needs no brackets.

Highlighting with pace, pause and intonation

A listener cannot underline or re-read a spoken sentence. They get one pass, so the important sentence has to *sound* important:

- **Slow down before** the key sentence. The change of pace is the signal that says “this matters”.
- **Pause before it** — a beat of silence makes a pocket that the sentence drops into — **and pause after it**, so the sentence has room to land.
- **Drop the intonation** at the end of the ask. A falling voice sounds settled and sure. A rising voice sounds like a question, and an ask delivered like a question invites the answer “no”.
- **Keep the highlighted sentence short.** “One evening. One name.” lands. A forty-word sentence delivered slowly just sounds like the speaker ran out of breath.

Watch out — everything loud is nothing loud. If the whole talk is slow, heavy and paused, no moment stands out. Highlighting works by contrast: the key sentence sounds different from everything around it.

Reading the room and adjusting as you go

A live audience talks back without words. Puzzled faces, dropped heads, a whispered question, phones appearing — each is a signal, and a planned delivery can absorb it:

What you notice	What it usually means	What you can do — on the spot, with delivery
Frowns after a step	they have lost the thread	slow down; show the step again while you say it; check with one question: “which button — can anybody see it?”
Eyes sliding away, bodies shifting	the pace is wrong, or the energy has dropped	change pace — speed up, or stop and drop one planned point to buy

What you notice	What it usually means	What you can do — on the spot, with delivery
Nods, leaning in, eye contact held	they are with you	time change nothing; move to the ask while the room is warm

Nerves are normal, and they peak at the edges — the moment you stand up, and the first two sentences. Tactics for the moment itself: feet flat on the floor, shoulder-width apart; one slow breath before the first word; notes held at chest height, never covering the face; find one friendly face and give the first sentence to that person. Nerves do not have to disappear. Steadied by one breath and one planned first sentence, a little nervous energy arrives in the room as enthusiasm.

The channel changes the delivery

The Unit 4 assessment table offers this task option for the presentation — a video, a podcast or an oral presentation (Unit 4, Outcome 2).

The same advice talk changes as it moves between those three channels:

Channel	What the audience gets	What delivery must do
Live (face to face)	the whole room: you, the screen, the object in your hands	size gestures and voice to the room; move eye contact around; read faces and adjust as you go
Video (camera)	a framed rectangle of you	the lens is the audience — look at it, not at your own face on the screen; keep gestures smaller and inside the frame; the microphone still hears every change of pace
Podcast (voice only)	your voice and nothing else	every gesture becomes words (“the blue button, top right”); pace, pause and intonation carry the whole structure; the microphone picks up a smile — and a rush

When you plan delivery, name the channel first. A cue that works in a room can be invisible on camera, and a cue that works on camera can be silence in a podcast.

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 cue or transcript line as evidence
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
Justify	Give reasons a choice fits — the audience, the purpose, the setting
Plan	Decide the delivery choices before the talk — moments, cues, reasons
Write / rewrite	Produce the words or the cues yourself

Worked examples

Example 1 — scaffolded

Task. Westline Logistics runs a toolbox talk — a short safety briefing — for the yard crew every Monday morning. Read the transcript extract, then answer the two parts.

Stimulus — Westline Logistics: toolbox talk transcript (extract).

The supervisor gives the Monday-morning talk to the yard crew in the meal room. A transcript shows speech in writing; delivery cues appear in square brackets. The words are what the person said; the cues are what the voice and body did.

[stands at the front of the meal room with no table between the supervisor and the crew; eye contact moves around the room]

“Morning all. Two minutes, then you are back out there. The new vests landed on Friday.”

[holds up a faded orange vest in one hand and a new vest in the other]

“Look at this one. Two winters of sun, and the reflective tape has gone grey. At six on a winter morning, grey tape does not catch the light. A forklift driver sees a shape — not a person.”

[slows right down; each word separate]

“From today: vest on, zipped, every time you step into the yard. No exceptions — not for one pallet, not for two minutes.”

[pause; a longer look at the three newest crew members, then back around the room]

“Hand your old vest in at the goods-in bay today, and pick up the new one. That is the lot — questions before you head out?”

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

a. Identify two delivery choices the supervisor makes. Quote the cue each time. (2 marks)

b. Explain the effect of each choice on the crew. (2 marks)

Working

Comment

Command terms: *identify* = find and name, with the evidence; *explain* = give reasons — the effect on the listener. Two parts, 4 marks.

Cue list: no table between · eye contact moving around the room · two vests held up side by side · slows right down · each word separate · pause · longer look at the newest crew members.

Choice one: the supervisor holds up the faded vest in one hand and the new vest in the other, at the comparison.

Effect one: the crew sees the grey tape instead of only hearing about it, so the rule arrives as evidence they can check, not an order to swallow.

Choice two: the supervisor slows right down, each word separate, for the rule sentence — then pauses.

Effect two: the change of pace marks that sentence as the one to remember, and the pause gives it room to land before the practical detail.

Check: two choices, each with the cue quoted; two effects, each landing on the crew; two different elements.

Step 1. Read the task first. Part a collects evidence; part b does the thinking with it.

Step 2. Make a delivery-only pass over the transcript and list every cue — the three-pass strategy from Chapter 3. Note form is fine at this stage.

Step 3. Pick the two cues that work hardest. Name the element — here, a gesture — and quote or describe the cue exactly.

Step 4. Finish the frame for each choice: this makes the listener _____. The effect must land on the crew, not on the supervisor.

Step 5. Take the second cue from a different element: a gesture answer and a pace answer show the whole transcript, not one line of it.

Step 6. Highlighting works by contrast — say what the slow-down tells the crew to do with the sentence: store it.

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

Assembled response. a. Choice one: the supervisor uses a gesture — “[holds up a faded orange vest in one hand and a new vest in the other]” — at the exact moment of the comparison. Choice two: the supervisor uses pace — “[slows right down; each word separate]” for the rule sentence, then “[pause]” before moving on. **b.** Holding up both vests lets the crew see the grey tape instead of only hearing about it, so the rule arrives as evidence they can check for themselves, not an order to swallow. The slow-down marks the rule as the one sentence to remember, because it sounds different from everything around it, and the pause gives it room to land before the talk moves on to collecting the new vests.

(Model response: 123 words)

Example 2 — scaffolded

Task. Hugo is in his final year of the building and construction course at Rivergum Institute, and he has finished his 120-hour work placement. The institute has asked him to give ninety seconds of advice to students who are about to start their own placements. His speaker notes are below — with no delivery cues yet.

Stimulus — Rivergum Institute: Hugo’s speaker notes (extract).

1. “Two weeks into my placement, I learnt the hard part is not the work. It is the first Monday morning.”
2. “So here is my advice: on day one, arrive ten minutes early, and stay where your supervisor can see you.”
3. “If you are not sure about a tool, ask. On a site, a question is safer than a guess.”
4. “By week three I stopped feeling like a visitor. Give yourself that long.”

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

a. Write one delivery cue, in brackets, into the notes at line 2 and line 3 — one cue per line, from a different element each time. (2 marks)

b. Explain how each cue helps this audience. (2 marks)

Working

Comment

Command terms: *write* = produce the cue yourself; *explain* = give reasons tied to the audience. Two parts, 4 marks.

Line 2 carries the advice itself — arrive early, stay visible. Line 3 carries the safety rule — ask.

Cue for line 2: [count off on fingers — one finger for arriving early, a second for staying visible]

Cue for line 3: [pause before “a question is safer than a guess”; then slower, lower, steady]

Reason one: the finger count turns advice into a checklist the students can see and repeat later — on a real site, without the speaker.

Reason two: the slow-down and the drop mark the safety rule as the most serious sentence in the talk — a falling, steady voice sounds settled, not optional.

Check: two cues, in brackets, from different elements, at the two moments that matter; two reasons, each tied to the audience.

Step 1. Name the audience first: students about to start a placement — nervous, and listening to someone who has just been through it.

Step 2. Find the two sentences that must be remembered. Those are the moments where a cue earns its place.

Step 3. Match the gesture to the word it rides: two pieces of advice, two fingers. The audience stores the number with the items.

Step 4. Take the second cue from a different element — pace and intonation, not gesture. The pause makes the pocket of silence that the safety rule drops into.

Step 5. Each explanation lands on the audience: nervous students who will need the advice later, on their own.

Step 6. The ask is the point of the talk. Highlighting by contrast — one sentence slower and lower than the rest — is how a speaker says “store this one”.

Step 7. Check against the parts and the marks.

Assembled response. a. Line 2: “So here is my advice: on day one, arrive ten minutes early [count off on fingers — one finger for arriving early, a second for staying visible], and stay where your supervisor can see you.” Line 3: “If you are not sure about a tool, ask. [pause; then slower, lower, steady] On a site, a question is safer than a guess.” **b.** The finger count helps because it turns the advice into a checklist the students can see: two movements they can picture on their own first morning, when the speaker is not there to repeat it. The pause-and-slow-down helps because it marks the safety rule as the most serious sentence of the talk — a falling, steady voice sounds settled and sure, which is exactly how a nervous student needs to hear it before they stand beside real machinery.

(Model response: 141 words)

Example 3 — unscaffolded

Task. Simone, the librarian at Bellwater Public Library, gives the same ninety-second advice talk twice: once live in the library’s meeting room for a morning visitors’ group, and once as a recorded podcast episode for members who cannot attend. The talk advises members how to book one of the library’s two study rooms. Simone’s live delivery works: she stands beside the front desk while she talks, points to the desk when she says “book at the front desk”, holds up two fingers at “up to two hours a day”, looks up after every step to check faces, and slows down through the opening days — Tuesday to Saturday. Her podcast script is her live notes, copied word for word.

Explain two changes Simone must make to her delivery for the podcast version, and why each change suits the channel. Aim for about 150–200 words.

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

Model response.

Change one — gestures must become words. In the room, Simone points at the front desk and holds up two fingers; a podcast listener cannot see the desk or her hand, so every showing movement has to be spoken: “book at the front desk, any time the library is open — Tuesday to Saturday”, and “up to two hours a day for one person”, each followed by a beat of silence. The gesture’s job — showing where to go and how much — passes to precise, picture-able words and to the pace around them.

Change two — checking faces must become the voice itself. Live, Simone looks up after every step and reads the room: a puzzled face slows her down. A recording cannot be read, so the checking has to be built into the voice in advance — slower through the opening days, a clear pause between the two booking ways, front desk and phone, and a warm, direct tone that speaks to one listener at a kitchen table instead of to a room.

Both changes suit the channel for the same reason: a podcast takes away sight, so the voice must carry everything — the showing, the checking and the warmth.

(Model response: 196 words)

Takeaway: When the channel changes, ask what the audience has lost — sight, shared space, the chance to ask — and hand that job to the voice.

Example 4 — unscaffolded

Task. Northvale Community House runs a community forum where local people pitch ideas to the room. You have sixty seconds to pitch a new monthly event — a Saturday-morning fix-it morning, where volunteers help neighbours repair small household items such as lamps, toasters and wobbly chairs — and to make two asks: the House’s meeting room, and volunteer sign-ups.

Plan your delivery: write three delivery cues in brackets into your pitch notes — one at the opening, one at the ask, one at the close — each cue from a different element. Then justify two of your choices for this audience and setting. Aim for about 150–200 words.

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

Model response.

Opening. “Neighbours — what is the last thing that stopped working at your place, and stayed broken?” [pause after the question; warm tone; eye contact around the room]

Ask. “One Saturday morning a month, in the meeting room here: bring the lamp, bring the toaster, bring the wobbly chair. Our volunteers will fix what can be fixed — free.” [count off on fingers: one Saturday · a month · the meeting room · free; steady pace through the list]

Close. “The room, we ask from the House. The volunteers, we ask from you. The sign-up sheet is by the door.” [hold up the sign-up sheet; voice settles — slower, softer, falling at the end]

Justification one. The finger count suits this ask because a forum audience at the end of the evening is tired: four facts seen as well as heard are four facts remembered, and counting on fingers keeps the pitch conversational instead of salesy.

Justification two. The slower, softer close suits this audience because the second ask is personal — their Saturday mornings. A falling, quieter voice lands as an invitation between neighbours; a louder, brighter finish would sound like a sales pitch and set the room’s guard up.

(Model response: 194 words)

Takeaway: Plan cues at three moments — opening, ask, close — and let each cue do a different job from a different element: draw them in, make the facts stick, land the ask.

Practice questions

Scaffolded

Question 1 (2 marks)

Stimulus — The Copper Kettle Café: staff-briefing transcript (extract).

Petra, the manager, briefs the staff before opening on the first morning of the reusable-cup scheme. A transcript shows speech in writing; delivery cues appear in square brackets.

[stands where every staff member can see her; holds up a reusable cup]

“From Monday, the cup scheme is live. Ten dollars deposit — cash or card — and the cup comes back any day for a refund or a swap.”

[slows down; eye contact moves to each person in turn]

“If a customer loses the cup, there is no refund. Say that kindly — but say it before they buy, not after.”

[holds the cup up again; plain, steady tone]

“We wash them here, in the machine you already know. That is the whole scheme. Questions?”

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

Identify two delivery choices Petra makes to highlight the no-refund rule, quoting the cue each time. You may use this frame for each choice: “Petra ____ (cue), which tells the staff ____.”

Question 2 (2 marks)

Stimulus — Muddy Boots Community Garden: compost-demo transcript (extract).

Marg runs the compost demo for the circle at a working bee. A transcript shows speech in writing; delivery cues appear in square brackets.

[holds up a handful of grass clippings in her left hand and a handful of dry leaves in her right]

“Green in this hand. Brown in that one. The Soil Hotel only takes both — layered like a lasagne.”

[turns each handful so the whole circle can see; brings the hands together, then opens them wide]

“Green on its own goes slimy. Brown on its own does nothing. Together —” [pause; hands open wide] “— the heap heats up and starts to work.”

[holds a flat palm towards the never-list board — a clear stop signal]

“And the never-list has not changed. If it is on the board, it stays out of the bay.”

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 gesture Marg uses in the demo. Quote the cue.

1 mark

b. Explain how that gesture helps the words do their work. You may use this frame: “The gesture shows ____, so the circle ____.”

1 mark

Question 3 (3 marks)

Stimulus — Eastvale Community House: volunteer-appeal transcript (extract).

The house coordinator appeals for volunteers for the new youth night at a community meeting. A transcript shows speech in writing; delivery cues appear in square brackets.

[even pace; conversational tone; smiling]

“Our youth night opens on Thursday the twelfth of November, for young people aged twelve to seventeen. Two adults a night — that is the whole roster. There is a table of food, a box of games, and somebody in the corner who notices the quiet ones.”

[slows right down; the voice drops lower and steadier; one beat of silence before the sentence]

“If you can give one Thursday evening a month, put your name on the sheet tonight. One evening. One name.”

[back to normal pace; warm tone]

“Tea is at the back. Thank you for coming.”

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 pace-or-intonation choices the coordinator makes around the ask. Quote the cues. 2 marks

b. Explain how these choices help the audience remember the ask. You may use this frame: “The choices make the ask ____, because ____.” 1 mark

Question 4 (2 marks)

Glover Street Cycles wants a short video for the hire counter: you present the shop’s thirty-second pre-ride check — the check from its hire card — straight to camera. The phone is propped on the counter. In your first take, you watched your own face on the screen the whole way through.

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

a. Explain where your eyes should go in the second take, and why. You may use this frame: “My eyes should go to ____, because ____.” 1 mark

b. Identify one body-language choice that suits filming, rather than presenting in a room. 1 mark

Question 5 (3 marks)

Halfway through Simone’s live study-room-booking talk (Example 3), she has just named the two booking ways — front desk or phone. She looks up: three people in the group are frowning, and one says, “Sorry — which days is the library open?” Simone’s notes move on to what is inside the rooms next.

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

a. Identify the signal Simone should read, and say what it tells her. 1 mark

b. Suggest two delivery adjustments Simone can make on the spot. You may use this frame: “Simone can ____, so the group ____.” 2 marks

Question 6 (2 marks)

Stimulus — Cedar Grove Garden Centre: Saturday demo notes (extract).

A staff member runs a ten-minute potting-on demo for Saturday-morning customers. One moment matters more than the rest: getting the seedling out of its old pot without tearing the roots. Her notes for that moment read:

“Show: tap the pot — slide the root ball out — roots intact. Say: if the roots tear, the plant loses a week.”

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 one delivery cue, in brackets, into the notes at this moment. 1 mark
- b. Justify your cue for this audience and setting. You may use this frame: “The cue suits a Saturday demo because the customers are ____, and the cue helps them ____.” 1 mark

Un scaffolded

Question 7 (3 marks)

Stimulus — Fresh Fields Produce: market-stall talk transcript (extract).

Delia gives her stall talk to shoppers at the Fresh Fields market stall: how to keep this week’s vegetables fresh. A transcript shows speech in writing; delivery cues appear in square brackets.

[stands beside the produce boxes, not behind them; eye contact moves across the shoppers]

“Everything on this table was in the ground yesterday. Here is how to keep it that way for a week.”

[picks up a bunch of greens and holds it at chest height]

“Leafy greens drink. Stand them in a jar of water in the fridge — like flowers.”

[sets the greens down; slows down; voice drops a little]

“Tomatoes hate the cold. Bench, not fridge — and they will taste like summer for four days.”

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 strengths of Delia’s delivery. Quote the cues. 2 marks
- b. Explain the effect of one of those strengths on the shoppers. 1 mark

Question 8 (3 marks)

Stimulus — Hartley Lakes Community House: winter appeal transcript (extract).

Fay, the committee chair, appeals for donations towards the house’s winter heating bill at a community gathering. A transcript shows speech in writing; delivery cues appear in square brackets.

[flat tone; no change of pace; eyes on the page; arms folded]

“Winter is coming, and the house’s heating bill will nearly double. The house stays open Monday to Friday, nine to three, and the Friday lunch depends on a warm hall. If the hall is cold, we cut the lunch hours.”

[the same flat tone; still reading]

“We are asking every household in town to give what they can. It matters. Truly. Thank you.”

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 features of the delivery that work against the words. 2 marks
- b. Explain the effect of this mismatch on the audience. 1 mark

Question 9 (2 marks)

An Ironbark Tool Library volunteer gives a two-minute demo at the desk on a Tuesday afternoon — how to carry and set up a ladder safely — for five people standing close around her. The next month, the library repeats the demo at a community expo in the big hall: the audience is seated, the nearest row is about ten metres away, and the hall is noisy.

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

- a. Suggest one change the volunteer should make to her gestures in the hall version. 1 mark
- b. Justify the change — why the desk version’s gestures will not work in the hall. 1 mark

Question 10 (3 marks)

Stimulus — Rivergum Institute: a student’s over-marked script.

A student volunteer talks to visiting school students about the institute’s free taster day, held on the first Friday of every month. Her script carries a cue on every line:

[smile] “Good morning!” [wave] “Welcome to Rivergum Institute.” [pause] [point at self] “I went on a taster day last year.” [big nod] “It changed how I feel about school.” [laugh] “Honestly!” [gesture left] “In the morning, you try a real class.” [gesture right] “After lunch, there is a tour.” [shrug] “Ask about fees and course times.” [two thumbs up] “Book through student services!” [smile] “Thanks for listening!”

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

- a. Identify two problems the over-cueing creates in the delivery. 2 marks
- b. Rewrite the middle of the script — from “In the morning, you try a real class.” to “Book through student services!” — with better cue use. Keep only cues that earn their place. 1 mark

Question 11 (3 marks)

You record a podcast episode advising listeners how to plan three cheap weeknight dinners. Nobody can see you, and some of your listeners will be driving while they hear it.

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

- a. State two jobs your voice must do when the audience cannot see you. 2 marks
- b. Suggest one delivery technique for each job. 1 mark

Question 12 (3 marks)

You film a two-minute video advising students how to set up a quiet study corner at home. The phone is propped on a shelf. In your first take, you stood behind a desk, half-turned towards a window, reading notes held below the camera.

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

- a. Identify two delivery problems in the first take. 2 marks
- b. Explain one change that would fix one of the problems. 1 mark

Question 13 (2 marks)

You are about to stand and give your pitch at a community forum. Your heart is racing, and your hands want to fidget with your notes.

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

- a. Suggest two in-the-moment tactics you can use as you stand to speak. 1 mark
- b. Explain how one of the tactics steadies your delivery. 1 mark

Question 14 (4 marks)

Stimulus — Coastal Family Medical Centre: front-desk transcript (extract).

A receptionist tells a long-time patient that the Wednesday morning clinic is cancelled for two weeks, and that the patient's booked appointment must be rebooked. A transcript shows speech in writing; delivery cues appear in square brackets.

[bright, rising sing-song tone; broad smile; fast pace]

“Morning! Great news — well, sort of! The Wednesday clinic is cancelled for two whole weeks, so your appointment will need rebooking — but give us a ring any time!”

The patient has driven in from out of town. Her face falls.

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 delivery choices that do not fit the message. 2 marks
- b. Explain the effect of the mismatch on the patient. 1 mark
- c. Suggest one better delivery choice for the rebooking sentence. 1 mark

Question 15 (5 marks)

Wattle Range Institute runs an information night for people thinking about the Certificate II in Horticulture. The course coordinator gives a talk; one segment advises the room how to enrol, in three steps: check the course page in the Course Guide, come and see the campus, and hand in the enrolment form with photo identification.

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

- a. Write that segment of the talk — about 80–100 words of spoken words — with at least three delivery cues marked in brackets, from different elements. The cues belong at the moments that matter, not on every line. 3 marks
- b. Explain how two of your cues suit this audience. 2 marks

Question 16 (4 marks)

Fernhill City Council holds a community forum on whether to keep the Route 15 night-service bus trial running. You speak for two minutes in support. Two minutes is not long, so two points must land: the night service gets evening and shift workers home safely, and the trial has shown that people use the service. Plan two highlighted moments in your speech.

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

- a. For moment one: state the point, then plan the delivery that lands it — name the elements and what each one does. 2 marks
- b. For moment two: the same. 2 marks

Question 17 (5 marks)

You help Ironbark Tool Library recruit desk volunteers — people to staff the desk during opening hours: Tuesday and Thursday 4.00–7.00 pm, and Saturday 9.00 am to 12.00 noon. You give the same sixty-second appeal twice:

- at a Bellwater District Council community forum — a formal evening meeting, a seated audience, a microphone, mostly strangers;
- at a staff meeting in The Copper Kettle Café — eight staff around a table, coffees in hand, and Petra the manager, who has offered to keep a sign-up card by the till.

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

- a.** Write one delivery cue in brackets for each setting — the same moment of the appeal (the ask), delivered two ways. 2 marks
- b.** Explain two ways your delivery must differ between the two settings, with reasons tied to the room and the audience. 3 marks

Question 18 (6 marks)

For your oral presentation you choose an everyday personal context: advising your friends how to plan a weekend trip on public transport. You will deliver the talk live, to your class.

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.

- a.** Write a short advice script — about 80–120 words of spoken words — marked up with at least four delivery cues in brackets, from at least three different elements. Place the cues at the moments that matter. 4 marks
- b.** Justify two of your cues for this audience and setting. 2 marks

Answers

Q1. Identify (2). Two of — ; ; each with the cue quoted and .

Q2. Identify (1) + explain (1). **a.** one of — <the two handfuls held apart: green left, brown right>; <the hands brought together, then opened wide at “Together”>; . **b.** <the gesture shows what words alone cannot — the two materials, the mix, or the stop — so the circle stores a picture with the rule>.

Q3. Identify (2) + explain (1). **a.** two of — ; ; ; <the short repeated lines “One evening. One name.” delivered slowly>. **b.** <the contrast marks the ask as the sentence to remember; the silence and the drop give it room to land before the social close>.

Q4. Explain (1) + identify (1). **a.** <the camera lens — the lens is the audience; eyes on your own face on the screen never reach the viewer at the counter>. **b.** <gestures kept smaller and inside the frame; standing square to the camera instead of moving around; holding the item up to the lens rather than sweeping at the room>.

Q5. Identify (1) + suggest (2). **a.** <the frowns and the spoken “which days...?” mean the opening-days fact has not landed — the group is lost, not bored>. **b.** any two — <slow down and repeat the days one by one, counting them on fingers>; <pause and check with the room: “which days — can anybody say them back?”>; ; .

Q6. Write (1) + justify (1). **a.** <one bracketed cue at the root moment — for example [slow right down; turn the pot so every customer can see; hold the intact root ball up at chest height for a beat]>. **b.** <the cue suits customers who are standing and watching: the key moment is visual, so the gesture does the teaching and the slow-down stops it passing in one second>.

Q7. Identify (2) + explain (1). **a.** two of — <stands beside the boxes, not behind them — no barrier; eye contact moves across the shoppers>; ; <slows down and drops the voice on the tomato line — the tip that contradicts habit>. **b.** <the effect of one strength — for example the slow-down marks the tomato correction as the sentence to remember, so shoppers change one habit this week>.

Q8. Identify (2) + explain (1). **a.** two of — ; <eyes on the page, not on the room>; <arms folded — a closed body under an open ask>; <“It matters. Truly.” delivered in the same flat tone as everything else>. **b.** <the mismatch drains the urgency: an ask that does not move the speaker does not move the room, so the appeal for donations does not land>.

Q9. Suggest (1) + justify (1). **a.** <bigger, slower gestures held higher — at chest height or above — for example the ladder’s shape drawn in the air with the whole arm>. **b.** <small wrist-level gestures vanish at ten metres and in a noisy hall; the far rows can only read movements that are large, slow and high>.

Q10. Identify (2) + rewrite (1). **a.** two of — <every line is cued, so nothing stands out — highlighting dies by contrast>; <the movements read as performed and arrive out of time with the words — mechanical delivery>; <the wave, shrug, laugh and thumbs-ups clown the facts>; <eyes go to the brackets instead of the audience — eye contact is lost>. **b.** <a rewrite that keeps at most one or two cues, placed at moments that matter — for example [count off on fingers] on the class-and-tour pair, and [slow down; look up] on the booking line>.

Q11. State (2) + suggest (1). **a.** two of — <show in words what the listener cannot see: the steps, the order, what the finished week looks like>; <keep the listener oriented — the voice alone must mark what matters and where the episode has got to>; <carry all the warmth and energy — the voice is the only face the podcast has>. **b.** <one technique per job — for example numbering the steps aloud with a pause after each number; slowing and lowering on the one money-saving rule; a smile in the opening line>.

Q12. Identify (2) + explain (1). **a.** two of — <eyes on notes below the camera — the viewer never gets a look>; <body half-turned away, shoulders closed to the lens>; . **b.** <one change with a reason — for example look into the lens for every sentence, with notes raised to chest height at the side: the lens is the audience, so eye contact with it reads as eye contact with the viewer>.

Q13. Suggest (1) + explain (1). **a.** any two — <feet flat, shoulder-width apart, weight even>; ; ; <notes held at chest height, one hand free>. **b.** <how one tactic steadies delivery — for example the slow breath drops the pace at the exact moment nerves would speed it up, so the first sentence lands at the planned speed>.

Q14. Identify (2) + explain (1) + suggest (1). **a.** two of — <bright, rising sing-song tone on a cancellation>; ; <fast pace through the sentence that needs an action — the rebooking>. **b.** <the patient feels her problem is not taken seriously; the cheer tells her the cancellation is nothing, so her real worry — when she will be seen — goes unmet>. **c.** <slow down, drop to a warm but settled tone, hold eye contact, pause after “needs rebooking”, then offer the next step: “let’s find you a time now.”>.

Q15. Write (3) + explain (2) — extended. Assessment route: a spoken segment of about 80–100 words covering the three enrolment steps; at least three bracketed cues from different elements; cues placed at moments that matter, not on every line; two explanations tied to the audience (people weighing up whether to enrol, hearing the steps once). Plan skeleton: welcome → three steps counted off → what to bring → close (the form is here; ask me tonight). See the fully-worked solutions for the model.

Q16. Plan (4). **a.** and **b.:** each moment names + <the elements and what each does — for example pace and pause before the sentence; eye contact around the room; a gesture that matches the words; falling intonation at the end; silence after>. See the fully-worked solutions for the model.

Q17. Write (2) + explain (3). **a.** <one bracketed cue per setting for the same ask — formal forum: measured pace, projected voice, slower larger gestures, eye contact across rows; café table: conversational pace, small relaxed gestures, eye contact person by person>. **b.** two differences with reasons, for example <gesture size and voice projection — the hall needs larger, slower, higher movements carried to the back wall; the table needs small movements, and anything bigger reads as performing among friends>; <pace and eye contact — the official evening gets a measured pace and looks across sections of the room; the café gets an unhurried pace and one person at a time, because the ask there is personal>. See the fully-worked solutions for the model.

Q18. Write (4) + justify (2) — extended. Assessment route: a script of about 80–120 words advising friends on a weekend trip by public transport; at least four bracketed cues drawn from at least three different elements; cues placed at moments that matter; two justifications tied to the audience (friends) and the setting (casual, live). Plan skeleton: hook → check times out and back → write the times down → what to bring → close. See the fully-worked solutions for the model.

Fully-worked solutions

Question 1

Identify (2): two delivery choices that highlight the no-refund rule, each with the cue quoted.

Choice one: Petra slows down for the no-refund sentence — the cue reads “[slows down; eye contact moves to each person in turn]”. The change of pace tells the staff that this is the rule not to miss: everything around it runs at briefing speed, so the slow sentence stands out.

Choice two: Petra moves her eye contact to each person in turn while giving the rule — so “say it before they buy, not after” arrives as a personal instruction to every staff member, not an announcement at the room.

(Model response: 89 words)

Marker’s note: The mark is in the fit: the cue quoted, plus what it signals. A cue named with nothing quoted still earns the identify mark if the moment is unmistakable.

Question 2

Identify (1): one gesture, with the cue quoted. *Explain (1):* what the gesture does that words alone cannot.

- a. The two-handed gesture: Marg “[holds up a handful of grass clippings in her left hand and a handful of dry leaves in her right]”, then “[brings the hands together, then opens them wide]”.
- b. The gesture shows the whole rule in one picture: two materials, kept apart, then combined. The circle sees the green-and-brown split without decoding the words, and the hands coming together lands the point — “Together — the heap heats up” — so the layering instruction is stored as a picture the circle can copy at their own compost bay.

(Model response: 91 words)

Other fully creditable answers: the flat palm towards the never-list board — a signal gesture that says *stop* without a raised voice; turning each handful so the whole circle can see — sizing the showing to the room.

Common errors: naming a gesture without the cue; explaining what Marg said instead of what her hands did.

Question 3

Identify (2): two pace-or-intonation choices around the ask, with the cues quoted. *Explain (1):* how the choices make the ask stick.

- a. Choice one: the coordinator slows right down and the voice drops lower and steadier for the ask — “[slows right down; the voice drops lower and steadier]”. Choice two: one beat of silence before the ask — “[one beat of silence before the sentence]” — and the ask itself lands as two short slowed lines: “One evening. One name.”
- b. The choices work by contrast: after a conversational opening at even pace, the sudden slow, low, silence-framed sentences mark the ask as the one thing to remember, and the pause lets it land before the warm social close releases the room.

(Model response: 99 words)

Other fully creditable answers: the repeated short lines counted as an intonation choice; the return to normal pace afterwards, which frames the highlighted section on both sides.

Question 4

Explain (1): where the eyes go and why. *Identify (1):* one body-language choice that suits filming.

- a. The eyes go to the camera lens. The lens is the audience: somebody watching at the hire counter reads screen-watching as shifty, missing eye contact, while a look into the lens arrives as a look straight at them.
- b. One filming-sized body-language choice: gestures kept smaller and inside the frame — for example holding the brake lever up to the lens instead of sweeping an arm along the rack — and standing square to the camera rather than moving around as if facing a room.

(Model response: 84 words)

Question 5

Identify (1): the signal and what it means. *Suggest (2):* two on-the-spot delivery adjustments.

a. The signal is the cluster of frowns plus the spoken “Sorry — which days is the library open?”: the opening-days fact has not landed. It tells Simone the group is lost, not bored — and that moving on to the room contents would build on a booking fact nobody has.

b. Adjustment one: slow down and repeat the days one at a time, counting them on fingers — Tuesday to Saturday — so the fact arrives again at half speed, with a picture to hold. Adjustment two: hand the check to the room — pause and ask “which days — can anybody say them back?” — and move on only when the faces clear.

(Model response: 108 words)

Other fully creditable answers: pointing to the information sheet on the front-door noticeboard while repeating the days; dropping the inside-the-rooms detail to buy time for the booking facts.

Question 6

Write (1): one bracketed cue at the key moment. *Justify (1):* why the cue fits this audience and setting.

a. Model cue written into the notes: “Show: tap the pot — slide the root ball out — roots intact. [slow right down; turn the pot so every customer can see; hold the intact root ball up at chest height for a beat] Say: if the roots tear, the plant loses a week.”

b. The cue suits a Saturday-morning demo because the customers are standing and watching for pleasure: the key moment is visual, so the raised root ball gives every pair of eyes something to see, and the slow-down stops the delicate move passing in one second.

(Model response: 96 words)

Marker’s note: Any cue that makes the moment slower, bigger or clearer earns the mark — a pause, a turn of the pot, a raised hand, a second showing. A cue that adds nothing visual or rhythmic (for example [smile]) does not.

Question 7

Identify (2): two delivery strengths, with the cues quoted. *Explain (1):* the effect of one strength on the shoppers.

a. Strength one: Delia “[stands beside the produce boxes, not behind them; eye contact moves across the shoppers]” — no barrier between her and the audience, and every shopper gets a look. Strength two: she “[slows down; voice drops a little]” on the tomato line — the one tip that contradicts what most shoppers do at home.

b. Effect of strength two: the change of pace and pitch marks the tomato tip as the surprise worth remembering. Shoppers who have always put tomatoes in the fridge hear the correction as the most important sentence of the talk — and one habit changes this week.

(Model response: 101 words)

Other fully creditable answers: the greens picked up and held at chest height — showing while telling; the opening claim (“in the ground yesterday”) delivered while looking at the shoppers rather than at the produce — a freshness claim made to people, not to vegetables.

Question 8

Identify (2): two delivery features working against the words. *Explain (1):* the effect of the mismatch.

a. Feature one: the flat tone and unchanging pace under urgent words — “we cut the lunch hours” arrives in the same voice as “thank you”. Feature two: the eyes stay on the page and the arms are folded — the speaker never looks at the people she is asking, and her body closes at the exact moment the ask opens.

b. The mismatch drains the urgency out of the appeal: the audience hears the words but reads the delivery, and the delivery says the speaker herself is unmoved. An ask that does not move the asker does not move the room — and the donations depend on the room being moved.

(Model response: 109 words)

Common errors: describing Fay as uncaring or dishonest. Judge the delivery, not the person — the answer stays on the effect on the listener, never on the chair’s character. Her flat delivery may be pure nerves; the effect on the appeal is the same either way.

Question 9

Suggest (1): one gesture change for the hall. *Justify (1):* why the desk version fails in the big room.

a. Make the gestures bigger, slower and higher: the ladder’s carry-and-set-up shape drawn with the whole arm at chest height or above, instead of the small wrist-level movements that five people around a desk could see.

b. At ten metres, with rows of seats and a noisy hall around, small low gestures are invisible to the back rows: the nearest audience was an arm’s length away, and the far one cannot read a wrist. Sizing the movement to the room is the only way the far rows receive the same demo.

(Model response: 91 words)

Marker’s note: A voice change (slower pace, louder projection) is creditable in part b only if the answer keeps the gesture contrast in view — part a asked for the gesture change, and part b justifies it.

Question 10

Identify (2): two problems created by the over-cueing. *Rewrite (1):* the middle section with better cue use.

a. Problem one: every line carries a cue, so no moment stands out — highlighting dies by contrast, and the line that matters most (“Book through student services!”) lands no harder than the hello. Problem two: the student performs the brackets instead of the message — the wave, shrug, laugh and thumbs-ups arrive out of time with the words, read as mechanical and faintly clownish, and her eyes go to her brackets instead of to the audience, so eye contact is lost.

b. Model rewrite: “In the morning, you try a real class. After lunch, there is a tour.” [count off on fingers: one, two] “Ask about fees and course times — and book through student services.” [slow down; eyes up from the script on “book”]

(Model response: 123 words)

Marker’s note: There is no single correct rewrite. A cue earns its place when it marks a moment that matters — here the two-part shape of the morning, and the action the listeners must take — and when the gesture matches the word it rides. One or two cues across four sentences is a plan; no cues at all is also defensible if the student says why.

Question 11

State (2): two jobs the voice must do. *Suggest (1):* one technique per job.

a. Job one: show in words what the listener cannot see — the steps, their order, and what the finished week of dinners looks like. Job two: carry all the structure and warmth alone — with no face and no hands available, pace, pause and intonation must mark what matters and keep a listener who has given only their ears.

b. Technique for job one: number the steps out loud and pause after each number — “Dinner one [...]” — so the listener can picture the sequence and knows where the episode has got to. Technique for job two: slow down and lower the voice on the one money-saving rule, and keep a smile in the opening line, because in a podcast the voice is the only face.

(Model response: 123 words)

Other fully creditable answers: painting pictures with concrete words instead of gestures; a warmer, closer tone for a listener alone in a car; rising energy to replace a raised hand.

Question 12

Identify (2): two delivery problems in the first take. *Explain (1):* one change and why it fixes a problem.

a. Problem one: the eyes stay on notes held below the camera, so the viewer never receives a single look — the advice arrives from somebody who never looks at them. Problem two: the body is half-turned towards the window with the shoulders closed to the lens — the speaker is seen side-on, and a turned-away body reads as turned-away attention.

b. Change for problem one: look into the lens for every sentence, with the notes raised to chest height at the side so the eyes leave the lens briefly and return to it instead of dropping out of frame. The lens is the audience, so eye contact with it reads on screen as eye contact with the viewer.

(Model response: 117 words)

Other fully creditable answers: standing square to the camera; gestures kept inside the frame; speaking to the lens at the moments that matter — the hook and the close.

Question 13

Suggest (1): two in-the-moment tactics. *Explain (1):* how one steadies the delivery.

a. Tactic one: feet flat on the floor, shoulder-width apart, weight even, before the first word. Tactic two: one slow breath on the way to standing — and give the first sentence to one friendly face in the room.

b. The slow breath steadies delivery because nerves push the pace up at exactly the moment the speaker stands: one deliberate breath drops the pace back to the planned speed, so the first sentence — the one the room judges the whole talk by — lands slow, low and clear instead of rushed.

(Model response: 89 words)

Marker’s note: The tactics must be usable in the moment, while standing. A rehearsal schedule or “practise more” answers a different question — this one is about the sixty seconds you are actually in.

Question 14

Identify (2): two delivery choices that do not fit the message. *Explain (1):* the effect on the patient. *Suggest (1):* one better delivery choice.

- a.** Choice one: the bright, rising sing-song tone — a party voice on a cancellation, rising at the end of every sentence as if good news were coming. Choice two: the broad smile and the fast pace — the sentence that needs an action from the patient, the rebooking, is rushed past with a grin on it.
- b.** The patient feels her problem is not taken seriously. She has driven in from out of town and her face falls: the cheer tells her the cancellation is nothing, so her real worry — when she will be seen — goes unmet, and her trust in the front desk takes the damage.
- c.** For the rebooking sentence: slow down, drop to a warm but settled tone, hold eye contact, and pause after “needs rebooking” — then offer the next step in the same steady voice: “Let’s find you a time now.”

(Model response: 144 words)

Common errors: judging the receptionist’s character (“rude”, “heartless”) instead of the delivery’s fit. The mark goes to the mismatch — cheerful delivery, disappointing news — and its effect on the listener.

Question 15

Write (3): a spoken segment of about 80–100 words, three enrolment steps, at least three bracketed cues from different elements, placed at moments that matter. *Explain (2):* two cues justified against this audience.

a. Model segment:

“Good evening, everyone — and thank you for coming out on a wet night.” [pause; warm tone; eye contact around the room] “Enrolling takes three steps, and you can do the first of them tonight. [count off on fingers] One: find the Certificate II in Horticulture page in the Course Guide and read what the course involves. Two: come and see the campus — the gardens are the classroom, and you should stand in them before you sign up for them. Three: hand in the enrolment form, with photo identification.” [slow down; hold the enrolment form up at chest height] “The forms are on the back table — and I am at the front all night for questions.”

b. Justification one: the finger count suits this audience because prospective students hear the three steps once only, in a room where half of them are not writing anything down — a counted list they can see is a list they can repeat at home. Justification two: the slow-down and the raised form suit the purpose, because the form is the action the whole night exists for: slowing marks it as the sentence that matters, and the raised paper gives the back row something to see and walk towards.

(Model response: 206 words)

Marker’s note: The model’s spoken words number 93 — inside the 80–100 range the task asks for — with the bracketed cues sitting at the opening, the step list and the action. The cues must come from at least three different elements — for example pause/tonal/eye contact, gesture, and pace — and sit at moments that matter. A cue on every line is the Question 10 trap and loses the placement mark.

Question 16

Plan (2 + 2): two highlighted moments, each with the point stated and the delivery planned — elements named, with what each does.

a. Moment one — the point: the night service gets evening and shift workers home safely. Delivery plan: one beat of pause before the sentence, so it drops into silence; slow down and let the voice fall on “home safely”; eye contact moves around the room, one person at a time, because a safety point lands as a series of personal looks rather than an announcement at a meeting.

b. Moment two — the point: the trial has shown that people use the service. Delivery plan: the pace picks up and the tone brightens slightly for the evidence sentence, because energy here reads as confidence in the result; a small, firm nod on the final word; then stop — no words after the point, since the silence that follows is what marks the moment as the landing.

(Model response: 134 words)

Marker’s note: The mark is in the delivery plan, not the content: elements named, jobs stated, and a reason each element fits the point. No figures are needed or asked for.

Common errors: repeating the words of the point louder (“say it with feeling”) instead of planning elements; two moments that use the identical plan, which shows the points were not matched to the delivery.

Question 17

Write (2): one bracketed cue per setting, for the same moment — the ask. *Explain (3):* two delivery differences with reasons tied to room and audience.

a. Council forum cue, at the ask: “The desk needs two volunteers a week.” [measured pace; voice carried to the back wall; the two fingers held up at chest height, slow; eye contact across the seated rows] Café cue, at the same ask: “The desk needs two volunteers a week.” [conversational pace; lean in over the table; two fingers raised small; eye contact person by person around the table]

b. Difference one: gesture size and voice projection. The forum is a large formal room with a seated audience at a distance, so gestures must be slower, larger and held at chest height or above, and the voice must be carried to the back wall even with the microphone; the café table is an arm’s length across, so small relaxed gestures and talking volume fit — anything larger reads as performing among friends. Difference two: pace and eye contact. The official evening suits a measured pace with eye contact spread across sections of the room, because the appeal is on the record before strangers; the café suits an unhurried, conversational pace with eye contact given one person at a time, because the ask there is personal — eight people with coffees being asked for a favour.

(Model response: 203 words)

Other fully creditable answers: posture — upright and still at the podium versus relaxed and leaning in at the table; formality of tone — a steadier, plainer voice at the forum versus warmer, first-name energy at the café. Any two differences with reasons tied to room and audience earn the marks.

Question 18

Write (4): a script of about 80–120 spoken words, at least four bracketed cues, at least three different elements, cues at moments that matter. *Justify (2):* two cues tied to audience and setting.

a. Model script:

“Right — weekend trip, public transport, no car, no chaos.” [eye contact around the friends; light, warm tone] “Step one: pick the day, then look up the times twice — out, and back. The last bus home is the one everybody forgets.” [slow down on “and back”] “Step two: write both times into your phone — out at nine, home at five — and screenshot the route, because phone signal at the beach comes and goes.” [pause; count off on fingers: one, two] “Step three: take your card, a little cash, and a water bottle. That is the whole plan.” [pace picks back up; smile] “Plan the return first, and the weekend plans itself.”

b. Justification one: the slow-down on “and back” suits this audience because the point of the talk for friends is the trap they all fall into — the return time — and a change of pace flags the one thing to remember without announcing “this is important” at them. Justification two: the finger count suits the casual live setting because the steps arrive as a checklist the friends can see and hold in their heads while laughing — the gesture keeps the plan memorable without making the room feel formal.

(Model response: 200 words)

Marker’s note: The model’s spoken words number 85 — inside the 80–120 range the task asks for — and its four cues come from four elements: eye contact and tone, pace, pause and gesture, pace and facial expression. The topic may change to the student’s own everyday personal context — the marks sit in the cue placement (moments that matter), the element spread (three or more), and the justifications (audience and setting, not restated cues).

Common errors: cues sprinkled on every line (the Question 10 trap); all four cues from one element, such as four pauses; a justification that repeats what the cue says instead of tying it to friends in a casual room.

Chapter 9 Speaking to advise or to advocate: delivery, attribution and reflection — 9B Copyright, attribution and referencing conventions

Theory

In Chapter 8 of this book you constructed a presentation to advise or to advocate — and almost every presentation of that kind carries material you did not make. A photograph. A chart. A number from a report. A sentence you want to quote. Music under the intro. Advice someone gave you in an interview. Borrowed material raises two separate questions: *am I allowed to use this?* and *how does my audience know where it came from?* This section answers both. The answers work as a pair — permission without naming is dishonest, and naming without permission is not enough.

The Unit 4 study design states this knowledge in one line. In this book's words, a key knowledge point covers the principles behind copyright, together with the conventions for attribution (Unit 4, Area of Study 2 key knowledge).

And the study design states this skill in another line. In this book's words, by the end of this section you should be able to apply the conventions used for referencing, and to acknowledge attribution where it applies (Unit 4, Area of Study 2 key skills).

The task these lines serve can take either of the forms the study design lists — a video, a podcast or an oral presentation, or a digital presentation of a portfolio (Unit 4, Outcome 2 assessment table).

Every one of those forms can contain other people's material. Three questions run through this section:

- **Am I allowed to use it?** — what the law of copyright says about material you did not make.
- **How do I tell the audience where it came from?** — the conventions of attribution: naming the creator and the source.
- **How do I record the details so anyone could find it again?** — the conventions of referencing: full entries in a fixed order.

Working definitions

This is a literacy study, so it brings its own words, and the law adds more. Australian copyright law and Australian schools give these terms the senses recorded here; every question in this section can be answered on these definitions alone:

Working definitions. **Copyright** is the law that gives the creator of original material the right to control how that material is copied and used. A **licence** is permission the owner gives others to use the material, usually with conditions. **Creative Commons (CC)** is a set of free, standard licences creators attach to their material so anyone can use it under clear conditions. **Attribution** is telling the audience where material came from — naming the creator and the source. **Referencing** is recording the full details of a source in a fixed order — as a list or a slide — so others could find it. The **public domain** is material that copyright no longer protects, which anyone is free to use. **Plagiarism** is presenting someone else's words, work or ideas as your own.

Copyright: the short version

The law behind this section is the Commonwealth *Copyright Act 1968*. Its core principles, in plain terms:

- Protection is **automatic and free**. Copyright begins the moment material is written down, recorded, photographed or saved. There is no registration and nothing to pay.
- **No © symbol is needed**. Material is fully protected with no symbol, name or date anywhere on it — a missing © never means “free to use”.
- **It covers nearly everything you might borrow** — text from web pages and articles, reports, photographs, illustrations, charts, music, sound recordings, videos, podcasts.
- **The owner is usually the creator**. Where a worker makes material as part of their job, the first owner is usually the employer.
- **The owner controls copying and use** — reproducing the material, publishing it, putting it online, and adapting it (changing it or building on it).

- **For most works, protection lasts until 70 years after the creator dies.** After that, the material is in the public domain.
- **Using copyright material without permission or a licence breaks the law** — even if you name the source, even if you take only a little, even if you charge nothing.

Source: Commonwealth of Australia, *Copyright Act 1968*, retrieved 15 October 2026.

One more principle earns its own line, because it settles half the questions in this section: **facts and figures are owned by nobody, but the sentences that carry them are.** You may use a council's number as long as you name where it came from; you may not copy the council's paragraph and present it as your writing.

Watch out. Naming the source is not the same as having permission. Attribution is honesty; permission is law. A presentation can be fully credited and still unlawful — and fully lawful and still dishonest, if it never names its sources. Every borrowed item must clear both bars.

Schools and TAFE institutes also hold licences that cover some classroom and assessment uses of other people's material. Before you use material you did not make, ask your teacher what your school's licences cover — the national guide for those arrangements is Smartcopying, produced for Australian schools and TAFE by the National Copyright Unit.

Source: National Copyright Unit, *Smartcopying — the official guide to copyright issues for Australian schools and TAFE*, retrieved 15 October 2026.

The four lawful routes

Every item in your presentation that you did not make must reach you by one of four routes:

Route	What it means	Example
You made it	Your own words, photographs, drawings, recordings	A photograph you took at the community garden
Permission	The owner said yes — get it in writing (an email or message counts) and keep to any conditions	A local band emails you that your podcast may use their song
Licence	The owner released the material to everyone under standard conditions — a Creative Commons licence	A photograph on a council website marked CC BY 4.0
Public domain	Copyright has expired — for most works, 70 years after the creator died	A poem whose poet died in 1928

Creative Commons licences come in a few types. The letters carry the conditions:

Licence	What the licence says
CC BY	Credit the creator; otherwise free to use and change
CC BY-SA	Credit the creator; if you change the material, share your version under the same licence
CC BY-ND	Credit the creator; use it as it is — no changed versions may be shared
CC BY-NC	Credit the creator; do not use it to make money (NC = non-commercial)
CC0	The creator waived their rights — free to use; credit is welcome but not legally required

Source: Creative Commons, *Sharing Openly, Sharing Globally*, retrieved 15 October 2026.

Every CC licence except CC0 carries the same first condition: **credit the creator**. ND means “no derivatives” — no changed versions — so cropping, recolouring or remixing is out.

Watch out. “Free to view” is not “free to use”. Everything an image search returns has an owner. The law does allow limited use of copyright material without permission for certain narrow purposes — called **fair dealing** — including research or study, criticism or review, parody or satire (humour that imitates to make a point), and reporting news. Fair dealing is narrower and more fact-by-fact than most people assume, so the school rule is simple: never rely on fair dealing yourself — ask your teacher.

Attribution: naming where it came from

Why name your sources? Four reasons, in order of weight:

- **It is honest.** The material is not yours. The person who made it gets named.
- **It builds trust.** An audience believes advice more when it can see where the evidence came from.
- **It is useful.** A named source lets the audience find the material and check it for themselves.
- **It is required.** CC licences make credit a condition of use, and every school expects attribution in assessed work.

What goes in a credit? The attribution practices recommended by Creative Commons name four things: **title, author (creator), source (where you found it) and licence**. For school work, add one more: the date you accessed it.

Source: Creative Commons, *Recommended practices for attribution*, retrieved 15 October 2026.

In a spoken, video or podcast presentation, attribution lives in three places:

Place	What it looks like	Example
In the speech	A short spoken sentence where the material is used	“According to a 2025 report from Bellwater Public Library, borrowing rose by 12 per cent.”
On the slide or poster	A small credit line under the image or after the figure	“Photo: Fernhill City Council, CC BY 4.0” or “Source: Fernhill City Council, <i>Public transport review</i> ”
At the end	A sources slide, or a reference list in the handout	Full reference entries — the next subsection

Spoken credit has its own sentence frames. Say the line, then move on:

- “According to [person or organisation], [fact].”
- “This [photo/chart/quote] comes from [source].”
- “[Role] at [place] told me this when I interviewed them on [date].”
- “The full details are on my sources slide.”

Watch out. Spoken credit is short. An oral presentation is not a reference list read aloud — one naming line is enough, and the full details live on the slide or in the list.

Referencing: the full details

A **reference entry** is the full details of one source, written in a fixed order, so anyone could find it again. Your teacher may set a particular referencing style; if not, this book uses a simple house format:

Creator or organisation (year), *title*, publisher or website name, web address, accessed [date].

If the material is not a written document, add a bracketed description after the title — [photograph], [video], [podcast]. For an interview, give the person or role, the organisation, “interview with the presenter”, and the date. Whatever format you use, use the **same one for every entry** — consistency is part of the convention.

The format in action:

- Web page: Fernhill City Council (2026), *Household recycling guide*, Fernhill City Council website, www.fernhilldc.example.gov.au/recycling, accessed 10 November 2026.
- Report: Bellwater Public Library (2025), *Annual report 2024–25*, Bellwater Public Library, www.bellwaterlib.example.org/annual-report, accessed 12 November 2026.

- Photograph (CC): Northvale Community House (2026), *Bike repairs at the Easter fair* [photograph], Northvale Community House website, CC BY 4.0, accessed 8 November 2026.
- Video: Ironbark Tool Library (2026), *How our tool library works* [video], Ironbark Tool Library website, www.ironbarktl.example.org, accessed 11 November 2026.
- Interview: Youth programmes coordinator, Ashgrove Youth Centre (2026), interview with the presenter, Thursday 5 November 2026.

To write entries like these you need the details in front of you — which is why Chapter 1 of this book taught the **record-as-you-go** strategy: log the title, creator, address and date of every source the first time you touch it. That strategy pays off here. A source you cannot find details for is a source you cannot reference; a source you cannot reference should not be in the presentation.

“Where applicable”: what needs attribution

The study design’s skill line says to acknowledge attribution *where applicable*. This table sorts the common cases:

Material in your presentation	Attribution needed?
Your own words, stories, opinions, experiences	No — they are yours
Your own photographs, drawings, recordings	No — you made them
Someone else’s exact words (a quote)	Yes — quote it precisely and name it
Someone else’s facts, figures or statistics	Yes — even when you reword them
Someone else’s idea, in your own words (a paraphrase — restating it yourself)	Yes — rewording does not make it yours
Someone else’s photo, artwork, chart, music or clip	Yes — and check the copyright route first
Help from an interview or conversation	Yes — name the person or role, and the date
Common knowledge everyone shares (“water boils at 100 °C”)	No — but when in doubt, credit

Plagiarism: when attribution is missing

Plagiarism is presenting someone else’s words, work or ideas as your own. It takes a few shapes:

- copying sentences from a web page into your script with no quote marks and no name;
- rewording someone’s paragraph a little and keeping quiet about where it came from;
- using an image, chart or piece of music with no credit line;
- presenting work someone else made for you — bought, downloaded or generated — as your own.

It matters because the audience is deceived, because the trust your presentation runs on collapses when it is found out, and because schools treat plagiarism in assessed work seriously. Above all: the point of the presentation is your learning, and plagiarism hides exactly what the task is meant to show.

Watch out. Plagiarism and breaking copyright are different wrongs. You can plagiarise public-domain material — free to use, but you never named the source — and you can break copyright while giving full credit — named, but with no permission or licence behind the use. Honesty and lawfulness are two bars. Clear both.

Staying clear is mostly habit:

- Quote exactly, in quotation marks, with the name beside it.
- Reword fully — and still name the source of the idea.
- Record as you go, so every fact in your notes carries its source with it.
- Before you finalise, run every slide and every script line against your source log.

Strategy — the attribution pass. When your script and slides are finished, run one checking pass for material only: every number is named; every quoted sentence has quote marks and a name; every image, chart, piece of music and clip has cleared a route (you made it, permission, licence, public domain); every

credit line is in place; the sources slide is complete and every entry uses the same format. One pass, five checks, done before you rehearse.

Command terms used in this section

Command term	What it wants
State	Give it briefly — one clear sentence
Identify	Find it and name it
Explain	Say why or how, with reasons
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
Write / Rewrite	Produce the text the task asks for, in the form it asks for

Worked examples

Example 1 — scaffolded

Task. Priya is preparing slides for an oral presentation at Rivergum Institute, advising her class about household recycling. Her draft slide uses two pieces of material she did not make.

a. Identify two checks Priya must make about the photograph before she uses it. (2 marks)

b. Explain how Priya should handle the 38% statistic — what she may take from the council’s page, what she must not copy, and what she must add. (2 marks)

Stimulus — Rivergum Institute: Priya’s draft slide 4.

Slide heading: Where our recycling actually goes

[Image: a recycling truck tipping its load at a transfer station — saved from an image search. No credit line anywhere on the slide.]

Slide text: “Last year, 38% of the material in Fernhill’s yellow-lid bins went to landfill because people put the wrong items in the bin.”

Priya’s note to self: sentence copied word-for-word from the council’s recycling web page.

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; <i>explain</i> = give reasons. Two parts, 4 marks. Part a is about the photograph; part b is about the statistic.	Step 1. Read the task first. The two parts ask about two different pieces of material, and each has its own checks.
The photograph came from an image search. Anything an image search returns has an owner — “free to view” is not “free to use”.	Step 2. Ask where the material came from. Priya did not take the photo, and right now she cannot say who did. That is the first problem.
Check 1: who made the photograph, and where is it published?	Step 3. Turn the problem into a check. A borrowed photograph cannot be used until its creator and publisher are known.
Check 2: does the photograph travel with a route — a CC licence, written permission from the owner, or public-domain status? If it comes with none of these, Priya replaces it: her own photograph, a CC-licensed one with a credit line, or one the owner has agreed to in writing.	Step 4. The second check is the route. Naming the photographer is not enough — the photograph must also reach her lawfully.
The number 38% is a fact, and facts and figures are owned by nobody — Priya may use the number.	Step 5. Move to part b . Separate the fact from the sentence that carries it.
The sentence around the number is the council’s writing — Priya’s own note says she copied it word-for-word. Copying it with no quote marks and no name is plagiarism.	Step 6. The page’s words belong to the council. Priya may quote a short sentence in quotation marks with the name, or restate the fact in her own words — with the name either way.
What she must add: a spoken credit (“According to Fernhill City Council’s recycling page [...]”), a line on the slide (“Source: Fernhill City Council”), and a full entry on her sources slide.	Step 7. Attribution lives in three places: the speech, the slide, the end. The statistic needs all three.

Assembled response. a. Two checks. First, who made the photograph and where it is published — an image-search result always has an owner, and at the moment Priya cannot name one. Second, whether the photograph travels with a route she may use — a Creative Commons licence, written permission from the owner, or public-domain status. If it comes with none of these, she replaces it: with her own photograph, with a CC-licensed photograph and a credit line, or with one the owner has agreed to in writing. **b.** The number itself is a fact, and facts are owned by nobody, so Priya may use “38%” freely. The council’s sentence around it is the council’s writing, so she must not copy it word-for-word as she has: she either restates the fact in her own words or quotes a short sentence in quotation marks. Either way she adds the source — a spoken naming, a “Source: Fernhill City Council” line on the slide, and a full entry on the sources slide.

(Model response: 164 words)

Example 2 — scaffolded

Task. Hugo is scripting an oral presentation at Rivergum Institute, advising first-year apprentices about tool safety. The paragraph below is his draft opening.

- a. Identify two places where Hugo used material from the Ironbark Tool Library without naming it. (2 marks)
- b. Rewrite sentence 2 so the audience hears where the material came from. (2 marks)

Stimulus — Rivergum Institute: the opening paragraph of Hugo’s draft script.

Sentence 1: “Eye protection is not optional.”

Sentence 2: “Most workshop eye injuries happen to people who were not wearing safety glasses at the time.”

Sentence 3: “One in three of the injuries reported at the Ironbark Tool Library repair bench last year involved hand tools.”

Sentence 4: “The library’s handbook puts it best: ‘a guard only works if it is in place.’”

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
Four sentences; the task says two borrowings are unnamed. Sentence 4 names the handbook and quotes it in quotation marks — that is what good looks like.	Step 1. Find the model inside the stimulus. Compare every other sentence against sentence 4.
Sentence 1 is Hugo’s own claim — his words, his opening. No credit needed.	Step 2. Sort own from borrowed first. Over-crediting your own opinions is its own error.
Sentence 2 states a finding — “most workshop eye injuries happen to people who were not wearing safety glasses”. A finding like that came from somewhere; nothing in the sentence says where.	Step 3. Test each sentence: whose is it? Sentence 2 is a borrowed fact with no source named. That is the first place.
Sentence 3 gives a figure — “one in three”. A figure always asks <i>who counted?</i> The library is named as the place the injuries were reported, but not as the source of the number.	Step 4. Naming a place is not naming a source. The audience must hear whose records the figure comes from. That is the second place.
Rewrite: “According to the safety page on the Ironbark Tool Library website, most workshop eye injuries happen to people who were not wearing safety glasses at the time.”	Step 5. Fix it with a spoken-credit frame: <i>According to [source], [fact]</i> . The naming comes first, so the audience hears it before the fact.
The rewrite keeps sentence 1 untouched — Hugo’s own claim stays his.	Step 6. Check you have not over-corrected. The task asked for sentence 2 only.

Assembled response. a. Two places. Sentence 2 — “Most workshop eye injuries happen to people who were not wearing safety glasses at the time” — is a borrowed finding with no source named, and sentence 4 shows the script can name sources, so the silence in sentence 2 is a choice the audience hears. Sentence 3 — “One in three of the injuries reported at the Ironbark Tool Library repair bench last year” — uses a figure from the library’s records without saying the library counted it; naming the repair bench names a place, not a source. **b.** “According to the safety page on the Ironbark Tool Library website, most workshop eye injuries happen to people who were not wearing safety glasses at the time.” The credit comes first, in one spoken sentence, and the fact keeps its full force.

(Model response: 134 words)

Example 3 — unscaffolded

Task. A Rivergum Institute student is planning an episode of the class podcast, advising students about their first payslip. The planning notes are below.

- a. Explain why the planned intro music cannot be used in the episode. (2 marks)

b. Suggest one lawful way to get intro music and one lawful way to get cover art. (2 marks)

Stimulus — Rivergum Institute: a student’s podcast planning notes.

Episode: “Your first payslip — what to check”.

Intro music: that song from my playlist — I downloaded it off the music app, it will sound perfect under the intro.

Cover art: found a great picture of a payslip on an image search — grab it before someone else does.

Everything else is ours: the script, and what the payroll officer told us in the interview.

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.

a. The song cannot be used because downloading it from a music app gave the student a copy for their own listening, not permission to reuse it. The song is copyright material owned by its creator or label, and putting it into the episode is a new use — copying it into the recording and publishing the episode — which needs the owner’s permission or a licence. Naming the song in the credits would not fix this: credit is honesty, but the use would still have no permission behind it.

b. For the intro music, the student could use a track released under a Creative Commons licence that allows the use — CC BY, for example — and credit the artist in the episode and in the show notes; or record a short intro jingle themselves, which they would own outright. For the cover art, they could design a simple title card themselves, which is theirs to use, or choose a CC-licensed image and put a credit line under it in the show notes.

(Model response: 170 words)

Takeaway: “downloaded” means one person may listen; “licensed” means the material may go into your work. Every item in an episode needs a route — you made it, permission, licence, public domain — before it needs a credit.

Example 4 — unscaffolded

Task. A student is preparing an oral presentation to members of Northvale Community House, advocating a monthly fix-it morning where volunteers help people repair broken household items. The research notes are below.

a. Write the three reference entries for the sources slide, in the house format used in this section. (3 marks)

b. State what must also accompany the photograph when it appears on a slide. (1 mark)

Stimulus — Northvale Community House: a student’s research notes.

Note 1 — the guide: “Start a fix-it morning”, a community guide by Northvale Community House, published in 2025 on the house’s website, www.northvalech.example.org/fix-it; read on Tuesday 10 November 2026.

Note 2 — the photo: “Bike repairs at the Easter fair”, taken by the house’s media team and published on the house’s website in April 2026 under a CC BY 4.0 licence; looked at on 8 November 2026.

Note 3 — the interview: spoke with the house coordinator on Friday 6 November 2026 about what a fix-it morning would cost the house.

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.

a. The three entries, all in the same format:

Northvale Community House (2025), *Start a fix-it morning*, Northvale Community House website, www.northvalech.example.org/fix-it, accessed 10 November 2026.

Northvale Community House (2026), *Bike repairs at the Easter fair* [photograph], Northvale Community House website, CC BY 4.0, accessed 8 November 2026.

House coordinator, Northvale Community House (2026), interview with the presenter, Friday 6 November 2026.

b. The photograph also needs a credit line where it appears — a small line under the image on the slide naming the creator and the licence, for example “Photo: Northvale Community House, CC BY 4.0”. A CC licence makes credit a condition of use, and the sources slide alone does not tell the audience who took the picture they are looking at.

(Model response: 124 words)

Takeaway: the sources slide carries the full entries; the slide itself carries the short credit. Same source, two jobs — one for the audience’s eyes in the moment, one for anyone who wants to follow it up later.

Practice questions

Scaffolded

Question 1 (5 marks)

Here are five terms from this section and five descriptions.

1. Copyright
2. Attribution
3. Licence
4. Plagiarism
5. Public domain

A. permission the owner gives others to use material, usually with conditions
B. material that copyright no longer protects, free for anyone to use
C. the law that gives a creator control over how their material is copied and used
D. presenting someone else’s words, work or ideas as your own
E. naming the creator and source of material for the audience

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

5 marks

Question 2 (3 marks)

Complete the three sentences 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 fee · automatic · registration · the employer · 70 years*

1. In Australia, copyright protection is ____ — it starts the moment the material is written down, recorded or saved.
2. For most works, copyright lasts until ____ after the creator dies.
3. When a worker creates material as part of their job, the first owner of the copyright is usually ____.

a. Complete the three gaps. One mark for each correct completion.

3 marks

Question 3 (4 marks)

Stimulus — a credit line under a photograph on a student’s slide.

Bellwater Public Library (2025), *The new study room* [photograph], Bellwater Public Library website, CC BY 4.0, accessed 9 November 2026.

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

This credit line carries the four elements that Creative Commons recommends for attribution, plus the accessed date this book’s house format adds.

a. Identify the creator, the title, the source and the licence in this credit line. One mark for each element.

4 marks

Question 4 (4 marks)

Here are four pieces of material a student might want in a presentation, and a box of routes.

1. a photograph the student took at the weekend market
2. a poem whose poet died in 1928
3. a photograph on a council website marked CC BY 4.0
4. a song by a local band — the band emailed the student to say their podcast may use it

Box: *Creative Commons licence · do not use · get permission · make it yourself · public domain*

a. Match each piece of material with its route. Each item in the box is used at most once; one item is not used at all.
One mark for each correct pair. 4 marks

Question 5 (3 marks)

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

Box: *According · because · from · interviewed · Source*

1. “ ____ to a 2025 report from Bellwater Public Library, borrowing rose by twelve per cent last year.”
2. “This photo comes ____ the Fernhill City Council recycling page — the full details are on my sources slide.”
3. “The youth programmes coordinator at Ashgrove Youth Centre told me this when I ____ her on Thursday 5 November.”

a. Complete the three gaps. One mark for each correct completion. 3 marks

Question 6 (4 marks)

Complete the table using one item from the box for each gap. Items may be used more than once.

Box: *at the end · in the speech · on the slide*

Gap	Complete the sentence
1	“According to the council’s review, evening bus use rose by a third.” — this credit belongs ____.
2	“Photo: Fernhill City Council, CC BY 4.0” in small type under a photograph — this credit belongs ____.
3	The list of full reference entries — this belongs ____.
4	“The coordinator at the youth centre told me this when I interviewed her.” — this credit belongs ____.

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

Un scaffolded

Question 7 (3 marks)

Stimulus — Fernhill City Council: a student’s draft slide and slide list, for an oral presentation advocating a later last bus.

Slide 3 heading: Why the 6.40 pm last bus does not work

[Image: a bar chart showing evening bus use rising steeply between 7.00 pm and 9.00 pm — taken from the council’s *Public transport review*. No line anywhere on the slide says where the chart comes from.]

Slide list: 1 title · 2 the problem · 3 the chart · 4 what we are asking for · 5 thank you

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 attribution problems in the draft. 2 marks

b. Write the credit line that should sit under the chart on slide 3. 1 mark

Question 8 (2 marks)

Explain why naming sources makes an advice presentation more trustworthy for its audience.

Question 9 (4 marks)

Stimulus — Bellwater Public Library: two sentences from the library’s “Study spaces” web page.

“The quiet room on the first floor is booked out most afternoons during exam weeks. Students who arrive before 10 am usually find a free desk.”

Stimulus — a student’s draft script for an oral presentation advising classmates about study spaces.

“The first-floor quiet room is mostly booked out in the afternoons during exam weeks. Students arriving before 10 am can usually get a free desk.”

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

a. Explain why the student’s sentences count as plagiarism even though the words have changed. 2 marks

b. Rewrite the student’s first sentence so it quotes the library’s page exactly and names the source. 2 marks

Question 10 (4 marks)

A student is making a video presentation advocating more shaded seating in the town centre. The plan includes thirty seconds cut from a regional news service’s video report about last summer’s heatwave.

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

a. Explain two reasons why cutting the clip into the video without further checking is risky. 2 marks

b. Suggest two lawful ways the student could put the same content across. 2 marks

Question 11 (4 marks)

Stimulus — a student’s research notes.

video — “How our tool library works” — Ironbark Tool Library — on their website

www.ironbarktl.example.org — came out in 2026 — watched it on Wednesday 11 November

report — “Waste and recycling report 2025–26” — Fernhill City Council — on the council website

www.fernhilldc.example.gov.au/waste — published 2026 — read the transfer-station section on Tuesday 10 November

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

Write the two reference entries, in the house format used in this section.

Question 12 (3 marks)

A student finds a chart on a website marked CC BY-ND. The chart is too wide for the slide, so the student plans to crop it and change its colours to match the slide design.

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

- a. State what the ND in CC BY-ND means. 1 mark
- b. Explain whether cropping and recolouring the chart is allowed under this licence. 1 mark
- c. Suggest what the student should do instead. 1 mark

Question 13 (3 marks)

A student is recording a podcast episode advising teenagers about starting a first job. For the episode, the student interviewed the youth programmes coordinator at Ashgrove Youth Centre on Thursday 5 November 2026.

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

- a. Write the spoken credit the student should use in the episode when the coordinator's advice first appears. 1 mark
- b. Write the reference entry for the interview, in the house format used in this section. 2 marks

Question 14 (2 marks)

A student puts a photograph found online onto a slide, with a full credit line under it naming the photographer, the title and the website. The photographer's page says "All rights reserved".

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

Explain why the credit line alone may not be enough for this use.

Question 15 (4 marks)

Here are six items in a student's oral presentation:

1. the student's own story about a job interview
2. a photograph the student took at the weekend market
3. a statistic from a council report
4. a sentence quoted from a library web page
5. the fact that water boils at 100 °C, used in a demonstration
6. background music marked CC BY

- a. Identify the three items that need attribution. 3 marks
- b. Identify one item that does not need attribution, and explain why. 1 mark

Question 16 (4 marks)

Stimulus — a student's draft sources slide.

Sources

1. www.fernhilldc.example.gov.au/waste — Waste and recycling report
2. Fernhill City Council (2026), *Household recycling guide*, www.fernhilldc.example.gov.au/recycling
3. Photo: truck at the transfer station, from the internet.

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

The photograph in entry 3 is *Recycling truck at the Fernhill transfer station*, taken by the council's media team, published on the council website in 2026 under a CC BY 4.0 licence; the student accessed it on Thursday 12 November 2026.

a. Identify two problems with the draft entries. 2 marks

b. Rewrite entry 3 as a full reference entry, in the house format used in this section. 2 marks

Question 17 (4 marks)

A student finds a news article online that reports exactly what their oral presentation wants to say. They plan to read a full paragraph aloud from the article, and to paste the same paragraph onto a slide.

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

a. Explain two reasons why this plan is risky. 2 marks

b. Suggest a safer way to use the same information. 2 marks

Question 18 (6 marks)

A classmate is preparing an oral presentation advising new apprentices about looking after their tools at work. The presentation will use:

- one statistic from a workplace report
- one sentence quoted from a tool library's web page
- one photograph found through an image search
- advice from a supervisor the classmate interviewed

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

Write a response explaining what your classmate must do to use and credit all four items lawfully and honestly, and what the final slide of the presentation must carry. Your response must cover the six points below. One mark is awarded for each point that is supported by specific detail.

- the check to make before using the photograph
- the credit line to place under the photograph on its slide
- the spoken credit for the statistic
- how to handle the quoted sentence
- the credit for the supervisor's advice
- what goes on the final slide

Write about 150 words.

Answers

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

Q2. Complete (3). 1 — ; 2 — <70 years>; 3 — . Unused: ; .

Q3. Identify (4). Creator — ; title — <The new study room> ([photograph] descriptor may be included); source — ; licence — <CC BY 4.0>.

Q4. Match (4). 1 — ; 2 — ; 3 — ; 4 — . Unused: .

Q5. Complete (3). 1 — ; 2 — ; 3 — . Unused: ; .

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

Q7. Identify (2) + write (1). **a.** <no credit line under the chart — nothing on the slide says where it comes from>; <no sources slide — the slide list ends at “thank you” with no full entries anywhere>. **b.** <“Source: Fernhill City Council, Public transport review”> — any short line naming the creator and the title is fully creditable.

Q8. Explain (2). <a named source lets the audience see the advice rests on evidence they could check, not just the speaker’s opinion>; <a speaker who names sources shows care and honesty, which makes the audience more willing to act on the advice>.

Q9. Explain (2) + rewrite (2). **a.** <the findings and their order came from the library’s page — which room, when, who finds a desk — and swapping a few words does not transfer ownership; presenting them without a name presents the library’s work as the student’s own>. **b.** <the library’s exact sentence in quotation marks with the page named in the same breath, e.g. “As the library’s ‘Study spaces’ page says, ‘The quiet room on the first floor is booked out most afternoons during exam weeks.’”>.

Q10. Explain (2) + suggest (2). **a.** any two of — ; <cutting it in copies and republishes it — that needs permission or a licence>; ; ; <fair dealing is narrow — never assumed>. **b.** any two of — <state the heatwave facts in own words + name the report on screen and in the sources list>; ; <replace with own footage or a CC-licensed image, credited>; .

Q11. Write (4). <Ironbark Tool Library (2026), *How our tool library works* [video], Ironbark Tool Library website, www.ironbarktl.example.org, accessed 11 November 2026>; <Fernhill City Council (2026), *Waste and recycling report 2025–26*, Fernhill City Council website, www.fernhilldc.example.gov.au/waste, accessed 10 November 2026>. Two marks per entry: one for the fixed-order elements, one for completeness (creator, year, title, site, address, accessed date, [video] descriptor).

Q12. State (1) + explain (1) + suggest (1). **a.** <ND = no derivatives — no changed versions of the material may be shared>. **b.** <no — cropping and recolouring make a changed version, so showing the altered chart breaks the ND condition>. **c.** any one of — ; ; .

Q13. Write (1) + write (2). **a.** <a spoken line naming role, place and the interview, e.g. “The youth programmes coordinator at Ashgrove Youth Centre told me this when I interviewed her on 5 November.”>. **b.** <Youth programmes coordinator, Ashgrove Youth Centre (2026), interview with the presenter, Thursday 5 November 2026>.

Q14. Explain (2). ; <“All rights reserved” means no licence has been released — using the photo needs the photographer’s permission, and a credit line does not supply it>.

Q15. Identify (3) + identify-and-explain (1). **a.** <3 — the statistic>; <4 — the quoted sentence>; <6 — the CC BY music, whose licence makes credit a condition of use>. **b.** <1, 2 or 5> + <the student made it, so they are the creator — there is nobody else to name / it is common knowledge everyone shares>.

Q16. Identify (2) + rewrite (2). **a.** any two of — <entry 1 has no creator and no year>; <entry 1 has no accessed date>; <entry 2 has no accessed date>; <entry 3 has no creator, title, licence, address or date — “from the internet” lets nobody find it>. **b.** <Fernhill City Council (2026), *Recycling truck at the Fernhill transfer station* [photograph], Fernhill City Council website, CC BY 4.0, accessed 12 November 2026>.

Q17. Explain (2) + suggest (2). **a.** any two of — <the paragraph is the article’s writing — copying it whole (spoken and pasted) goes past a short quote and needs permission or a licence>; <fair dealing is narrow and fact-by-fact —

check with the teacher, never assumed>; . b. ; and/or <restate the article’s facts in own words and name the article — spoken credit plus a full entry on the sources slide>.

Q18. Extended response (6). Route: one mark per cover point — <the photo check: who made it, and does it come with a route (CC licence, written permission, public domain) — an image-search find is not free to use; if no route, replace it>; <the photo credit line on the slide, naming creator and licence>; <the spoken credit for the statistic — “According to [the workplace report], [...]” — plus its full entry>; <the quoted sentence kept exact, in quotation marks, with the tool library’s page named when it is read and on its slide>; <the supervisor’s advice credited by role and place when used, plus an interview entry (role, organisation, “interview with the presenter”, date)>; <the final slide is a sources slide: a full entry for every borrowed item, all in one consistent format>. Plan skeleton: photo route → photo credit → statistic credit → quote handling → interview credit → sources slide. See Fully-worked solutions for the model.

Fully-worked solutions

Question 1

Match (5): pair each term with its description.

- 1 → C — copyright is the law that gives a creator control over how their material is copied and used.
- 2 → E — attribution is naming the creator and source of material for the audience.
- 3 → A — a licence is permission the owner gives others to use material, usually with conditions.
- 4 → D — plagiarism is presenting someone else’s words, work or ideas as your own.
- 5 → B — the public domain is material that copyright no longer protects, free for anyone to use.

(Model response: 80 words)

Marker’s note: These five words carry the whole section. If any of them still feels fuzzy, re-read the working definitions before moving on — every later question uses them.

Question 2

Complete (3): one box item per gap.

- 1. automatic — protection starts the moment the material is written down, recorded or saved. Nobody applies for it.
- 2. 70 years — for most works, copyright lasts until 70 years after the creator dies; then the material enters the public domain.
- 3. the employer — when a worker creates material as part of their job, the first owner is usually the employer.

The unused items are “a fee” and “registration” — both are wrong for Australia: there is no registration system and copyright costs nothing.

(Model response: 82 words)

Marker’s note: The distractors test the automatic rule from the other side. In some countries registration systems exist; in Australia, protection simply begins when the material is fixed in a form — saved, written, recorded.

Question 3

Identify (4): the four attribution elements in the credit line.

The creator is Bellwater Public Library. The title is *The new study room* — the [photograph] descriptor travels with the title. The source is the Bellwater Public Library website, where the student found the photograph. The licence is CC BY 4.0.

“Accessed 9 November 2026” is the extra element this book’s house format adds — the date the student looked at the page. It is not one of the four Creative Commons elements.

(Model response: 71 words)

Marker’s note: The four recommended elements — title, author, source, licence — appear in every credit line in this section’s questions. Learn to spot them in any order.

Question 4

Match (4): each piece of material with its route.

- 1 → make it yourself — a photograph the student took belongs to the student; they are its creator.
- 2 → public domain — the poet died in 1928, more than 70 years ago, so copyright in the poem has expired.
- 3 → Creative Commons licence — the CC BY 4.0 mark is the permission, on the condition that the creator is credited.
- 4 → get permission — the band’s email is the permission; the student should keep the email and stick to any conditions in it.

The unused item is “do not use”.

(Model response: 86 words)

Common errors: matching item 2 with “Creative Commons licence” — public-domain material needs no licence at all, because copyright has expired; and matching item 4 with “do not use” — the route was cleared the moment the band said yes in writing.

Question 5

Complete (3): one box item per gap.

1. “According to a 2025 report from Bellwater Public Library, borrowing rose by twelve per cent last year.” The *According to* frame names the source before the fact.
2. “This photo comes from the Fernhill City Council recycling page — the full details are on my sources slide.”
3. “The youth programmes coordinator at Ashgrove Youth Centre told me this when I interviewed her on Thursday 5 November.”

The unused items are “Source” — a slide credit-line word, not a spoken frame — and “because”.

(Model response: 82 words)

Marker’s note: Spoken credits stay short: one naming line, then move on. The frames in this section’s theory are the ones to memorise.

Question 6

Complete (4): one box item per gap; items may repeat.

- 1 — in the speech: a spoken sentence naming the report where the fact is used.
- 2 — on the slide: a small credit line under the photograph, naming creator and licence.
- 3 — at the end: full reference entries live on the sources slide or in the reference list.
- 4 — in the speech: an interview credit spoken where the advice is used.

(Model response: 60 words)

Marker's note: One source can be credited in more than one place — the speech names it, the slide carries a short line, the end carries the full entry. The three places share the work; none replaces the others.

Question 7

Identify (2): the two attribution problems. *Write (1):* the credit line.

a. Two problems: the chart carries no credit line — nothing on slide 3 tells the audience where the chart came from; and the slide list has no sources slide — the presentation ends on “thank you”, so the full details of the source appear nowhere.

b. “Source: Fernhill City Council, *Public transport review*”. (Other fully creditable: any short line naming the creator and the title, for example “Chart: Fernhill City Council, *Public transport review* (2026)”.)

(Model response: 74 words)

Common errors: fixing only one of the two problems — an on-slide credit with no sources slide still leaves the audience with no way to find the full entry; and naming the source only in the spoken script, where it leaves no trace a listener could follow up.

Question 8

Explain (2): why naming sources builds trust.

A named source lets the audience see that the advice rests on evidence they could check, rather than on the speaker's opinion alone — “according to the council's own report” gives a listener something they could go and find. Naming also shows the speaker did the work and is honest about where material came from, and an audience that trusts the speaker's honesty is more willing to act on the advice.

(Model response: 70 words)

Marker's note: Two reasons were rewarded: checkability, and the honesty signal. One longer answer covering both earns full marks. This is the same trust Chapter 8 asked evidence to build — here the naming is what makes the evidence visible.

Question 9

Explain (2): why the rewording is still plagiarism. *Rewrite (2):* exact quote plus name.

a. The student's sentences keep the library's findings and their order — which room books out, when, and who finds a desk — and swap only a few words ("booked out most afternoons" becomes "mostly booked out in the afternoons"). Rewording does not transfer ownership: the facts and the framing came from the library's page, and presenting them with no name presents the library's work as the student's own.

b. "As the library's 'Study spaces' page says, 'The quiet room on the first floor is booked out most afternoons during exam weeks.'" — quotation marks around the library's exact words, and the page named in the same breath.

(Model response: 105 words)

Common errors: claiming that changing three or four words makes the sentences the student's own; and in part **b**, adding quotation marks but no name — the quote and the naming are the two marks, and half a fix earns half the credit.

Question 10

Explain (2): two risks. *Suggest (2):* two lawful ways.

a. The clip is copyright material — a film the news service owns — and cutting thirty seconds into the video copies it and republishes it to a new audience. That use needs permission or a licence: the clip was free to view on the news site, not free to reuse, and fair dealing is far too narrow to assume. (Other fully creditable: a credit line would not supply the missing permission.)

b. Two lawful ways: state the heatwave facts the report carried in their own words, naming the report on screen and in the sources list; and replace the clip with footage or a photograph they took themselves, or a CC-licensed image with a credit. (Other fully creditable: ask the news service for written permission to use the clip; interview a local about the heat and credit that person.)

(Model response: 138 words)

Common errors: "thirty seconds is short, so it is fine" — length does not decide permission; and assuming the credit roll at the end of the video fixes an unlicensed use — credit is honesty, not permission.

Question 11

Write (4): two entries in house format.

Ironbark Tool Library (2026), *How our tool library works* [video], Ironbark Tool Library website, www.ironbarktl.example.org, accessed 11 November 2026.

Fernhill City Council (2026), *Waste and recycling report 2025–26*, Fernhill City Council website, www.fernhilldc.example.gov.au/waste, accessed 10 November 2026.

(Model response: 37 words)

Marker's note: Each entry runs creator, year, title in italics, website name, address, bracketed descriptor for the non-written material, and accessed date — the same order in both entries. Consistency is part of the convention, so mixed orders lose the mark even when every detail is present.

Question 12

State (1): what ND means. *Explain (1):* whether the change is allowed. *Suggest (1):* the better move.

- a. ND means “no derivatives”: no changed versions of the material may be shared.
- b. No — cropping and recolouring make a changed version, so showing the altered chart in the presentation breaks the ND condition. The BY in the licence also still requires the creator to be credited wherever the chart appears.
- c. Use the chart unchanged and design the slide around it; or find similar material released under CC BY or CC BY-SA; or ask the owner for permission to adapt it.

(Model response: 83 words)

Common errors: assuming “we are not selling anything” overrides ND — the condition is about changed versions, not money (that is NC’s job); and forgetting the BY half of the licence, which always requires a credit.

Question 13

Write (1): the spoken credit. *Write (2):* the interview entry.

- a. “The youth programmes coordinator at Ashgrove Youth Centre told me this when I interviewed her on 5 November.” (Other fully creditable: any spoken line that names the role and the place and marks the advice as interview material.)
- b. Youth programmes coordinator, Ashgrove Youth Centre (2026), interview with the presenter, Thursday 5 November 2026.

(Model response: 55 words)

Marker’s note: An interview entry has no web address and no publisher — the “interview with the presenter” line and the date do the finding work, telling a reader that the source is the conversation itself. Interviewing for a presentation also means the advice counts as evidence with a name and a date behind it.

Question 14

Explain (2): why credit alone may not be enough.

Credit and permission are separate bars. “All rights reserved” means the photographer released no licence — nobody has been given permission to reuse the photograph, so putting it on the slide copies it without permission and breaks copyright, however carefully the credit line names the photographer. The credit line shows honesty about where the photograph came from, but honesty is not permission: the student must ask the photographer for permission or find a licensed replacement.

(Model response: 74 words)

Common errors: answering only “the credit is wrong” or only “permission is missing” — the mark needs the distinction: attribution and copyright clearance are different jobs, and this photograph passes one and fails the other.

Question 15

Identify (3): the items needing attribution. *Identify and explain (1):* one item that does not.

a. The three items that need attribution: item 3, the statistic from the council report — someone else’s fact; item 4, the quoted sentence from the library page — someone else’s words; and item 6, the background music marked CC BY — the licence itself makes credit a condition of use.

b. For example item 2 — the student took the photograph, so they are its creator and there is nobody else to name. (Other fully creditable: item 1 — the student’s own story and experience; item 5 — common knowledge everyone shares.)

(Model response: 87 words)

Marker’s note: Item 6 catches the assumption that only words need crediting. A CC BY licence is permission on the condition of credit — use the music without naming the artist and the licence itself is broken, even though the music was “free”.

Question 16

Identify (2): two problems. *Rewrite (2):* entry 3 in full.

a. Two problems, for example: entry 1 has no creator and no year — “Waste and recycling report” does not say who wrote it or when; and entry 3 is not a reference entry at all — “from the internet” gives no creator, no title, no licence, no address and no date, so nobody could find the photograph again. (Other fully creditable: entries 1 and 2 both lack an accessed date.)

b. Fernhill City Council (2026), *Recycling truck at the Fernhill transfer station* [photograph], Fernhill City Council website, CC BY 4.0, accessed 12 November 2026.

(Model response: 93 words)

Common errors: rewriting entry 3 but leaving out the licence — a CC-licensed photograph must carry its licence in the entry, because the licence is the permission that lets the student use it; and keeping the address-only style of entry 1, which is a link, not a reference.

Question 17

Explain (2): two risks. *Suggest (2):* a safer way.

a. Two reasons: the paragraph is the article’s writing — copyright protects the sentences themselves, and reading the whole paragraph aloud and pasting it onto a slide copies far more than a short quote, so the use needs permission or a licence, not just a credit; and the exception that sometimes allows short unpermitted uses — fair dealing — is narrow and fact-by-fact, so a student cannot assume their presentation fits it and should ask the teacher what the school’s licences cover.

b. Quote only the one sentence that matters, in quotation marks, name the article when speaking it, and give the full entry on the sources slide — or restate the article’s facts in their own words and still name the article. Both ways hand the audience the information while leaving the article’s writing where it belongs.

(Model response: 134 words)

Common errors: treating “I named the article” as permission to copy the whole paragraph; and assuming a slide is safe because “only the class sees it” — an assessed presentation is published to its audience, and the school’s licences, not the student’s guess, decide what may appear on it.

Question 18

Extended response (6): one mark per cover point, each supported by specific detail.

The photograph needs a route check before anything else: who made it, and does it come with a Creative Commons licence, written permission, or public-domain status? An image-search find is not free to use, so if the photograph comes with no route, the classmate replaces it — with their own photograph or a CC-licensed one. On the slide, the photograph carries a small credit line: “Photo: [creator], [licence]”. The statistic gets a spoken credit — “According to [the workplace report], [...]” — and a full entry on the sources slide. The quoted sentence stays exact, in quotation marks, with the tool library’s page named where it is read and on its slide. The supervisor’s advice is credited by role and place when it is used, and the interview gets an entry: role, organisation, “interview with the presenter”, date. The final slide is the sources slide: one full entry for every borrowed item, all in the same format.

(Model response: 153 words)

Marker’s note: The six marks live in the six cover points — a general “credit everything properly” with no specifics earns little. Note the order of the model: the route check comes first, because a photograph that cannot be used lawfully does not need a credit line — it needs replacing.

Chapter 9 Speaking to advise or to advocate: delivery, attribution and reflection — 9C Critically evaluating own work: rehearsal, reflection and revision

Theory

The last audience is you. In Chapter 8 of this book you built a presentation: you sequenced and structured the content, chose language that influences, used logic, reasoning and emotion, provided evidence, and signalled the connections between your points. The earlier sections of this chapter put you on your feet — delivery — and made sure your sources were acknowledged — copyright, attribution and referencing. This section turns the whole skill around. The work being judged is your own. 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 your own work (Unit 4, Area of Study 2 key skills).

Three words, three jobs. **Own work** — the presentation you are making: the plan, the script, the cards, the visuals, the delivery and the timing. **Evaluate** — make a judgement about it, and give reasons. **Critically** — test it against evidence and against what the talk is for, not against how it felt to give it. Feelings lie under pressure; evidence does not.

Reflection is not homework that happens after the talk. The outcome for this area of study, put plainly, is an oral presentation that showcases your reflections on, and evaluations of, your own learning — and one of the assessment activities named for that outcome is a reflective journal or diary (Unit 4, Outcome 2).

So the writing you do about your rehearsals is part of the work, not paperwork about it. And you are not alone with it: the area of study has the presentation developed in consultation with the teacher, centred on an area that interests the student, with a vocational or personal focus that is clearly stated (Unit 4, Area of Study 2). Your judgement and your teacher's judgement work on the same evidence.

A note before we start. Every student, presentation, transcript, note and situation in this section was created for this book. No real person is described, and no real organisation is imitated.

Working definitions. The study design says you must critically evaluate your own work, but it does not define the words. This book uses them as follows. A **rehearsal** is a practice run of the presentation before the real one. **Evidence** is anything you can point at: a timing, a recording, a written note, a listener's actual words. A **reflection** is thinking back over what you did, testing it against evidence, and deciding what it means for next time. A **revision** is a change you make to the work in response to evidence. **Feedback** is what listeners tell you about the work. **Criteria** are the checks you judge the work against — in this section: purpose, audience, content, evidence, delivery and timing. Every question in this section can be answered on these definitions alone.

The evaluation loop

Critically evaluating your own work is a loop, not a one-off test. You run it as many times as your schedule allows, and each trip around makes the talk better and your judgement sharper:

Step	What you do	What it produces
1. Plan	Write three lines: purpose, audience, time limit. Decide what evidence you will collect.	a planning note
2. Rehearse	Run the talk — the kinds of rehearsal are below.	recordings, timings, listener responses
3. Reflect	Test the evidence against purpose, audience and criteria.	evidence notes; a journal entry
4. Revise	Change specific things for specific reasons.	a revision log
5. Re-rehearse	Check the changes worked — and time again.	fresh evidence

Strategy — set the target before you rehearse. Write three lines at the top of your notes and keep them for the whole loop: the purpose in one sentence (“advise my classmates on three safety habits for their first week of placement”); the audience as one real listener (“a classmate who has never had a job”); the time limit (“four minutes — the class brief”). Every judgement in this section is measured against those three lines. Without them, “how did I go?” has no answer, because nothing says what “well” would even mean.

Rehearsal: five kinds, and the evidence each one gives

Different rehearsals show different things. A talk can survive one kind and fall over in the next — that is not bad luck; each rehearsal tests a different layer.

Kind of rehearsal	How it works	Evidence it gives
Read-through	silently, at a desk	awkward wording, missing evidence, gaps in the argument
Stand-up run	on your feet, out loud, alone	tongue-traps, breath, where your eyes want to go
Timed run	with a clock or phone timer	the true length — a guessed length is never the real length
Recorded run	phone audio or video, played back	everything the audience receives: pace, volume, filler words, eye contact, gestures
Audience run	one or more live listeners	listener responses: what they remember, where they frowned, what they ask afterwards

Filler words are the sounds — “um”, “ah” — that fill a silence while the speaker thinks. Chapter 3 of this book met them on the pause side; here they are evidence: where they cluster shows what is not settled yet.

Strategy — predict before you press record. Before each rehearsal, guess two things and write the guesses down: how long the run will take, and which part will be worst. Then check the guesses against the evidence. The gap between what you expected and what the recording shows is exactly where self-evaluation gets trained — most speakers wildly misjudge their own timing the first few times, in both directions.

Turning a rehearsal into evidence: passes and evidence notes

A rehearsal you cannot remember is a rehearsal you cannot use. Chapter 3 taught the pass habit for watching a speaker: words first, then delivery, then whether the two work together. Turn the same passes on your own recording:

- **Pass 1 — content.** Was the advice or contention clear? Did the points come in a sensible order? Was evidence given for the claims? Were the connections signposted? (That is Chapter 8’s work, now checked.)
- **Pass 2 — delivery.** Pace, volume, filler words, eye contact, gestures, posture — the elements Chapter 3 taught and the earlier section of this chapter put into practice. Did they suit the room?

Then write **evidence notes**. An evidence note has three parts: a **timestamp** (the clock position in the recording — “2 min 30 sec” means two and a half minutes from the start — so the moment can be found again), what happened, and why it matters.

Timestamp	What happened	Why it matters
0 min 45 sec	read the whole of point 2 from the card, head down	the audience lost my face exactly where the safety rule appears
2 min 30 sec	pace sped up; the last three words of the sentence disappeared	the most important advice in the talk became the hardest to hear
3 min 10 sec	said “um, back to that” and restarted a sentence	one recovery is fine; the playback shows it happens at every move to a new point

Watch out — feelings are not evidence. “That was awful” is a feeling; it tells you nothing to change. “At 2 min 30 sec my pace sped up and the words disappeared” is evidence; the revision nearly writes itself. Every evaluation in this section points at evidence — a timing, a quoted note, a timestamp, a listener’s actual words.

Watch out — judge the work, not the person. Chapter 3’s rule for other speakers applies to you too. A shaky voice or a racing pace is a delivery fact with a delivery fix — breathe, slow down, pause — not proof that you are a bad speaker. Criticising yourself without evidence wastes the rehearsal; evaluating the behaviour with evidence improves the talk.

Reflection: the journal entry

Reflection is the third step of the loop: thinking back over the evidence and deciding what it means. The written form is the reflection journal — and, as the study design’s task list shows, a reflective journal or diary is one of the ways this outcome is assessed, so the skill is worth practising in its finished form.

The line that separates a weak journal from a strong one is the line between **describing** and **evaluating**:

Describing (what happened)	Evaluating (what it means)
“I went over time.”	“I went over time because point 3 carried two examples where one would do — cutting one brings me inside four minutes.”
“I said ‘um’ a lot.”	“The ‘ums’ clustered at the moves between points — a planned pause there would do the job the fillers are doing.”
“I was nervous.”	“The nerves showed up as pace: my first thirty seconds were my fastest. Opening with the story I know best should steady the start.”

Describing reports; evaluating explains and decides. Marks live in the explaining and deciding.

The five-line journal frame. Every journal entry in this section — worked example, practice question or your own — can be built on five lines:

1. What did I do? (one factual line: which rehearsal, which version)
2. What worked — and what is the evidence?
3. What didn’t work — and what is the evidence?
4. Why did it happen?
5. What will I change next?

Strategy — the five-line journal. Write the five lines as headings before the rehearsal, and fill them in note form straight after, while the evidence is fresh. A finished frame is two things at once: a reflective journal entry you could submit, and a revision plan you can act on tomorrow.

Watch out — reflection is not retelling. “On Monday I practised and on Tuesday I practised again” is a diary of events. It reports the week; it evaluates nothing. A reflection entry spends its words on lines 2 to 5: what the evidence shows, why it happened, and what changes as a result.

Feedback: asking for it, taking it, testing it

Feedback is what listeners tell you about the work. It is one of the richest evidence sources in the loop — and the one that needs the most careful handling, because feedback arrives as opinion. Three jobs:

1. Ask for what you need. “How was it?” invites “Good!” — pleasant, useless. Chapter 3’s questioning habits work here: ask specific questions that a listener can answer honestly. “Could you name my three habits afterwards?” “Where did you stop following?” “What would you do after hearing this talk?”

2. Take it well. Chapter 3’s active listening applies when you are the one being discussed: listen, write the comment down, do not defend. You may ask one clarifying question — “what did you mean by ‘the middle got bumpy’?” — but not an argument. You get to decide later, privately, with the evidence in front of you.

3. Test it. Every piece of feedback is tested against your three planning lines — purpose, audience, limit — before it is allowed to change anything:

Feedback	The test	Decision
“Speak up — I’m at the back.”	matches the room and the audience; volume is checkable on the recording	act — this is evidence, not taste
“I still don’t know who can join.”	a real gap against the purpose: a proposal the audience cannot picture	act — one clear sentence closes it
“Make it funnier.”	does the purpose need humour? An advice talk needs clarity first	test further — taste, unless listeners are drifting
“You spent too long on the tool library story.”	that story is my evidence that the idea works elsewhere	test further — was the listener lost, or just uninterested? Ask a second listener before cutting your best evidence

Keep a simple **feedback log** — one row per comment: *feedback · who said it · what it is about (content / delivery / timing) · act or not · why*. The last column is where the critical evaluation lives.

Watch out — “be more confident” is not actionable. Vague feedback must be translated into behaviour before you can use it. Confidence shows up as pace, volume, eye contact and steady hands — all rehearseable. Ask the listener what they actually saw, or translate it yourself; then you have something to work on.

Watch out — you are the decision-maker. Feedback informs; it does not command. A change made against your purpose is a bad change, however many people suggested it. Record the decision and the reason either way — the log itself is evidence that you critically evaluated your work, which is precisely the skill this section trains.

Revision: changing with reasons

Revision is changing the work in response to evidence. It has rules:

- **Big things first.** Content and clarity before delivery polish. If the advice itself is unclear, no amount of eye contact will save the talk. Ask in order: does the message land? does it fit the limit? does the ending do its job? — and only then, how does the delivery sound?
- **One change at a time where you can.** Change three things at once and the next rehearsal cannot tell you which change worked.
- **Re-rehearse after every real change.** Revised words need to live in your mouth before the real thing — and every cut or addition changes the timing, so the clock runs again after each revision.
- **Keep what works.** Note your strongest line, your best evidence and your best moment, so a nervous late-night edit cannot delete them by accident. Protecting strengths is part of revision, not a separate kindness.

The written form is the **revision log**:

What I changed	Why (the evidence)	What happened when I re-rehearsed
cut the second example in point 2	timed run: 4 min 30 sec against a four-minute limit; the example repeated what example one already proved	4 min 05 sec; point 2 now lands as one clean idea
replaced “um” at each point-move with a planned pause	recording: 15 fillers, almost all between points	4 fillers left; the pauses read as confidence, not gaps

Watch out — rewriting is not revising. If every rehearsal produces a brand-new script, nothing settles and nothing can be measured. Revision keeps the frame and changes parts of it, for reasons. A talk is finished when the changes stop being needed — not when the night before runs out.

Watch out — the loop needs days, not hours. Three rehearsals spread across a week teach more than three rehearsals the night before. Sleep settles words into memory, and a run two days later shows what you actually know, not what you were just reading. Put the rehearsals in the diary like shifts on a roster — and leave the last day before the presentation for one calm run and no new changes.

The self-check before presentation day

After the final rehearsal, run the checklist. Answer every line with evidence you can point at — not with a feeling. This is self-evaluation against criteria in its finished form:

Check	The question	Evidence you could point at
Purpose	can I state the talk's job in one sentence — advise or advocate, about what?	my planning line from step 1
Audience	does my one real listener get what they need from it?	the audience run: what they remembered and asked
Content	is the advice or contention clear, ordered and signposted?	pass 1 of the recording
Evidence	is every claim supported, and are sources acknowledged out loud?	the lines where the talk says where its facts came from
Delivery	do pace, volume, eye contact and gestures suit the room?	pass 2 of the recording; audience-run notes
Timing	am I inside the limit — with a little room to spare?	the timed run, after the last revision

Six lines, each answered with evidence, is a complete critical evaluation of your own work — and the raw material of the reflective writing the outcome asks for.

The command terms in this section

- **evaluate** — make a judgement about something and give reasons, using evidence.
- **critically evaluate** — evaluate by testing against evidence and criteria, not first impressions or feelings.
- **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.
- **plan** — decide and record what you will do, before doing it.
- **recommend** — put forward a change, with a reason for it.

Sentence frames for rehearsal, reflection and revision

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

- Evidence note: “At ____ (timestamp), I ____ . This matters because ____ .”
- Journal: “What worked was ____ , and my evidence is ____ .”
- Journal: “What didn't work was ____ , because the evidence shows ____ .”
- Journal: “Next I will ____ , so that ____ .”
- Feedback: “This comment is about ____ (content / delivery / timing). It helps / does not help my purpose because ____ , so I will / will not act on it.”
- Revision: “I changed ____ because the evidence showed ____ . When I re-rehearsed, ____ .”
- Judgement: “My presentation is / is not ready because ____ . My strongest evidence is ____ .”

Worked examples

Example 1 — scaffolded

Stimulus — Kai's rehearsal evidence.

Kai is preparing a four-minute advice presentation for his class: *Three safety habits for your first week of work placement*. He recorded a timed run on his phone and wrote these notes:

“Time: 5 min 10 sec — over the four-minute limit. Point 1 (ask about the safety rules on day one) came out clear — 1 min 10 sec. Point 2 (wear every piece of safety gear, every time) was strong: I slowed down and looked at the camera on the hi-vis line. Point 3 (if you see a hazard, say something) — I sped up and used eight ‘ums’. I don’t know this point as well. Ending: I repeated the three habits, but my last sentence trailed off.” [voice drops away on the final line]

Transcript extract (point 3, at 3 min 40 sec):

“So, um, if you see something, um, dangerous — like a spill or a, um, pallet in the walkway — you should, um, tell someone. Even if you are new. Especially if you are new.”

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

Task. Critically evaluate Kai's rehearsal: judge how ready the presentation is, and recommend one content revision and one delivery revision, with reasons from the evidence. Aim for 180–240 words.

Working	Comment
Plan notes — Purpose: to advise classmates on three safety habits for a first week of work placement. Audience: classmates, some of whom have never had a job. Limit: four minutes. Evidence in hand: one timed recorded run, Kai's notes, one transcript extract.	Step 1 — set the target. Every judgement that follows answers “ready for whom, against what limit?” — so the purpose, audience and limit come first. Notice too what evidence exists: one run only. A judgement can only be as good as the evidence collected, and part of a critical evaluation is noticing what is missing.
The strengths are real and evidenced. Point 1 came out clear at 1 min 10 sec. Point 2 shows planned delivery working: Kai slowed down and looked at the camera on the hi-vis line, and he knows it worked because he wrote it down. The ending repeats the three habits, which helps the audience carry them away.	Step 2 — find what works, with evidence. Evaluating is not fault-finding; strengths are evidence too. Naming them does two jobs: it keeps the judgement honest, and it tells the revision stage what must be protected when things start getting cut.
The timing is the loudest finding: 5 min 10 sec against a four-minute limit — as it stands, Kai cannot deliver this version on the day. Point 3 is the weak spot, and two independent sources agree: the notes (pace up, eight “ums”, “I don’t know this point as well”) and the transcript itself (“So, um, if you see something, um, dangerous...”). The last sentence trails off — by then Kai is out of time and out of breath.	Step 3 — find what doesn't work, with evidence. When the notes and the recording show the same problem, the finding is confirmed — that is what “critically” looks like in practice. Keep the evidence specific: “eight ‘ums’ in point 3”, never “lots of ums”.
Why did it happen? Kai's own note answers: “I don’t know this point as well.” The fillers and the racing pace are symptoms; the cause is an unsettled point. That matters because the fix must aim at the cause. “Just stop saying um” treats the symptom and changes nothing; knowing point 3 properly removes the reason the fillers are there.	Step 4 — ask why. Evidence shows what happened; critical evaluation asks what caused it, because the cause picks the revision. This is the same move the evaluating column of the journal table makes: from report, to reason, to decision.
Judgement: not ready — but one trip around the loop would get it there. Content revision: cut point 3 to one clear spoken line — “See a hazard, say something: you are the new eyes in that workplace” — and drop one example from point 2; that finds the missing minute. Delivery revision: run point 3 out loud, without the card, three times in a row — the fillers fall away when the words are settled, and a planned pause replaces them at	Step 5 — judge, and revise with reasons. The judgement names readiness against the evidence, not against effort. Each revision traces back to a finding, content comes before polish, and the loop closes with a re-rehearse — because an untimed revision is an untested one.

the point-move. Then re-rehearse the whole talk and time it again.

Example 2 — scaffolded

Stimulus — Erin's feedback slips.

Erin is preparing a four-minute advocacy presentation: *A tool library for our school*. The talk asks the student council to run a tool library, and uses her experience volunteering at the Ironbark Tool Library desk as evidence that the idea works. After an audience run with two classmates, she collected these slips:

Slip A — Sam: "You made me care — the story about your first desk shift is great. But I still don't know who could borrow from your proposed library. Students only? Families too? And Ironbark opens Tuesday and Thursday 4.00 pm–7.00 pm and Saturday mornings — when would ours be open?"

Slip B — a classmate: "You should be more confident. Also, make it funnier — start with a joke."

Erin's own notes from the run: "Time 3 min 50 sec. Both listeners nodded when I described Ironbark's opening hours. When I said members borrow on a current membership card, Sam wrote it down."

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

Task. Critically evaluate the feedback: decide what Erin should act on and what she should not, with reasons, and plan one revision. Aim for 180–240 words.

Working

Plan notes — Purpose: to persuade the student council and classmates that the school should run a tool library. Audience: classmates; the student council decides. Evidence in hand: two feedback slips, Erin's own notes, the timing. The test for every comment: does it serve the purpose, for this audience?

Slip A passes the test. It is specific, it is about the work, and it names two real gaps: who can borrow, and when the proposed library would open. Erin's own notes confirm the territory matters — Sam wrote down the membership-card fact, which is a listener leaning in. A proposal the audience cannot picture is a proposal they cannot support. Act on slip A.

Slip B needs translating and testing. "Be more confident" is not actionable until it becomes behaviour — and Erin's evidence does not support a confidence problem: the timing is fine, listeners nodded, Sam took notes. If anything looks under-confident, it is one habit worth checking on a recording: how she holds the card. "Make it funnier — start with a joke" fails the purpose test. This is a proposal asking to be taken seriously, and Erin already owns something stronger than a joke: her first-desk-shift story, which slip A names as the part that made the listener care. Do not add the joke; keep the story.

Revision plan: add two sentences to the middle of the talk — who can borrow ("any student can join at the desk and borrows on a membership card, the way Ironbark does — up to three tools at a time") and a proposed opening schedule ("one lunchtime a week to start, then we review"). Then re-rehearse and time again: the talk is at 3 min 50 sec, and twenty seconds of new content will take it close to the limit, so one example

Comment

Step 1 — set the target before testing the feedback. Feedback is judged against the three planning lines, exactly like the talk itself. Without the purpose in hand, "make it funnier" and "who can borrow?" look equally important — and they are not.

Step 2 — test each comment against purpose and audience. Specific, work-focused, checkable against her own notes: that is actionable feedback. Notice the double evidence — the slip names a gap, and the notes show the listener cared about exactly that content.

Step 3 — translate vague feedback into behaviour, and test taste against purpose. "More confident" becomes pace, volume, eye contact, steady hands — rehearseable things. A preference ("funnier") is weighed against the purpose, and here the talk already has warmth with a job attached. Rejecting feedback with a reason is as much a critical evaluation as accepting it.

Step 4 — the revision answers the findings, respects the limit, and closes the loop. Notice the arithmetic of revision: new content costs time, so something pays for it. The re-rehearse is not optional — the clock is part of the evidence.

comes out of the middle to pay for it.

Judgement: Erin's talk is close. The audience evidence is warm — nodding, note-taking, “you made me care” — and the gaps are content gaps a listener named for her. Her evaluation used every source she had: her notes, the timing and both slips — acting where they agreed, and deciding, with reasons, where they did not.

Step 5 — judge with reasons. The final sentence is the section in miniature: one listener's comment was acted on and another's was set aside, and both decisions can point at evidence. That is what “critically evaluate own work” looks like from the inside.

Example 3 — unscaffolded

Stimulus — Marco's rehearsal evidence.

Marco is preparing a four-minute advice presentation for his class: *Starting early shifts: getting sleep right*. The talk advises young people about to start early-shift work. After one timed recorded run and one audience run (his sister), he has:

Timed run: 3 min 50 sec — inside the four-minute limit.

Transcript extract (the opening, at 0 min 15 sec): “Most people think an early shift starts at 5.00 am. [pause] It doesn't. It starts at 9.00 pm the night before.” [speaks to the camera, half-smiling]

Recording notes: “The middle — the wind-down routine — I read the whole thing from the card, head down. [voice flattens; card pages turning audible] Audience run: my sister asked, ‘So no phone at all?’ and I couldn't answer cleanly. The phone rule is in my notes, but it has never been out loud.”

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

Task. Write Marco's reflection journal entry evaluating this rehearsal. Use the five-line frame. Aim for 150–200 words.

Model response:

What I did: one timed recorded run and one audience run — my sister — of the early-shift sleep talk.

What worked: the opening. The run finished at 3 min 50 sec, inside the limit, and the first line does its job — “It starts at 9.00 pm the night before” made my sister look up. On the recording I speak the opening to the camera, half-smiling, with a pause in the right place: it sounds like a person, not a reader.

What didn't work: the middle. On the recording the wind-down routine flattens out and you can hear the card turning — I read all of it, head down. And when my sister asked, “So no phone at all?”, I couldn't answer cleanly.

Why: I know the opening by heart, but the routine is still words on a card, not words in my mouth. The phone rule has never been said out loud, so a real question couldn't find it.

What I will change: the routine becomes three short spoken lines — headings, not sentences — and I will rehearse the phone answer out loud: “Phone out of the room; a message can wait until 10.00 am.” Then re-run and time again.

(Model response: 197 words)

Takeaway: every line of this entry carries evidence — a timing, a quoted transcript line, a listener's actual question — and the “why” line is where reflection stops being retelling and starts being evaluation. Notice the shape: facts first, then the judgement, then the reason, then the decision. The final line is always a change you can make tomorrow, which is what separates a journal that improves a talk from a diary that just records a week.

Example 4 — unscaffolded

Stimulus — Lucy's two drafts.

Lucy is preparing a four-minute advice presentation for her class: *Asking for a roster change: three steps that work*. Her audience is classmates who work weekend shifts. An audience run of her first draft left this note: “Lost them on the first line — two people looked at their phones.” Lucy rewrote the opening and re-ran.

Draft 1: “Good morning. Today I'm going to talk about roster changes. There are three steps. Step one: check the roster where you work. Step two: ask early. Step three: put it in writing.”

Draft 2: “It's Thursday night and your phone lights up: ‘Any chance you can take Sunday?’ Your heart

sinks — Sunday was the one day you had to yourself. Most of us answer with a yes we regret, or a no that costs us at work. Today I'll show a third way: three steps that get you a hearing, without costing you the job.”

Re-run after the change: 3 min 55 sec, inside the limit; both listeners nodded at the Thursday-night line and could name the three steps afterwards.

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

Task. Evaluate which draft is the more effective opening for Lucy's purpose and audience. Justify your choice, and name one further improvement. Aim for 180–240 words.

Model response:

The two openings do different jobs, and only one of them does Lucy's job. Her purpose is to advise classmates who work weekend shifts how to ask for a roster change; the audience knows the Thursday-night text personally.

Draft 1 announces the topic: “Today I'm going to talk about roster changes.” It is clear and honest — but it spends the first seconds, when attention is highest, on housekeeping. Nothing in it touches the audience's life, and the three steps arrive as a list before anyone has been given a reason to care. Lucy's own audience-run note is the evidence: “Lost them on the first line — two people looked at their phones.”

Draft 2 puts the audience inside a scene they recognise, then states the talk's payoff in one line — a yes you do not regret, a no that costs nothing — and “three steps” signals the structure to come. The re-run evidence shows it working: listeners nodded at the Thursday-night line, could name all three steps afterwards, and the talk sits inside the limit at 3 min 55 sec.

Judgement: draft 2 is the more effective opening, and the evidence is behavioural, not emotional — attention, recall and timing all moved.

One further improvement: draft 2 promises a hearing “without costing you the job”, so step three must pay that promise off — one sentence on what to do if the answer is still no.

(Model response: 232 words)

Takeaway: a revision is judged the same way a draft is — against purpose and audience, with evidence. This model does not say draft 2 “sounds better”; it points at what changed in the room (attention, recall, timing) and at the promise the new opening makes. And notice what the improvement is: not another rewrite, but one sentence that keeps a promise the talk has now made. The best revisions are small, specific, and traceable to evidence.

Practice questions

Scaffolded

Question 1 (6 marks)

Stimulus — Sam's rehearsal notes.

Sam is preparing a four-minute advice presentation for his class: *Five questions to ask at the end of a job interview*. After one timed recorded run, his notes read:

“Timed run: 3 min 58 sec — inside the four-minute limit. Opening clean — I know it without the card. Middle too fast — 15 ‘ums’, and nearly all of them between the steps. Ending worked: I finished on my one-line summary and held the pause.”

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

- Identify one strength and one problem from Sam's notes. You may use this frame: “One strength is ____ . One problem is ____ .” 2 marks
- Explain what the “um” count tells Sam about where his rehearsal needs to focus. You may use this frame: “The ‘ums’ tell me ____ , so Sam needs to rehearse ____ .” 2 marks
- Recommend one revision for Sam and justify it with evidence from the notes. You may use this frame: “I would ____ , because the evidence shows ____ .” 2 marks

Question 2 (6 marks)

Stimulus — Erin's second audience run: two comments.

Erin has revised her *A tool library for our school* advocacy talk and run it for a second audience. Two comments come back:

Comment A: "You said members borrow on a card — but I still don't know what happens at your proposed school library if a tool comes back broken."

Comment B: "Honestly, I'd drop the whole Ironbark part. It's about your volunteering, not about us."

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

- Identify which comment is specific and which is a preference, and give one reason for each. You may use this frame: "Comment ____ is specific because ____ . Comment ____ is a preference because ____ ." 2 marks
- Explain one test Erin can apply to Comment B before deciding whether to act on it. You may use this frame: "Before acting on Comment B, Erin should test ____ ." 2 marks
- Decide which comment Erin should act on, and justify your choice. Either decision can be right; your reasons decide the mark. 2 marks

Question 3 (5 marks)

Stimulus — Marco's second recorded run (extract).

A week after the rehearsal in Example 3, Marco has turned the wind-down routine into three short spoken lines, and re-recorded:

2 min 10 sec: "The wind-down. [pause] Three things, in order. Lights down. Phone out of the room. Alarm across the room." [looks at the camera for each item; steady pace]

2 min 35 sec: "And the reason the alarm one works is, um, because if it's next to you, you just turn it off and, um, you're back asleep before you, um, decide anything." [reading from the card again; voice drops]

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

- Identify one moment where the delivery helps the content. 1 mark
- Identify one moment where the delivery works against the content, and say what shows it. 2 marks
- Write one evidence note for the moment you chose in part b. You may use this frame: "At ____ (timestamp), I ____ . This matters because ____ ." 2 marks

Question 4 (6 marks)

Stimulus — Sam's final run.

Two days before presentation day, Sam runs the interview-questions talk once more, standing, in the empty classroom, with his slides. His notes:

"3 min 58 sec again — steady. Opening clean. Step 2's wording still tripped me — I said it three different ways. Slides: I turned my back to the room twice to look at the screen. The empty room felt strange — no faces to read."

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

- Write the "what worked" line of Sam's journal entry, with evidence. You may use this frame: "What worked was ____ , and my evidence is ____ ." 2 marks
- Write the "what didn't work" line, with evidence. You may use this frame: "What didn't work was ____ , because the evidence shows ____ ." 2 marks
- Write the "what I will change next" line, with a reason. Remember Sam presents in two days. You may use this frame: "Next I will ____ , so that ____ ." 2 marks

Unscaffolded

Question 5 (6 marks)

Stimulus — Kai's revised evidence pack.

Kai made the revisions from Example 1 and re-rehearsed. His evidence now reads:

“Timed run: 3 min 55 sec. Recording notes: point 3 spoken without the card; 4 ‘ums’ (down from 8); I held the pause before the final line. Transcript extract (3 min 20 sec): ‘See a hazard, say something. [pause] You are the new eyes in that workplace — that is why your first week matters.’ Audience run (three classmates): two of the three could name all three habits straight afterwards. One asked, ‘What if you say something and nothing happens?’ — my answer went in circles.”

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

Critically evaluate Kai's work: is the presentation ready? Give a judgement with evidence, and recommend one further revision. Aim for 150–250 words.

Question 6 (6 marks)

Stimulus — Lucy's four findings.

After a recorded run and an audience run of *Asking for a roster change: three steps that work*, Lucy's evidence list holds four findings:

Finding 1 — audience run: listeners could not say what step 2 tells them to do.

Finding 2 — timed run: 4 min 30 sec against the four-minute limit.

Finding 3 — recording: her voice drops away at the end of sentences through the second half.

Finding 4 — Lucy's note: “My ending is a thank-you list, not a summary of the three steps.”

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

Lucy can make changes one at a time. Prioritise the four findings into a revision order and justify your order. Aim for 150–250 words.

Question 7 (6 marks)

Stimulus — Sam's audience run.

Sam runs the interview-questions talk for two cousins, aged 16 and 19, both looking for weekend work. His evidence:

“Both could repeat question 1 (‘What does a typical shift actually look like?’) and question 5 (‘When would I hear from you?’). Neither could remember the middle three. One cousin asked, ‘If you only had time for one question, which would you ask?’ — my talk never ranks them. My note: the middle was the rushed part on the recording too.”

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

Evaluate whether Sam's talk is achieving its purpose so far. Give a judgement with evidence, and recommend two revisions. Aim for 150–250 words.

Question 8 (6 marks)

Stimulus — Erin's evidence after revising.

Erin added the membership and opening-times sentences from Example 2 and re-ran. Her evidence:

“Timed run after the revision: 4 min 20 sec — twenty seconds over the limit. Audience run: both listeners could now say who can borrow (‘anyone with a card — students join at the desk’). One still asked what happens if a tool comes back broken. My note: I know the Ironbark story by heart, but the proposal sentences are new words — I read them from the card every time.”

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

Write Erin's reflection journal entry using the five-line frame. Aim for 150–250 words.

Question 9 (6 marks)

Stimulus — Marco's seven days.

Marco's presentation is next Friday and the class limit is four minutes. He has his full script and one timed run behind him: 4 min 40 sec. Today is Saturday, so he has seven days — including the presentation day, which he wants to keep calm.

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

Plan three rehearsals for Marco across the eight days. For each rehearsal, state what kind it is, what evidence it will collect, and how Marco will use that evidence. Justify the order you choose. Aim for 150–250 words.

Question 10 (8 marks)

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

Choose a presentation you are preparing — for this class or another — or choose one of the student presentations in this section.

a. Plan your evidence collection: name two rehearsals you will run, what each will collect, and what you will do with the evidence. 2 marks

b. After rehearsing (for real, or from the stimulus evidence if you chose a student from this section), write a self-evaluation against the six-point checklist — purpose, audience, content, evidence, delivery, timing. Answer every line with evidence you can point at, and end with one revision decision and its reason. Use only evidence that exists; invent none. Aim for 250–350 words. 6 marks

Answers

Q1. Identify, explain, recommend (6). a. any one strength from the notes (inside the limit at 3 min 58 sec; the opening known without the card; the ending — one-line summary plus a held pause) and any one problem (the middle too fast; 15 “ums”, nearly all between the steps); b. the “ums” sit between the steps, so the joins are the unsettled part — the transitions need rehearsing, not the steps themselves; c. any one revision carried by the evidence — e.g. replace the fillers with a planned pause at each step-move, or rehearse the three transition sentences out loud until they run clean. See the fully-worked solutions for the model.

Q2. Identify, explain, justify (6). a. Comment A is specific — it names an exact gap (what happens when a tool comes back broken) that can be checked against the talk; Comment B is a preference — it asks for a taste change (“drop the Ironbark part”) without pointing at the purpose; b. any one test on Comment B: is the Ironbark story serving the purpose (it is her evidence the idea works)? was the listener lost or merely uninterested — ask a second listener? does the talk say out loud why the story is there?; c. any decision with reasons — the model acts on Comment A (a real content gap against the purpose: a proposal must answer its what-if rules) and puts Comment B on test rather than acting (the story is evidence; the fix is to tie it visibly to the proposal, not cut it). See the fully-worked solutions for the model.

Q3. Identify, write (5). a. the 2 min 10 sec item — steady pace, a planned pause, camera looks on each of the three spoken lines; b. the 2 min 35 sec item — back to reading from the card, voice dropping, three “ums”; it is the explanation the audience needs, delivered the least settled way; c. an evidence note carrying all three parts: timestamp, what happened, why it matters. See the fully-worked solutions for the model.

Q4. Write (6). Three journal lines, each carrying evidence from the notes rather than feelings: what worked (steady timing; clean opening) with the evidence named; what didn’t (step 2’s wording unsettled — said three ways; back turned to the room twice for the slides) with the evidence named; what to change next, fitted to two days (settle step 2 into one spoken sentence and rehearse standing; touch-and-turn for the slides — no new content this late). See the fully-worked solutions for the model.

Q5. Critically evaluate, recommend (6). Assessment route: a readiness judgement against the evidence, not effort — strengths named with evidence (3 min 55 sec, inside the limit; point 3 card-free; “ums” down from 8 to 4; two of three listeners recalled all three habits; the held pause); the one gap named with evidence (the circular answer to “What if you say something and nothing happens?”); one content revision recommended with a reason; the loop closed with a re-run. Plan skeleton: judgement → strengths with evidence → gap with evidence → revision → re-run. See the fully-worked solutions for the model.

Q6. Prioritise, justify (6). Assessment route: an order that follows the big-things-first rule, with each finding’s place justified by evidence. Model order: finding 1 (the advice itself is unclear — content before everything), finding 4 (the ending must do summary work — content), finding 2 (timing re-measured after the content changes, since cuts buy seconds), finding 3 (delivery polish last). Other orders are fully creditable where every placement is justified against the rule and the evidence. Plan skeleton: rule stated → each finding placed with its reason → the re-rehearse closes the loop. See the fully-worked solutions for the model.

Q7. Evaluate, recommend (6). Assessment route: a judgement against the talk’s purpose (leaving listeners with five questions they can actually use) — partly achieved: questions 1 and 5 survived the audience run, the middle three did not, and the cousin’s ranking question exposed a content gap the talk never answers; two revisions tied to that evidence (group or cut the middle three; add one ranking line — “if you only get to ask one, ask about the shift”); a re-run to check. Plan skeleton: purpose → judgement with evidence → two revisions → re-run. See the fully-worked solutions for the model.

Q8. Write (6). Assessment route: a five-line journal entry in which every line carries evidence from the stimulus — the revision worked (both listeners can now say who can borrow) but cost time (4 min 20 sec, twenty over); the broken-tool question remains; the proposal sentences are still read from the card; the “why” line explains rather than reports (new words need more runs than old words; she added detail without cutting anything); the “next” lines name specific changes (trim 20 seconds from the story; one sentence for the broken-tool rule; the proposal lines rehearsed standing, off the card). See the fully-worked solutions for the model.

Q9. Plan (6). Assessment route: three rehearsals, each with its kind, the evidence it collects and the use of that evidence; the order justified (content evidence first, while content can still change; the recorded run after the cuts

settle; the audience run last, when the words are stable); the known problems addressed (40 seconds over; delivery unchecked); a calm presentation day kept clear of new changes. Any three-rehearsal plan is creditable where the kinds, the evidence and the order all hold together. Plan skeleton: rehearsal 1 kind/evidence/use → rehearsal 2 → rehearsal 3 → the order's reason → the buffer. See the fully-worked solutions for the model.

Q10. Plan, evaluate (8). Assessment route: part a — a plan matching the evaluation actually written: two named rehearsal kinds, the evidence each collects, and the use of that evidence; part b — a self-evaluation that answers all six checklist lines (purpose, audience, content, evidence, delivery, timing) with pointed-at evidence, and ends in one revision decision with its reason. Any presentation that fits the brief is fully creditable — the example model uses Lucy's roster-change talk. 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; *recommend* = put forward a change with a reason; *justify* = give the evidence that supports a choice.

a. Model response:

One strength is the ending: Sam finished on his one-line summary and held the pause, so the audience carries the last thing he said. One problem is the middle: it ran too fast, with 15 “ums” in one run. (Also accept: strength — the timed run finished inside the limit at 3 min 58 sec, or the opening is known without the card; problem — the middle too fast.)

b. Model response:

The “ums” tell me the problem is not the steps themselves — Sam knows those — but the joins between them: nearly all 15 fillers landed between steps, which is where the talk has to change gear. So Sam needs to rehearse the transitions: the one sentence that closes each step and opens the next.

c. Model response:

I would replace each between-steps “um” with a planned pause, and rehearse the three transition sentences out loud until they run clean, because the evidence shows the fillers cluster exactly at the moves between steps, and a pause costs no extra time — the fillers already filled those moments — so the 3 min 58 sec run stays inside the limit. (Also accept: any revision aimed at the transitions and carried by the notes.)

(Model response: 201 words)

Marker's note: In part b, the mark is in the location reasoning — the fillers sit **between** the steps, so the joins are the unsettled part. “Practise more” earns nothing; “practise the transition sentences” does. In part c, the revision must trace to the evidence named in the notes, and the timing evidence shows the fix is affordable.

Common errors: naming the “um” count as a delivery-only problem and recommending slower speech everywhere (the count is clustered — it points at the joins, not the whole talk); recommending a brand-new script two days of evidence in; a justification that quotes feelings instead of the notes.

Q2. *Command terms: identify = pick out and name; explain = make clear by giving the how or why; justify = give the evidence that supports a choice.*

a. Model response:

Comment A is specific because it names an exact gap — what happens at the proposed school library if a tool comes back broken — which Erin can check against her talk and close in one sentence. Comment B is a preference because it asks for a taste change (“drop the Ironbark part”) without pointing at anything the purpose needs.

b. Model response:

Before acting on Comment B, Erin should test what the Ironbark part is doing in the talk: it is her evidence that a tool library works in real life, which is exactly what a proposal needs. The test is whether the listener was lost or merely uninterested — she can ask a second listener whether the story made the proposal believable, and she can check whether the talk says out loud why the story is there.

c. Model response:

Erin should act on Comment A. It names a real content gap, and a proposal that cannot answer its what-if rules is not ready to be decided on — the fix is one sentence mirroring the rule she already knows from Ironbark: a broken tool is charged at its replacement price. Comment B should be tested, not obeyed: cutting her strongest evidence because one listener found it personal would weaken the proposal — the better fix is to tie the story visibly to the ask (“this is what our school library would look like”). (Also fully creditable: acting on B by shortening or re-anchoring the story, where the reason engages the purpose.)

(Model response: 252 words)

Marker’s note: Part c rewards a decision with reasons, not a particular decision — but the reasons must run through the purpose. The strongest answers notice the difference in kind between the two comments: A reports a gap in the work; B reports a taste of the listener. Both get logged; only one is ready to act on.

Other fully creditable answers. In part c, acting on Comment B is creditable where the answer tests it first — e.g. a second listener also drifts during the story, so it is shortened and re-anchored to the proposal. What is not creditable is cutting the evidence on one opinion, untested, or ignoring Comment A because it is less flattering.

Common errors: calling both comments “mean” or “helpful” without testing either; treating specificity as politeness; a decision with no reference to the purpose; rewriting the whole talk in response to one comment.

Q3. Command terms: *identify = pick out and name; write = put into words.*

a. Model response:

At 2 min 10 sec the delivery helps the content: the pause before the list, the steady pace and the camera look on each item make the three routine lines land as three distinct, doable things.

b. Model response:

At 2 min 35 sec the delivery works against the content: Marco goes back to reading from the card, his voice drops, and three “ums” appear. What shows it is the cue “[reading from the card again; voice drops]” beside the transcript — the exact moment the talk stops sounding spoken. It matters that this is the explanation of why the alarm rule works: the audience needs this part, and it is the least settled part.

c. Model response:

At 2 min 35 sec, I read the alarm explanation from the card, my voice dropped and I used three “ums”. This matters because the explanation is the part that turns a rule into advice people follow — delivered flat and read, it is the part most likely to be lost.

(Model response: 170 words)

Marker’s note: Part c is where the three-part evidence note is checked: timestamp, what happened, why it matters. A note without the third part is description — it records the rehearsal but cannot drive a revision. The strongest answers connect the “why” to the talk’s purpose (advice people can act on), not to embarrassment.

Common errors: choosing a moment but naming only the cue (“voice drops”) without saying what it costs the audience; an evidence note that stops at what happened; judging Marco as a person (“he was bad at this part”) instead of the behaviour.

Q4. Command term: *write = put into words (in the five-line journal form taught in this section).*

a. Model response:

What worked was the shape of the run — the timing held at 3 min 58 sec for the second time and the opening was clean — and my evidence is the two matching timed runs and “opening clean” in the notes.

b. Model response:

What didn’t work was step 2 and the slides, because the evidence shows the wording is still unsettled — I said step 2 three different ways — and I turned my back to the room twice to look at the screen, which is a delivery fact, not a slide fact.

c. Model response:

Next I will settle step 2 into one spoken sentence and rehearse it standing, and run the slides touch-and-turn — touch the screen, say the line, turn back — so that the last two days fix wording and positioning rather than add new content, which two days cannot afford.

(Model response: 144 words)

Marker’s note: Every line must carry evidence from the stimulus, not feeling — “the empty room felt strange” belongs in the journal only if it is connected to something changeable (the answer: rehearsing with one friendly face in the room, or accepting it as a run condition). Part c is marked on fit to the time left: two days before presenting is a settling window, not a rewriting window.

Common errors: lines that report without evidence (“it went okay”); a change list too big for two days; ignoring the turned-back finding because it “was only the slides”; treating the empty-room feeling as a verdict on the talk.

Q5. Command terms: *critically evaluate* = judge by testing against evidence and criteria; *recommend* = put forward a change with a reason.

Model response:

Kai's presentation is close to ready, and the evidence — not the effort — says so. The timing now sits inside the limit with room to spare: 3 min 55 sec against four minutes. The example 1 revisions have worked: point 3 is spoken without the card, the filler count is down from eight to four, and the planned pause before the final line is doing the job the “ums” used to do. The transcript shows the point landing in clean words — “See a hazard, say something. You are the new eyes in that workplace.” The strongest evidence is the audience run: two of three classmates could name all three habits straight afterwards, which means the advice survived the trip into someone else's head.

One gap keeps this short of fully ready. The audience-run question — “What if you say something and nothing happens?” — got a circular answer, and that is the exact question a nervous first-week student will actually have. An advice talk is judged on its hard question.

Recommended revision: give point 3 one prepared closing line — “If nothing happens, take it to the supervisor; safety outranks politeness” — and rehearse it as the answer to that question. Then re-run once and time again, since new words cost seconds.

Judgement: broadly ready; one content revision from done.

(Model response: 217 words)

Marker's note: The judgement must be stated and earned: “ready”, “not ready” or — as here — “broadly ready with one named gap”, each carried by evidence from the pack. The revision is content, not polish, and the answer says why that order matters. Full marks are available to a “not ready” judgement too, if the circular answer is treated as disqualifying and the reason is argued.

Other fully creditable answers. A “not ready until the hard question has an answer” judgement is fully creditable where it engages the same evidence; so is recommending the supervisor line be woven into point 3 itself rather than held as a Q-and-A answer.

Common errors: praising the improvements without making a judgement; a judgement resting on “he worked hard”; recommending delivery polish while the content gap stands; forgetting the re-run after the new line.

Q6. Command terms: *prioritise* = put in order of importance; *justify* = give the evidence that supports the order.

Model response:

The rule that sets the order: does the advice land first, then does it fit the limit, then does the ending do its job — and delivery polish last.

First, finding 1. If listeners cannot say what step 2 tells them to do, the talk is failing its purpose no matter how well it is delivered. Fix: step 2 becomes one imperative sentence, spoken and checked on the next audience run.

Second, finding 4. The ending is the last thing the room hears and the part most likely to be remembered; a thank-you list does no work there. Fix: end by naming the three steps once more, then the thanks — one sentence each.

Third, finding 2. Timing is measured after content changes, because fixing findings 1 and 4 changes the length — a clearer step 2 may run shorter, and a summary ending adds seconds. Re-time once those changes are in; if the talk is still over, cut an example, not a step.

Last, finding 3. The dropping voice is real and worth fixing — sentence-end volume is where the important words live — but it is polish on content that must first be right. Fix: a breath at each full stop and a card mark to look up.

Then one full re-run collects fresh evidence on all four findings at once.

(Model response: 220 words)

Marker's note: The mark is in the ordering **reasoning**, not in one true sequence: every placement must cite the rule and the finding's evidence. Notice the model's timing insight — length is re-measured after content changes, because revisions move the clock in both directions.

Other fully creditable answers. Placing finding 2 earlier (e.g. first, on the ground that an over-length talk cannot be delivered at all) is creditable where the answer then explains how the content fixes and the cuts interact. Swapping findings 1 and 4 is creditable with reasons. What is not creditable: polish before content, or an order with no rule behind it.

Common errors: ordering by ease instead of importance; treating all four findings as equally urgent and proposing one giant rewrite; forgetting the re-rehearse, so the prioritised changes are never tested.

Q7. Command terms: *evaluate* = make a judgement and give reasons using evidence; *recommend* = put forward a change with a reason.

Model response:

Sam's purpose is to leave his listeners with five questions they can actually use in a real interview. Judged against that, the talk is partly achieving its purpose — and the evidence shows exactly which parts.

What works: the two ends. Both cousins could repeat question 1 (“What does a typical shift actually look like?”) and question 5 (“When would I hear from you?”) straight after the run. That matches the recording evidence — the opening is known without the card and the ending lands on a summary with a held pause. The ends are doing their jobs.

What doesn't: the middle three questions left no trace. Both listeners lost all three, and Sam's own note connects the dots — the middle was the rushed part on the recording too. Two independent sources agreeing is a confirmed finding, not bad luck. There is also a content gap the audience found for him: the ranking question — “If you only had time for one, which would you ask?” — has no answer in the talk, and a real interviewer gives you time for maybe two questions, not five.

Recommended revisions, both content: (1) group the middle three under one memorable label — or cut to the strongest one — so the talk carries three ideas, not five loose ones; (2) add one ranking line: “If you only get to ask one, ask about the shift.” Then re-run for the cousins and check recall again.

(Model response: 238 words)

Marker's note: The judgement is “partly achieving”, and the model earns it by separating what survived (the ends) from what didn't (the middle) with two-source evidence. The cousin's question is treated as audience evidence of a content gap — listeners' questions tell you what the talk left unanswered.

Common errors: a blanket judgement (“it's fine — they remembered two”); revising delivery for a problem the evidence locates in content; treating the cousins' question as an interruption rather than a finding; recommending all five questions be repeated louder.

Q8. *Command term: write = put into words (in the five-line journal form taught in this section).*

Model response:

What I did: revised the proposal section — membership and opening-times sentences added — then ran a timed rehearsal and an audience run.

What worked: the membership gap is closed. Both listeners could say who can borrow — “anyone with a card; students join at the desk” — which is exactly the sentence Sam’s slip asked for. The Ironbark story still holds the room; nobody this time said it was about me, not them.

What didn’t work: the timing. I am at 4 min 20 sec — twenty seconds over — because I added detail without cutting anything. The broken-tool question still has no answer in the talk. And the proposal sentences are still read: new words on a card, head down, every run.

Why: a revision costs time until something pays for it, and I paid with nothing. New sentences also need more runs than old ones — I know the story by heart because I have lived it; the proposal is only written.

What I will change: trim twenty seconds from the opening story, keeping its strongest line; add one sentence for the broken-tool rule — mirroring Ironbark’s: a damaged tool is charged at its replacement price; and rehearse the proposal lines standing, off the card, three times before the next recording. Then re-time.

(Model response: 210 words)

Marker’s note: The entry must show the loop turning: the worked example’s revision is evaluated honestly — it fixed the content gap and broke the timing. The “why” line is the deepest thinking in the entry (new words need more runs than old words; additions need cuts to pay for them). The broken-tool sentence mirrors Ironbark’s actual term, which is how evidence-backed proposals are built.

Common errors: declaring the revision a success while ignoring the twenty seconds; a “what next” list too long for the time left; describing the run without explaining it; inventing evidence the stimulus does not contain.

Q9. Command term: *plan = decide and record what you will do, before doing it.*

Model response:

Marco has two known problems — forty seconds over the limit, and a single timed run as his only evidence so far — and seven days. The plan puts content evidence first, while content can still change, and keeps presentation day calm.

Rehearsal 1 — Sunday: read-through, then a stand-up run with the timer. Evidence: where the wording is awkward, where his tongue trips, and the true length once spoken. Use: choose the forty seconds to cut — an example, not a point — and rewrite the awkward lines while there are still days to settle them.

Rehearsal 2 — Wednesday: recorded run, played back on two passes. Evidence: pace, volume, filler words, flat spots, eye contact — and the new timing after the cuts. Use: delivery decisions (pause at the joins, card headings instead of sentences) and any last content trim if the clock is still over.

Rehearsal 3 — Thursday, the day before: audience run with family. Evidence: what they remember afterwards, and the questions they ask. Use: final clarity fixes and prepared answers to the questions a real audience actually has — no structural changes this late.

The order is the reason: cuts need days to settle, so content work comes first; the recording checks delivery once the words are stable; the audience run comes last, because listeners should hear the real talk, not a draft. Presentation day: one calm stand-up run, no new changes.

(Model response: 231 words)

Marker's note: Each rehearsal must name its kind, its evidence and the use of that evidence — a plan of “practise three times” scores nothing. The order must be justified by what each kind can still change and when. The model also fits the plan to Marco’s two known problems rather than planning rehearsals in the abstract.

Other fully creditable answers. Any three-rehearsal plan is creditable where the kinds differ, the evidence matches the kind, the uses follow the evidence, and the order is argued — e.g. moving the recorded run earlier to catch delivery problems while cuts are being made. Adding a fourth short run is fine but not required; the three must still be distinct.

Common errors: three copies of the same rehearsal; an audience run first, while the words are still drafts; no buffer before the presentation; a plan that ignores the forty-second overrun, which is the one fact Marco already knows.

Q10. *Command terms: plan = decide and record what you will do, before doing it; evaluate = make a judgement and give reasons using evidence.*

a. Model response (plan):

Rehearsal	Kind	Evidence it collects	Use of the evidence
1	recorded run (Tuesday)	true timing; pace, fillers and flat spots on playback; where the card gets read	content cuts if over time; delivery decisions; card rewritten to headings
2	audience run (Thursday)	what listeners remember afterwards; the questions they ask	final clarity fixes; prepared answers to the likely hard question

b. Model response (self-evaluation — Lucy’s roster-change talk, after the opening revision and both rehearsals):

Purpose: to advise classmates who work weekend shifts how to ask for a roster change. The talk holds its purpose — it promises three steps in the opening and delivers three, and the audience run shows the advice landing: both listeners could name all three steps afterwards.

Audience: classmates with weekend shifts. The evidence says the audience is reached — the Thursday-night opening got nods from both listeners, and the scene is one they have lived. One listener question showed a gap: neither could say what to do if the answer is still no.

Content: ordered and signposted — the opening promises three steps and delivers three. But naming is not understanding: both listeners could repeat “ask early”, yet neither could say what step 2 actually tells them to do — ask whom, how early, in what words. The playback agrees — I said step 2 three different ways across the run.

Evidence: each step carries one example from my own shifts, and the one researched fact — that a roster change request is better in writing — is acknowledged out loud in the talk, the way the attribution section of this chapter taught.

Delivery: pass 2 of the recording shows my voice dropping at sentence ends through the second half; the planned pause at each step-move is now working (fillers down to three).

Timing: 3 min 55 sec, inside the four-minute limit, measured after the last change.

Revision decision: rewrite step 2 as one imperative sentence — “Ask before the roster is printed, not after” — and rehearse it standing, three runs, because two evidence sources agree it is the unsettled point, and content before polish.

(Model response: 346 words)

Marker’s note: Part a is marked on match: the rehearsals planned must be the ones whose evidence part b actually uses. Part b is marked line by line — every checklist line answered with pointed-at evidence, including the lines that report problems, and the revision decision traceable to two agreeing sources. Invented evidence (“my teacher said...”) loses the mark it pretends to win: the task says use only evidence that exists.

Other fully creditable answers. Any presentation that fits the brief: the student’s own real talk (evidence from their own rehearsals), or any student presentation in this section (evidence from that student’s stimuli only). Any revision decision is creditable where the checklist evidence carries it — including a decision to change nothing, if every line passes with evidence.

Common errors: a plan and an evaluation that describe different rehearsals; checklist lines answered with feelings; a revision chosen because it is easy rather than because the evidence ranks it first; inventing audience responses the stimulus never gave.

Other fully creditable answers. Across Questions 1–9: any finding, judgement or revision that is named **and** carried by evidence from the stimulus — a timing, a timestamp, a quoted note, a listener’s actual words. Judgements may disagree with the models (“not ready”, a different revision order, acting on Comment B) and score full marks when the reasons do the carrying. Across every journal and self-evaluation task: the five-line shape may be presented as prose or as headed lines, and note form is acceptable where every line still holds its evidence.

Chapter 9 Speaking to advise or to advocate: delivery, attribution and reflection — 9D Topic choice and the presentation options: civic participation and everyday personal contexts

Theory

Your presentation starts here

Topic 4 of this book has been building towards one thing: a presentation of your own. Chapter 8 covered constructing the presentation — sequencing and structuring the content, choosing language that reaches an audience, using logic, reasoning and emotion, and providing evidence. The first three sections of this chapter covered the person doing the presenting: delivery (body language, eye-contact, gestures, plus pace and intonation), copyright and attribution, and rehearsal, reflection and revision.

This section is where your presentation actually begins — before any slide exists. The study design states the outcome you are working towards. In this book’s words: by the end of Unit 4 you must be able to negotiate the topic you choose for an oral presentation, and complete it — one that showcases your reflections on, and evaluations of, your own learning (Unit 4, Outcome 2).

Three parts of that sentence do the heavy lifting. **Negotiate the topic of choice** — the topic is yours to propose, but it is not yours alone to settle: you and your teacher talk it over until you both agree. **An oral presentation** — you present to an audience, in one of the forms listed later in this section. **Showcases reflections and evaluations of student learning** — the presentation is not only facts about a topic; it shows what *you* learned while building it, and how you judge your own work. That last part is why every proposal in this section carries a “what I want to learn” row.

Working definitions

The study design uses the terms below but does not define them. This book gives each one a working definition, and every task in this section can be answered on these definitions alone.

Working definitions.

- **Negotiate** (a topic): put your idea forward, listen to your teacher’s response, and adjust until you both agree. Put plainly, the study design has you develop the presentation in consultation with your teacher.
- **Civic participation**: taking part in the life of your community — local services (libraries, community houses, tool libraries), community groups (gardens, sports clubs), volunteering, local issues, and having your say on local decisions.
- **Personal management**: running your own everyday life — money, time, meals, routines, job-seeking and household tasks.
- **Vocational focus**: the presentation connects to work — a job you have, a job you want, or a skill workplaces expect.
- **Personal focus**: the presentation connects to your own life — your interests, your goals, your everyday experience.
- **Informative presentation**: the presentation’s job is to help an audience *understand* something. **Instructional presentation**: its job is to help an audience *do* something. Procedural texts — the how-to texts of Topic 1 — are instructional in exactly this sense.

The rules every topic must pass

The area of study sets the rules your topic must pass — in this book’s words (Unit 4, Area of Study 2): students use what they know and understand about language, context and audience to put together an oral presentation that showcases their learning. That presentation is developed in consultation with the teacher, and it should centre on an area that interests the student, with a vocational or personal focus that is clearly stated. The study design encourages students to connect this area of study with what they are learning in Unit 4 of Work Related Skills or of Personal

Development Skills. Students who are not undertaking either of those studies may instead choose one of the two options set out below — the *Literacy for civic participation* option or the *Literacy for everyday contexts* option.¹

In plain words, there are four rules:

1. **Interest.** The topic sits in an area of student interest — something you genuinely care about. Interest is a rule, not a bonus.
2. **A stated focus.** The topic carries a clearly stated vocational or personal focus — one sentence connecting it to work (vocational) or to your own life (personal). Not a feeling: a sentence.
3. **Consultation.** The presentation is developed in consultation with the teacher — you propose, your teacher responds, and you agree together. That is what *negotiate* means.
4. **A route.** If you are studying Unit 4 of Work Related Skills or Personal Development Skills, connecting your presentation to that learning is encouraged. If you are not studying either, you select one of the two options below. Your teacher will tell you which route your class is using — this book works with the two options, because they are the route inside this study design.

The two options

The study design sets out the two options (Unit 4, Outcome 2):

- **Option 1 — Literacy for civic participation:** in this option, students deliver either an informative or an instructional presentation about an area of civic participation that interests them personally.
- **Option 2 — Literacy for everyday personal contexts:** in this option, students deliver either an informative or an instructional presentation about an area of personal management that holds their interest.

Read the two options side by side and three things stand out. Both presentations **inform or instruct** — the job is never to persuade or to sell. Both must be **of interest** — Option 1 asks for an area that interests the student personally; Option 2, an area that holds the student’s interest. And the two **territories** are different:

	Option 1 — civic participation	Option 2 — everyday personal contexts
The territory	an area of civic participation: community life — local services, community groups, volunteering, local issues	an area of personal management: your own everyday life — money, time, meals, routines, job-seeking
The job	inform or instruct	inform or instruct
Example topics	how a tool library lends to its members; how a community garden’s working bee runs; how to have your say on a local council issue	how to plan a week of meals on a budget; how to organise a week when the roster changes; how to get ready for a first job interview

One question sorts almost any idea: **does this topic serve the community, or your own life?** Community — Option 1. Your own life — Option 2. Neither — it is not a topic for this outcome yet.

Watch out — the option and the focus are different rows. The option sorts the territory; the focus sentence connects the topic to work or to your own life. Any combination is allowed. A presentation on planning meals around a changing roster is Option 2 with a *vocational* focus (“every boss expects you to organise your own time”). A presentation on a community garden’s working bee is Option 1 with a *personal* focus (“I have volunteered there for two years”). Do not force the two rows to match.

Watch out — “anything community” is not Option 1. An Option 1 presentation informs or instructs on an area of civic participation. Arguing for a cause, or promoting a community group to an audience, is

¹ Teacher note: the study design prints this option’s name two ways — *Literacy for everyday contexts* in the area-of-study passage, and *Literacy for everyday personal contexts* in the option heading. This section keeps each form where the study design uses it; the difference is in the source document, not an error in this book.

advocacy — that was Topic 3’s job in this book. Under the options, the audience should leave knowing how something works or how to take part in it.

The forms the presentation can take

The study design lists the task forms your school can choose from for this outcome (Unit 4, Outcome 2 assessment table) — one task for the Outcome 2 assessment is chosen from this list:

- a digital presentation of a portfolio
- a video, podcast or oral presentation

The assessment also draws on a range of these activities, or on equivalent tasks, where students apply and show what they have learned:

- a reflective journal or diary
- a series of summaries

In plain words, the presentation itself takes one of two forms:

- **a video, podcast or oral presentation** — a video is your presentation filmed, recorded once and shown; a podcast is your presentation as recorded audio, like a radio segment; an oral presentation is delivered live to an audience.
- **a digital presentation of a portfolio** — a collection of your work, presented on screen; the collection shows the learning behind the presentation.

And two range activities run alongside it:

- **a series of summaries** — short written summaries of the sources behind your presentation. This is the evidence work of Chapter 8, written down.
- **a reflective journal or diary** — a running written record of what you learned, what was hard and what you would change. This is where the reflections and evaluations the outcome asks for are made — the third section of this chapter showed how to run one.

Your school chooses the form your presentation takes, and your length is agreed with your teacher.

How the task is run

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

So the presentation happens inside normal class time, under your teacher’s supervision, within a set timeframe. Your school judges it, against criteria your school sets, as satisfactory or not yet satisfactory. This book never invents letter grades or study scores for these tasks — your school’s criteria are the only ones that count.

The topic-negotiation routine

Here is the routine this section practises, start to finish.

Step 1 — Explore your interests. List what you actually care about: work you do, groups you belong to, jobs you want, things you do every week. The list is raw material — do not judge it yet.

Step 2 — Choose your route. If your class uses the connection route, your topic connects to your learning in Work Related Skills or in Personal Development Skills. If your class uses the two options, sort each idea with the one question from above: does it serve the community (Option 1) or your own life (Option 2)?

Step 3 — Test the topic. Run the checklist:

- [] **Interest** — could you talk about this for the full time without faking it?
- [] **Focus stated** — can you write the vocational or personal focus sentence?
- [] **Option fit** — is it civic participation or personal management, and is the job to inform or instruct?

- [] **Scope** — can it be presented in the time your teacher sets?
- [] **Evidence reachable** — can you get to facts, and name your sources?
- [] **Audience value** — will the audience leave knowing something or able to do something?

Step 4 — Narrow it. Areas are too big; topics fit the time. Use the narrowing ladder: area → slice → one thing the audience can take away. “Money” → “budgeting” → “how to plan a week of meals on a part-time wage”. Then run the **so-what test**: finish the sentence “After my presentation, my audience will ____.” If you cannot finish it with something concrete, keep narrowing.

Step 5 — Propose and negotiate. Fill in the planning table below and take it to your teacher with the frames below it. Agree your topic, your form and your length. Write down what you agreed — a negotiated topic is an agreement, and the agreement is what you deliver.

Strategy — the narrowing ladder. Write three rungs: the area (“stress”), a slice of it (“managing a busy week”), and one presentable thing (“my Sunday twenty-minute planning session”). Each rung is smaller and more concrete than the one before it. Stop when the audience could act on the topic tomorrow.

The topic proposal planning table. Every proposal in this section — the worked examples, the tasks, and your own — fills in these eight rows:

Row	What goes in it
Route and option	Option 1, Option 2, or the connection route your class uses
Topic in one sentence	the narrowed topic — small enough to present in the time, big enough to matter
Why I am interested	your real reason — the interest rule, in your own words
My focus	one sentence: vocational (connects to work) or personal (connects to your own life)
Audience will know / be able to do	what the audience walks away with — your so-what sentence
Evidence and sources	where your facts come from, and how you will name them
What I want to learn and reflect on	the reflection row — what you want to find out, and how you will judge your own work
Form and length	video, podcast, oral presentation or digital presentation of a portfolio — agreed with your teacher

Frames for negotiating.

- “I would like to present on ____ because ____.”
- “My focus is ____.”
- “My audience will know ____ and be able to ____.”
- “My evidence will come from ____.”
- “Would that work, or should I narrow it to ____?”

Watch out — drift after agreement. A topic negotiated with your teacher is an agreement, not a starting point. If the topic changes after you agree it — it grew, it shrank, the evidence fell through — renegotiate it. Do not drift and hope nobody notices.

Watch out — no evidence route, no presentation. An informative or instructional presentation stands on facts. If you cannot reach checkable facts — first-hand experience, a named document, a person you can interview and attribute — the topic will not survive the checklist, however much you like it. Test the evidence before you propose.

The command terms in this section

- **negotiate** — put forward, listen and adjust until you and your teacher agree.
- **select** — choose from the options given, and name your choice.
- **justify** — give the reasons your choice passes the test; point at the rules or the checklist.
- **propose** — put your topic forward in full, for agreement.
- **narrow** — cut a broad area down until it fits the time and gives the audience one clear takeaway.

Worked examples

Example 1 — scaffolded

Stimulus — Ned’s brainstorm. Ned is choosing his topic for the Outcome 2 presentation. His class is using the two options. Ned has been going to the monthly working bee at Muddy Boots Community Garden for two years, borrows tools from the Ironbark Tool Library, and works late shifts at a pizza place twice a week. His brainstorm list:

1. How the Ironbark Tool Library runs and how to become a member
2. How to join a working bee at Muddy Boots Community Garden
3. Why my favourite video-game series is the best ever
4. How to plan a week of dinners on a budget
5. How to sort the household recycling so it actually gets recycled

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

Task. Help Ned choose his topic: sort the ideas, pick an option, test and narrow one idea, and write his proposal. The table takes you through it step by step.

Working	Comment
Sorted with the two-option question — does the topic serve the community or your own life? Ideas 1 and 2 serve the community: a tool library and a community garden are Option 1 territory. Ideas 4 and 5 serve Ned’s own life: meals, money and household tasks are personal management — Option 2. Idea 3 serves neither: it is an opinion about a game, and its job would be to praise, not to inform or instruct.	Step 1 — sort the list first. Option 1 covers civic participation; Option 2 covers personal management. “Neither” does not mean a bad idea — it means the idea is not a topic for this outcome yet.
Ned picks Option 1. Both Option 1 ideas pass the interest rule, but idea 2 wins: Ned has been turning up to the working bee for two years, knows Marg from the committee, and can show the audience a real Saturday morning.	Step 2 — pick the option, then the idea inside it. Interest is a rule, not a bonus — and first-hand experience is also the start of an evidence route. Ned could inform on idea 1 too, but he would be reporting what he read; on idea 2 he can report what he lived.
Checklist: interest — yes, two years of bees. Focus — personal: “I want my audience to see that volunteering needs no experience.” Option fit — yes: volunteering at a community garden is civic participation, and the job is to instruct. Scope — “community gardening” is too big; needs narrowing. Evidence — Ned’s own experience, Marg, and the garden’s noticeboard. Audience value — yes: everyone who thinks they cannot garden.	Step 3 — test the topic before proposing it. The checklist answers the teacher’s first questions before the teacher has to ask them. A fail here is cheap; a fail after the topic is agreed costs a renegotiation.
Narrowing ladder: “community gardening” (a whole area) → “the monthly working bee” (a slice) → “how a working-bee Saturday morning runs, and how to join one even if you have never gardened” (presentable — one morning, one place, one thing the audience can do).	Step 4 — narrow until the topic fits the time. Each rung of the ladder is smaller and more concrete. The last rung passes the so-what test: after the presentation, the audience can join a bee.
“I would like to present on how a working-bee Saturday morning runs at Muddy Boots Community Garden, and	Step 5 — propose in full, and negotiate. Every row of the planning table is answered before the teacher asks.

Working	Comment
how to join one even if you have never gardened. My focus is personal — I have volunteered there for two years and I want to show that no experience is needed. My audience will know what happens between 9.00 am and 12.00 noon, and be able to join the next bee. My evidence will come from my own experience, an interview with Marg from the committee, and the garden’s noticeboard. I would like to do it as an oral presentation of about six minutes. While I prepare, I want to find out how much I have actually learned in two years of bees, and I will keep that in my reflective journal. Would that work, or should I narrow it further?”	The times match the bee’s real hours (9.00 am to 12.00 noon) — checkable details make a proposal easy to say yes to. The last question invites the teacher’s response: that invitation is the negotiate part.

Example 2 — scaffolded

Stimulus — Ivy’s first try. Ivy works part-time at Greenfield Garden Supplies and wants full-time work in a nursery when she finishes. Her roster changes every week. Her first proposal to her teacher was one line:

“Topic: time management. Option 2.”

Her teacher sent it straight back: “Too big, and I cannot see your focus. Come back with a topic I can picture.”

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

Task. Help Ivy fix her proposal: place it in its option, write her focus sentence, narrow the topic, and propose again.

Working	Comment
Sort: “time management” is about running your own life — Option 2, personal management. Focus sentence (vocational): “I want full-time work in a nursery, and every boss expects you to organise your own time.” Checklist: interest — yes, a changing roster is her real life. Focus — stated now. Option fit — yes, if the job stays informative or instructional. Scope — fail: “time management” is a whole library. Evidence — needs work: where will the facts come from? Audience value — unclear: after the presentation, the audience will... what? Narrowing ladder: “time management” (an area) → “planning my week” (a slice) → “how to plan meals, sleep and travel around a roster that changes every week” (presentable). So-what test: “After my presentation, my audience will be able to plan their own week around a changing roster.” That finishes with something the audience can do — pass. Evidence: Ivy’s own week as the case study — her real roster, her real meal plan, her real Sunday evening. She will trial her own system for four weeks and keep the results in her reflective journal. “I would like to present on how to plan meals, sleep and travel around a roster that changes every week — Option 2. My focus is vocational: I want full-time work	Step 1 — the option and the focus are two separate jobs. The option sorts the territory (community or own life); the focus sentence connects the topic to work (vocational) or to your own life (personal). Any combination is allowed — Ivy’s topic is Option 2 with a vocational focus, and that is fine. Step 2 — run the checklist honestly. One fail and one “what?” mean the topic is not ready to propose. That is exactly what the teacher’s note said — the checklist just shows which rows to fix. Step 3 — narrow, then run the so-what test. The last rung is one thing an audience member could use next Monday. If the so-what sentence will not finish concretely, the topic is still too big. Step 4 — build the evidence route before proposing. First-hand evidence is reachable and checkable, and the trial gives Ivy something real to reflect on and evaluate — which is what the outcome asks the presentation to showcase. Step 5 — propose in full. Compare this with the one-line first try: same student, same life — but now every row of the planning table is answered, and the form has a

in a nursery, and organising my own time is something every boss expects. My audience will be able to plan their own week around a changing roster. My evidence will come from my own four-week trial of the system, kept in my reflective journal, and the week-planning page I made. I would like to record it as a video, so I can show my real roster on screen. About six minutes — does that work?”

reason attached. That is the difference between an idea and a proposal.

Example 3 — unscaffolded

Stimulus — Felix’s profile. Felix is choosing his topic for the Outcome 2 presentation. His class is using the two options. Felix skates at the Emu Crossing skate park most weekends. Last week Fernhill City Council put up a “have your say” notice about upgrading the park: an online feedback form, and a drop-in session at the Emu Crossing Community Centre on a Thursday night. Felix filled in the form himself — it took him ten minutes — but most of his crew did not know the notice existed. He wants them to have their say too.

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

Task. Write Felix’s full topic proposal for an Option 1 presentation, using the planning table from this section. Aim for 200–260 words.

Model response:

Route and option: Option 1 — Literacy for civic participation.

Topic in one sentence: how to have your say on the Fernhill City Council skate park upgrade — where the notice is, what the feedback form asks, and why ten minutes counts.

Why I am interested: I skate at Emu Crossing most weekends, I have used the form myself, and most of my crew never knew the notice existed.

My focus: personal — this is my park and my Saturday.

What my audience will know or be able to do: young skaters at Emu Crossing will know the upgrade is being planned, and will be able to fill in the online feedback form or come to the drop-in session at the community centre.

Evidence and sources: the council’s “have your say” notice (named and dated in my presentation), my own completed form, and the drop-in session details from the community centre. Every source named as I use it.

What I want to learn and reflect on: I want to find out whether one person’s feedback form actually reaches the people who decide. I will follow the council’s response after the drop-in session and report honestly what happened, and I will keep my thinking along the way in my reflective journal.

Form and length: an oral presentation of about six minutes to my class, with one slide showing the form itself. If the community centre agrees, I would also like to run the same presentation at the drop-in session.

Would that work, or should I narrow it further?

(Model response: 257 words)

Takeaway: a strong proposal answers the teacher’s questions before they are asked — every planning-table row filled, every fact checkable, and the narrowing visible (“the skate park” became “how to have your say on the upgrade”). Notice the reflection row especially: the outcome asks the presentation to showcase reflections and evaluations of student learning, and Felix has built himself something real to reflect on — a question (“does one form reach anyone?”) that his own preparation will answer.

Example 4 — unscaffolded

Stimulus — Sadie’s big idea. Sadie’s first idea for Option 2 was “stress”. Her teacher’s note came back on the proposal slip:

“‘Stress’ is a whole library, not a topic. Narrow it to something you can present in six minutes that your audience could act on tomorrow — and show me what you want to learn from it yourself.”

Sadie’s week: a Saturday shift at the Harbour Street Bakery, netball training twice a week, and assessment tasks most nights. Last month she started planning each Sunday evening — twenty minutes with her diary — and the difference was real.

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

Task. Write Sadie’s narrowed topic and her reply to her teacher, including the reflection row of the planning table. Aim for 150–200 words.

Model response:

Narrowed topic: “My Sunday twenty minutes: how to plan a week so the week does not plan you” — Option 2, personal management.

Narrowing ladder: stress (an area) → managing a busy week (a slice) → one habit that fits in twenty minutes (presentable — my audience could act on it tomorrow).

My focus: personal — this is my own week: bakery shift, netball and tasks.

What my audience will be able to do: run their own Sunday planning session — what to write down, in what order, and the one rule that made it work for me: the plan says *when*, not just *what*.

Evidence and sources: my own four-week trial — two weeks without the habit, two with — recorded in my reflective journal, plus the planning page I actually use.

What I want to learn: whether my system survives a genuinely bad week. I will evaluate my own trial honestly, including the week it failed, and say what I would change.

Form: a video of about six minutes, so I can show the real planning page on screen. Does that work?

(Model response: 184 words)

Takeaway: narrowing does not kill a big idea — a small topic handled well says more than a big topic skimmed. And notice that the teacher’s note asked for two jobs, not one: narrow it (something the audience could act on tomorrow), and show what *you* want to learn (the reflection row). A reply that only narrows has answered half the note — the reflection row is what turns any topic into an Outcome 2 topic.

Practice questions

Scaffolded

Question 1 (6 marks)

Stimulus — a class brainstorm. A class is choosing topics for the Outcome 2 presentation. The class is using the two options. Six ideas from the class brainstorm list:

1. How to volunteer at the Northvale Community House pantry
2. How to make a week of lunches for under \$20
3. A review of the phone I saved up for
4. How the lending rules at the Ironbark Tool Library work
5. How to get ready for a first job interview
6. Why my football club is the best in the district

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.

a. Sort ideas 1–3 into Option 1, Option 2, or neither. Give a reason for each. You may use this frame: “Idea _ is _ because _.” 3 marks

b. Sort ideas 4–6 into Option 1, Option 2, or neither. Give a reason for each. 3 marks

Question 2 (5 marks)

Stimulus — Elliot’s two ideas. Elliot wants to work in sport after school. He has two candidate topics for his presentation:

- Idea A: “How to coach a junior team at Southside Sports Club — what the club expects from a new coach”
- Idea B: “My pre-game meal routine — what I eat, and when, before a Saturday match”

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.

a. Which option — Option 1 or Option 2 — fits each idea? Give a reason for each. You may use this frame: “Idea _ fits Option _ because _.” 2 marks

b. Elliot wants a vocational focus. Recommend one idea, give a reason for your recommendation, and write Elliot’s focus sentence. You may use this frame: “I recommend idea _ because _. Focus sentence: _.” 3 marks

Question 3 (4 marks)

Stimulus — Riley’s broad area. Riley has chosen the broad area “money” for an Option 2 presentation. Riley’s teacher says the area is a fine starting point but cannot be the topic.

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.

a. Explain why “money” cannot be presented as it is. You may use this frame: “‘Money’ is too big because _.” 1 mark

b. Complete a narrowing ladder for Riley: one slice of the area, then one presentable topic. You may use this frame: “Area: money → slice: _ → presentable topic: _.” 2 marks

c. Run the so-what test on your presentable topic. You may use this frame: “After my presentation, my audience will _.” 1 mark

Question 4 (5 marks)

Stimulus — the area-of-study passage. The study design states these rules for the presentation (Unit 4, Area of Study 2), restated here:

The presentation is developed in consultation with the teacher, and it should centre on an area that interests the student, with a vocational or personal focus that is clearly stated. The study design encourages students to connect this area of study with what they are learning in Unit 4 of Work Related Skills or of Personal Development Skills. Students who are not undertaking either of those studies may instead choose one of the two options set out below — the *Literacy for civic participation* option or the *Literacy for everyday contexts* option.

- a. Name the two studies that a presentation is encouraged to connect to. 1 mark
- b. What does the passage say students may do if they are not studying either of those studies? You may use this frame: “Students who are not undertaking either of those studies ____.” 2 marks
- c. State two things the passage says every presentation topic needs. You may use this frame: “Every topic needs ____ and ____.” 2 marks

Unscaffolded

Question 5 (6 marks)

Stimulus — Dante’s four candidates. Dante is choosing his topic for the Outcome 2 presentation. His class is using the two options, and Dante has chosen Option 2 — personal management. He works Saturday shifts at the Westline Logistics depot and trains with Southside Sports Club on Sundays. His four candidate topics:

1. “Life”
2. “How to budget for a car” — except Dante does not drive, and he could not reach car costs himself
3. “How to plan meals and prep for a week of Saturday shifts and Sunday training”
4. “Why everyone should join a gym”

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.

- a. Select the strongest candidate for Dante’s presentation. 1 mark
- b. Justify your choice against the topic checklist from this section. Give three reasons. 3 marks
- c. Explain why one of the other candidates fails. Name the candidate and give your reason. 2 marks

Question 6 (6 marks)

Stimulus — a draft proposal card.

A student's first attempt at the topic proposal, filled in on the class planning card:

"Name: Kane

Option: 2

Topic: stress

Why I am interested: everyone gets stressed

My focus: school

Audience will: learn about stress

Evidence and sources: the internet

What I want to learn: nothing yet

Form: presentation

Length: long enough"

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 rows of the card that fail the topic rules or the checklist, and explain each failure. 2 marks

b. Rewrite the card so that every row would pass. 4 marks

Question 7 (6 marks)

Stimulus — Gus's volunteering. Gus is choosing his topic for the Outcome 2 presentation. His class is using the two options. For a term, Gus has helped at the Tuesday-night homework club that runs at Hartley Lakes Community House — primary-school kids bring reading and homework, and volunteers like Gus sit with them. He wants more students from his class to know how the club runs and how simple it is to volunteer.

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.

Write Gus's full topic proposal for an Option 1 presentation, using the planning table from this section. Aim for 180–240 words. 6 marks

Question 8 (8 marks)

Choose your own topic for the Outcome 2 presentation — Option 1, Option 2, or the connection route if your class uses it. Write your full proposal using the planning table from this section, filling in all eight rows. Aim for 200–260 words. 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.

Question 9 (6 marks)

Stimulus — the teacher's response. Bridie proposed "The history of the Bellwater Public Library" for Option 1. Her teacher's response came back on the proposal slip:

"Your interest is real, Bridie, but the whole history of the library will not fit in six minutes, and I cannot see your focus sentence. Come back tomorrow with a topic that fits, your focus sentence, and one thing you want to learn from this yourself."

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.

Write Bridie's reply: her narrowed topic, her focus sentence, and the one thing she wants to learn. Aim for 100–150 words. 6 marks

Question 10 (6 marks)

Stimulus — the assessment table. The study design lists the task forms for this outcome (Unit 4, Outcome 2 assessment table) — one task for the Outcome 2 assessment is chosen from this list:

- a digital presentation of a portfolio
- a video, podcast or oral presentation

The assessment also draws on a range of these activities, or on equivalent tasks, where students apply and show what they have learned:

- a reflective journal or diary
- a series of summaries

a. Name the two task forms listed for the assessment of Outcome 2. 2 marks

b. Which form would you choose for a presentation that teaches your audience how to plan a week of meals? Justify your choice. 2 marks

c. Name the two range activities, and explain how each one feeds the reflections and evaluations of student learning that Outcome 2 asks the presentation to showcase. 2 marks

Answers

Q1. Sort, explain (6). a. idea 1 Option 1 — volunteering at a community service is civic participation, and the job would be to instruct; idea 2 Option 2 — meals and money are running your own everyday life (personal management); idea 3 neither — a review’s job is to evaluate, and a phone is neither territory. b. idea 4 Option 1 — a tool library is a community service and the topic instructs on how its lending works; idea 5 Option 2 — job-seeking is personal management; idea 6 neither — the job would be to praise and persuade, not to inform or instruct. One mark per idea: the correct group plus a reason naming the territory or the job. See the fully-worked solutions for the model.

Q2. Sort, recommend, justify (5). a. idea A Option 1 — coaching a junior team at a community club is volunteering in community life, and the job instructs; idea B Option 2 — your own meals and routine are personal management. b. recommendation with a reason and a vocational focus sentence — e.g. recommend idea A: “I want to work in sport, and coaching a junior team is where that starts.” Idea B is also fully creditable with a valid vocational focus sentence. See the fully-worked solutions for the model.

Q3. Explain, narrow (4). a. “money” is a whole area — nobody can present all of it in a limited time, and the audience would leave with nothing concrete; b. any valid ladder, e.g. money → budgeting → “how to plan a week of meals on a part-time wage”; c. the so-what sentence finished with a concrete audience outcome, e.g. “will be able to plan their own week of meals on a part-time wage”. See the fully-worked solutions for the model.

Q4. Identify, state (5). a. Work Related Skills; Personal Development Skills (Unit 4 of either); b. they may instead choose one of the two options set out in the passage — the *Literacy for civic participation* option or the *Literacy for everyday contexts* option (1 mark for “may choose an option”, 1 for naming the options or the act of choosing between the two); c. any two of: an area of student interest; a clearly stated vocational or personal focus; developed in consultation with the teacher. See the fully-worked solutions for the model.

Q5. Select, justify, explain (6). Assessment route: the strongest candidate selected (3 — “How to plan meals and prep for a week of Saturday shifts and Sunday training”); three checklist reasons (first-hand interest; scope fits the time; evidence reachable in Dante’s own week; Option 2 fit — meals, money and time are personal management; audience value — skaters, shift workers and anyone juggling work and sport could use it); one other candidate’s failure explained with a rule-based reason (1 — “Life” is an area, not a topic, and gives the audience nothing to do; 2 — no genuine interest and no reachable evidence, since Dante does not drive; 4 — “why everyone should” is persuasion, not informing or instructing). See the fully-worked solutions for the model.

Q6. Identify, explain, rewrite (6). Assessment route: two failing rows identified with explanations — candidates: topic (“stress” is an area, too big for a limited time); why-interested (“everyone gets stressed” is not Kane’s own interest); focus (“school” is not a vocational or personal focus sentence); audience (“learn about stress” is not a concrete know-or-do outcome); evidence (“the internet” is not a reachable, nameable source); want-to-learn (“nothing yet” drops the reflection the outcome asks for); length (“long enough” is not agreed). Rewrite: one mark per repair — a narrowed presentable topic (with a real why-interested); a vocational or personal focus sentence; a concrete audience outcome and a reachable evidence route; a genuine want-to-learn row plus an agreed form and length. See the fully-worked solutions for the model.

Q7. Propose, write (6). Assessment route: Option 1 with a presentable instructing topic (how the homework club runs and/or how to volunteer at it); a genuine interest stated; a focus sentence (vocational or personal); an audience outcome (know + be able to do); a reachable evidence route with named sources; the reflection row (what Gus wants to learn) plus an agreed form and length. Plan skeleton: option → topic → interest → focus → audience → evidence → reflection → form and length. See the fully-worked solutions for the model.

Q8. Propose, write (8). Assessment route: one mark per planning-table row, each row passing the checklist — route and option; topic in one sentence (presentable, not an area); why-interested (genuine); focus sentence (vocational or personal); audience outcome (concrete know-or-do); evidence and sources (reachable and nameable); what you want to learn and reflect on (genuine); form and length (a listed form, agreed). Plan skeleton: the planning table itself. Any topic on any route is fully creditable — the marks are in the rows, not the topic. See the fully-worked solutions for the model.

Q9. Narrow, respond (6). Assessment route: a narrowed topic that is still Option 1 and fits six minutes (e.g. how the library’s study rooms work and how to book one — or any concrete slice of the library); a focus sentence, vocational or personal (e.g. vocational — Bridie wants to work in libraries); one genuine thing Bridie wants to learn herself; the

reply written as a response to the teacher's note, answering its three asks point by point. See the fully-worked solutions for the model.

Q10. *Name, choose, justify, explain (6).* a. a video, podcast or oral presentation, and a digital presentation of a portfolio; b. any listed form with a justification tied to the how-to topic (e.g. video — the audience sees the real planning page being filled in; oral presentation — live demonstration and questions); c. a series of summaries — the written record of the sources behind the presentation, which is the learning about evidence; a reflective journal or diary — the running record of what the student learned and would change, which is the raw material for the reflections and evaluations the outcome showcases. See the fully-worked solutions for the model.

Fully-worked solutions

Q1. *Command terms: sort = place each item in its correct group; explain = make clear by giving the how or why.*

a. Model response:

Idea 1 is Option 1, because volunteering at a community house pantry is taking part in community life — civic participation — and the presentation's job would be to instruct. Idea 2 is Option 2, because planning lunches and money is running your own everyday life — personal management. Idea 3 is neither: a review's job is to evaluate, not to inform or instruct, and a phone is neither civic participation nor personal management.

b. Model response:

Idea 4 is Option 1, because a tool library is a community service and the topic instructs on how its lending rules work. Idea 5 is Option 2, because getting ready for a job interview is job-seeking — part of managing your own life. Idea 6 is neither: "the best in the district" is praise — the job would be to persuade, and the options ask only for informing or instructing.

(Model response: 145 words)

Marker's note: one mark per idea: the correct group **and** a reason that names the territory (civic participation / personal management) or the job (inform or instruct). In idea 6 the territory could look like a fit — a football club is a community group — but the job fails: "why my club is the best" praises and persuades. Coaching at the club, or how the club runs, would be Option 1.

Common errors: putting idea 6 in Option 1 because the club is a community group (the job decides, not the setting); putting idea 3 in Option 2 because saving up involves money (the topic is a review of a product, not managing your own life); reasons that restate the idea ("idea 2 is Option 2 because it is about lunches") instead of naming the territory or the job.

Q2. *Command terms: recommend = put forward as the better choice; justify = give the reasons your choice passes the test.*

a. Model response:

Idea A fits Option 1, because coaching a junior team at a community sports club is volunteering in community life — civic participation — and the topic’s job is to instruct. Idea B fits Option 2, because Elliot’s own meals and pre-game routine are personal management — running his own everyday life.

b. Model response:

I recommend idea A, because it serves the club and its junior players — the community side — and it sits right on Elliot’s career line: a coach is a job in sport. Focus sentence: “I want to work in sport, and coaching a junior team is where that starts — this presentation teaches what the club actually expects from a new coach.”

(Model response: 115 words)

Marker’s note: part b carries three marks: the choice (1), a reason tied to the vocational focus (1), and the focus sentence itself (1). The focus sentence must connect the topic to **work** — a job Elliot has, a job he wants, or a skill workplaces expect. “Sport is my passion” is an interest, not a vocational focus.

Other fully creditable answers. Idea B with a valid vocational focus sentence — e.g. “I want to work in sport, and knowing how to fuel my own training is part of that” — is fully creditable. The option and the focus are different rows: any combination is allowed, so the mark is in the sentence being vocational and stated, not in which idea is chosen.

Common errors: sorting idea A into Option 2 because Elliot plays sport himself (the territory is what the topic serves — instructing coaches serves the club and its juniors); a focus sentence that states an interest instead of a work connection; recommending both ideas.

Q3. *Command terms: explain = make clear by giving the how or why; narrow = cut a broad area down until it fits the time.*

a. Model response:

“Money” is too big because it is a whole area — a library, not a topic. Nobody can present all of money in a limited time, and an audience taken through an area leaves with nothing concrete it can use.

b. Model response:

Area: money → slice: budgeting → presentable topic: “how to plan a week of meals on a part-time wage”.

c. Model response:

After my presentation, my audience will be able to plan their own week of meals on a part-time wage — a list, one shop, and three go-to dinners.

(Model response: 87 words)

Marker’s note: the middle rung matters: jumping from “money” straight to one hyper-specific item skips the slice, and the ladder stops teaching anything. The so-what sentence must end in something the audience **knows or does** — not in a description of the presentation.

Other fully creditable answers. Any valid ladder is fully creditable where the last rung is small enough to present and concrete enough to act on — e.g. money → saving → “how to save \$500 for a car in six months on a part-time wage”, or money → first pay → “where a first pay cheque goes in my own budget plan”. The so-what sentence must match the presenter’s own last rung.

Common errors: a last rung that is still an area (“how to budget”); a so-what sentence about the presentation instead of the audience (“my audience will see my slides”); part a answered with “the teacher said so” instead of the reason.

Q4. Command terms: *identify/name* = *pick out and state*; *state* = *give in a clear sentence*.

a. Model response:

Work Related Skills, and Personal Development Skills — the presentation is encouraged to connect to Unit 4 of either.

b. Model response:

Students who are not undertaking either of those studies may instead choose one of the two options set out in the passage — the *Literacy for civic participation* option or the *Literacy for everyday contexts* option.

c. Model response:

Every topic needs to sit in an area of student interest, and it needs a clearly stated vocational or personal focus.

(Model response: 76 words)

Marker's note: this question tests reading the quoted passage — the passage is the boundary. Checklist rows taught elsewhere in this section (like “evidence reachable”) are this book’s teaching, not the passage’s words, and do not score part c. Part c takes any two of the three rules the passage states.

Other fully creditable answers. Part c: the third rule in the passage is equally creditable as one of the two — that the presentation is developed in consultation with the teacher. Any two of the three rules the passage states score the two marks.

Common errors: answering part a with one combined study name; answering part b with “they choose any topic they like” (the passage says they select **an option** — the choice is structured); part c answered from memory of the checklist instead of from the passage.

Q5. Command terms: *select* = choose and name; *justify* = give the reasons your choice passes the test; *explain* = make clear by giving the how or why.

Model response:

I select candidate 3, “How to plan meals and prep for a week of Saturday shifts and Sunday training”.

It passes the checklist where the others fail. Interest: it is Dante’s own week — he could talk about it for six minutes without faking. Scope: one week of meals around a known routine fits the time. Evidence: first-hand — his own shopping, his own prep, his own trial recorded in his reflective journal. Option fit: meals, money and time are personal management, and the job is to instruct. Audience value: anyone juggling work and sport could run the plan on the Monday after hearing it.

Of the others, candidate 4 fails on the job: “why everyone should join a gym” is persuasion — the options ask for informing or instructing, not arguing.

(Model response: 132 words)

Assessment route: one mark for the selection; one mark per checklist reason, to three (each reason must name a checklist row — interest, scope, evidence, option fit or audience value — and apply it to Dante); two marks for part c (naming a failing candidate, 1; a rule-based reason, 1).

Marker’s note: the reasons must be checklist rows, not preferences — “it’s a good topic” or “meals are important” name no row. In part c the reason must be a rule failure, not a personal one: candidate 2 does not fail because cars are expensive; it fails because Dante has no genuine interest in it and no reachable evidence (he does not drive, so every fact would be second-hand).

Other fully creditable answers. Part c: any of candidates 1, 2 and 4 is fully creditable with a valid rule-based reason — candidate 1 (“Life”) is an area, not a topic: no scope, and no concrete audience takeaway; candidate 2 fails interest and evidence; candidate 4 fails the job (persuasion, not informing or instructing).

Common errors: selecting candidate 4 because “people should exercise” (a good cause does not make it an Option 2 topic — the job is wrong); justifications that describe the topic instead of testing it; part c answered with a preference (“I hate gyms”).

Q6. *Command terms: identify = pick out and name; explain = make clear by giving the how or why; rewrite = write again so the faults are fixed.*

a. Model response:

“Topic: stress” fails the scope check — stress is a whole area, and nobody can present an area within a limited timeframe or give the audience one concrete takeaway. “Evidence and sources: the internet” fails the evidence check — “the internet” is not a reachable, nameable source; an informative presentation needs facts the presenter can actually point to and attribute.

b. Model response:

Name: Kane Option: 2 Topic: my Sunday twenty minutes — how to plan a school week so nothing sneaks up on you Why I am interested: I lost a whole weekend to catch-up work last term, and this habit fixed it My focus: personal — this is my own week and my own diary Audience will: know the three things I write down each Sunday, and be able to run the same twenty minutes themselves Evidence and sources: my own four-week trial, tracked in my reflective journal, and the planning page I use What I want to learn: whether the habit survives exam weeks — I will report the week it failed as honestly as the weeks it worked Form and length: oral presentation, about six minutes, agreed with my teacher

(Model response: 191 words)

Assessment route: part a, one mark per row identified **with** its explanation (2). Part b, one mark per repair (4): a narrowed presentable topic with a why-interested that is Kane’s own; a real vocational or personal focus sentence; a concrete audience outcome and a reachable evidence route; a genuine want-to-learn row plus an agreed form and length.

Marker’s note: the rewrite must fix what part a found — a rewritten card that still says “the internet” cannot score the evidence repair. The reflection row is the one most often left empty, and it is the row the outcome names: the presentation showcases reflections and evaluations of student learning, so “nothing yet” is not a small gap — it is the outcome missing.

Other fully creditable answers. Part a: any two failing rows are fully creditable — why-interested (“everyone gets stressed” is not Kane’s own interest), focus (“school” is neither vocational nor personal as a sentence), audience (“learn about stress” is not a know-or-do outcome), want-to-learn (“nothing yet”), length (“long enough” is not an agreement). Part b: any narrowed topic in the personal-management territory with matching rows repaired is fully creditable — it does not have to be Kane’s stress habit.

Common errors: calling “Option: 2” a failure (it is the one row that is sound — stress **management** sits in personal management); rewriting the topic as another area (“school stress”); a focus repair that is still not a sentence connecting to work or to Kane’s own life; a rewrite that keeps “learn about stress” as the audience row.

Q7. Command term: *propose* = *put your topic forward in full, for agreement.*

Model response:

Route and option: Option 1 — Literacy for civic participation.

Topic in one sentence: how the Tuesday-night homework club at Hartley Lakes Community House runs, and how to volunteer at it even if you have never helped a kid with reading in your life.

Why I am interested: I have been helping at the club for a term — Tuesday night is now the part of my week I look forward to.

My focus: personal — this is my volunteering, my Tuesday nights, and the kids I sit with.

What my audience will know or be able to do: students in my class will know what a homework-club night looks like from the inside — who comes, what volunteers actually do, and what nobody tells you — and will be able to put their name down for a shift.

Evidence and sources: my own term at the club, an interview with Fay at the community house front office, and the club's sign-up sheet. Every source named as I use it.

What I want to learn and reflect on: I want to find out whether I can teach a stranger to do something I find easy — and I will judge my own presentation against that question, honestly, in my reflective journal.

Form and length: an oral presentation of about six minutes, agreed with my teacher, with the sign-up sheet passed around at the end.

Is there anything I should narrow?

(Model response: 240 words)

Assessment route: one mark per element (6): Option 1 with a presentable instructing topic; a genuine interest stated; a focus sentence (vocational or personal); an audience outcome covering know **and** do; a reachable evidence route with named sources; the reflection row plus an agreed form and length.

Marker's note: watch the job: this proposal informs and instructs — it is not an advertisement for the club. “Why everyone should volunteer” would be persuasion (Topic 3's advocacy territory); “how the club runs and how to join a shift” is Option 1. The distinction is the section's boundary, and the proposal must land on the right side of it.

Other fully creditable answers. A vocational focus (“I want to be a teacher, and the club is my first classroom”) is fully creditable; a topic narrowed to only how to volunteer, or only how a club night runs, is fully creditable where it stays presentable; any form from the listed options with a reason and an agreed length is fully creditable.

Common errors: a proposal that slides into promotion (“the club is amazing and you should come”); a topic row that is still an area (“volunteering”); the reflection row left empty or filled with something about the audience instead of Gus's own learning; evidence rows like “my brain” or “the internet” with nothing reachable and nameable.

Q8. Command term: *propose* = put your topic forward in full, for agreement.

Model response:

Route and option: Option 2 — Literacy for everyday personal contexts.

Topic in one sentence: how to plan study around an early-shift job — my forty-minute rule.

Why I am interested: I start work at 6.00 am three days a week, and last term my study kept losing to my alarm clock. The routine in this presentation is the one that fixed it.

My focus: vocational — I am doing this study to move into full-time work, and being able to train and work at once is the skill every boss is quietly testing.

What my audience will know or be able to do: anyone with a job and study at once will know how to find forty usable minutes on a shift day — where they hide, what to do with them, and the one rule that keeps them alive: same time, same place, phone in the other room.

Evidence and sources: my own five-week trial, recorded in my reflective journal — two weeks without the rule, three with — and my real roster, shown with my manager's permission. The summaries of the sources I used sit alongside, as the range activity asks.

What I want to learn and reflect on: whether forty minutes on a shift day is really worth forty minutes on a free day. I will measure it, and I will report the weeks the rule collapsed.

Form and length: a podcast of about six minutes, agreed with my teacher, so I can record one shift-day morning as it actually sounds.

Should I narrow anything further?

(Model response: 260 words)

Assessment route: one mark per planning-table row (8): route and option named; topic in one presentable sentence; why-interested genuine; focus sentence vocational or personal; audience outcome concrete (know or do); evidence and sources reachable and nameable; want-to-learn genuine; form (from the listed options) and length agreed. A row scores only if it would pass the checklist.

Marker's note: the rows interact, and markers read them together: a brilliant topic with “the internet” for evidence still loses the evidence mark, and a modest topic with every row filled beats a grand topic with holes. The reflection row must be something the student can actually judge by the end — “whether my rule survives a bad week” is judgeable; “more about myself” is not.

Other fully creditable answers. Any topic on any route is fully creditable — Option 1, Option 2, or the connection route where the class uses it. The marks are in the rows, not in the topic: a proposal about a tool library, a pantry, meal planning, roster planning or interview preparation can each score full marks where every row passes.

Common errors: a topic that is still an area; a focus sentence that is an interest (“I like this topic”); an audience row that says “learn about my topic”; the reflection row missing; a form that is not one of the listed options, or a length not agreed with the teacher.

Q9. *Command terms:* narrow = cut the topic down until it fits the time; respond = answer the teacher's note point by point.

Model response:

Thanks for the notes — here is my second attempt.

Narrowed topic: “How the study rooms at Bellwater Public Library work, and how to book one” — still Option 1, and small enough for six minutes: one service, one booking system, one visit.

My focus sentence: vocational — I want to work in libraries after school, and this is my first chance to explain a library service the way a librarian would have to.

One thing I want to learn: whether I can make a booking system interesting to people who have never used one. I will test my instructions on a classmate who has never booked a room, and I will report honestly in my reflective journal whether they actually worked.

Narrower, focus stated, and something real to learn — does this version work?

(Model response: 135 words)

Assessment route: two marks for the narrowed topic (a concrete slice of the library or another reachable civic service, 1; it fits six minutes and stays Option 1, 1); two marks for the focus sentence (stated, 1; vocational or personal and connected to Bridie's work or life, 1); two marks for the reply (one genuine thing Bridie wants to learn herself, 1; the reply answers the teacher's three asks point by point, 1).

Marker's note: the reply is a negotiation, not a fresh proposal — it must answer the note's three asks (narrower topic, focus sentence, one thing to learn) in order. A brilliant new proposal that ignores the note has not negotiated. The closing question is small but real: it hands the decision back to the teacher, which is what consultation means.

Other fully creditable answers. Any concrete slice is fully creditable — e.g. “how to find a book with the library catalogue”, “how the library's free Wi-Fi and printers work”, or “how to join the library in ten minutes”. A personal focus (“I have studied in those rooms for two years”) is fully creditable in place of the vocational one.

Common errors: narrowing to “the library” (still an area); a focus sentence that is an interest (“I like libraries”); a want-to-learn row about the audience only (“whether they like it”) instead of about Bridie's own learning; a reply that argues with the note instead of answering it.

Q10. *Command terms: name = give the exact words from the list; justify = give the reasons your choice fits; explain = make clear by giving the how or why.*

a. Model response:

The two task forms are: a video, podcast or oral presentation; and a digital presentation of a portfolio.

b. Model response:

I would choose a video for a presentation that teaches an audience how to plan a week of meals. A how-to is easiest to follow when the audience can see it happen: the planning page being filled in, the list being written, the week being laid out. And a video is recorded once, so anyone who missed it can watch it again — useful when the audience is meant to *do* the thing afterwards.

c. Model response:

The two range activities are a series of summaries and a reflective journal or diary. The summaries record the learning behind the presentation — where the facts came from, in the student's own words — so the evidence work itself is assessed, not just the final performance. The journal records the student's running reflections: what worked, what was hard, what they would change. That is the raw material for the reflections and evaluations of student learning the outcome asks the presentation to showcase — the presentation shows the learning, and the journal is where the learning was written down as it happened.

(Model response: 194 words)

Assessment route: part a, one mark per form named as the table lists it (2); part b, one mark for choosing a listed form and one for a justification tied to the how-to topic (2); part c, one mark per activity explained with its link to the reflections and evaluations (2).

Marker's note: in part a, the first bullet is **one** form with three delivery choices inside it — “video, podcast, oral presentation” are not three of the two forms. In part c, the question is about the reflection half of the outcome: an answer that calls the journal “extra writing” has missed the point — the journal is where the reflections and evaluations are actually made.

Other fully creditable answers. Part b: any listed form is fully creditable with a valid justification — an oral presentation (a live demonstration, with questions from the audience), a podcast (a walk-through narrated like a radio segment), or a digital presentation of a portfolio (the planning pages shown as portfolio pieces, with the presentation talking the audience through them).

Common errors: counting the first bullet as three forms; justifying part b with “video is easier” (the justification must fit the topic — a how-to needs to be seen or demonstrated); part c answered with activities that are not in the stimulus list.

Other fully creditable answers. Across this section, every task that asks for a selection, a recommendation, a sort, a narrowed topic or a proposal is judgement-based: the marks sit in the rule or checklist row the answer names and applies, never in matching the model's choice. Any topic, option, form, focus sentence or narrowed rung that passes the stated rules scores the same marks as the models printed here.

Topic 4 Test

This test covers Topic 4 — speaking to advise or to advocate. It draws on everything taught in Chapters 8 and 9 (sections 8A to 9D), and on the Topic 1 conventions this test draws on (sections 3B, 3C and 3D). Section A has 15 multiple-choice questions, 1 mark each. Section B has 5 short-answer questions, 15 marks in total. The test is worth 30 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 — Yellowbox Landscaping: the dots in Dan’s induction talk plan. Dan O’Rourke leads the team at Yellowbox Landscaping. He is giving an induction talk to a new crew member on their first day, and he plans to walk through the day from start to finish. The dots in his talk plan, as he typed them:

1. “From 7.30 am, one person mows the nature strip while the other lays paving along the path.”
2. “Meet me at the depot at 6.45 am, load the ute and check the job sheet.”
3. “Before any work starts, set out the cones and signs along the verge.”
4. “At 3.00 pm, clean the tools, lock the ute and hand me the finished job sheet.”

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

In which order should the dots go in Dan’s talk?

- A. 2, 1, 3, 4
- B. 2, 3, 1, 4
- C. 3, 2, 1, 4
- D. 2, 3, 4, 1

Stimulus for Question 2 — Hartley Lakes Community House: Rosa’s advocacy talk. The members will vote at their monthly meeting on whether the House asks Bellwater District Council to put two solar lights over the footpath out the front and repair its broken edge. Rosa is preparing the advocacy talk for the meeting. Her facts: the winter sessions of the craft group end after dark; the footpath out the front has no lighting; two members tripped on the broken edge in June, coming home from an evening session.

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

Question 2

Rosa wants the meeting to back the ask. Which is the best plan for her advocacy talk?

- A. Open with the two falls, describe the footpath, thank the members for coming — and leave the ask until the questions after the talk.
- B. Name the ask in the opening, then describe the footpath in detail — and close by thanking the members for coming.
- C. Spend the talk on the footpath and the two falls, and mention the ask at the end only if there is time.
- D. Name the ask in the opening, give the issue (the unlit, broken footpath) then the impact (the two falls), and land the ask again as the closing sentence.

Stimulus for Question 3 — Ironbark Engineering: a notice by the workshop door. “Operation of the press is permitted following completion of the safety induction.”

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

Which rewrite says the same rule in the plainest, clearest words?

- A. “You can use the press once your safety induction is done.”
- B. “Following completion of the safety induction, operation of the press is permitted.”
- C. “The press and the safety induction are connected.”
- D. “Want to use the press? Everyone has to do the induction, right?”

Stimulus for Question 4 — Cedar Grove Garden Centre: poster recruiting members for its spring planting club. The poster’s main line reads: “A new garden bed is like an empty bookshelf — every plant you add is a story.”

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

Question 4

Which engaging choice does this line use?

- A. A striking statistic — a number that catches the eye
- B. A rhetorical question — a question asked for effect, with no answer expected
- C. A word picture — a simile comparing the garden bed to an empty bookshelf
- D. Deliberately formal wording — high language used to impress the reader

Stimulus for Question 5 — Peakside Fitness: a line from a social-media post recruiting first-timers for Strong Start. “If you come to your first Strong Start session, a coach will stay with you until every machine makes sense.”

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 reasoning move does this line use?

- A. Comparison — it puts two things side by side
- B. If-then — it promises what will follow from an action
- C. Example to conclusion — it uses one case to prove a rule
- D. Cause and effect — it reports why something happened

Stimulus for Question 6 — a public forum run by Stringybark Shire Council on a proposed off-leash dog park. One resident stands to speak in favour of the park: “Every council around us has opened an off-leash park in the last two years — Stringybark should not be the only one still without one.”

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

Question 6

Which weak reasoning move does this line rely on?

- A. The bandwagon — the line argues that, because everyone else has done it, Stringybark should too
- B. False cause — the line claims one thing caused another without checking
- C. The either–or trap — the line offers only two choices when there are more
- D. Attacking the person — the line hits a speaker instead of their argument

Stimulus for Question 7 — a student’s advice talk to local shop owners about starting online ordering. The speaker has been running online ordering at her family’s shop for a month. Her four evidence lines:

1. “One shop on the strip kept its own records: online orders doubled between March and September.”
2. “The accountant I interviewed says the setup cost is tax-deductible.”
3. “Watch me place an order on my phone — thirty seconds, start to finish.”
4. “In my first week running the system at my family’s shop, I lost two orders before I learned the trick.”

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

Question 7

Which line supports the advice with personal experience?

- A. Line 1, because the doubling happened at a real shop, so the evidence is first-hand
- B. Line 2, because the accountant has first-hand knowledge of the setup cost
- C. Line 3, because the speaker places the order herself, in front of the audience
- D. Line 4, because the speaker tells what happened to her when she ran the system herself

Stimulus for Question 8 — a resident’s pitch to Fernhill City Council for a Saturday community market in the empty parking bays on Glover Street. As her evidence, she cites: “Fernhill City Council’s 2011 parking study counted 40 empty bays on Glover Street all year round.” She is making the pitch in 2026.

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

Question 8

Which evidence test does the citation fail?

- A. The relevance test — a parking study has nothing to do with a market
- B. The named test — the citation does not say where the study came from
- C. The recency test — a 2011 count cannot show what the bays do in 2026
- D. The specific test — the citation gives no number

Stimulus for Question 9 — an information evening. A speaker is describing two options for a free class: “The morning class suits people who are free during the day. On the other hand, the evening class suits people who work.”

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

Question 9

What connection does the clue “On the other hand” signal?

- A. Contrast — the next piece goes against the last one
- B. Adding — another piece of the same kind is coming
- C. Sequencing — when things happen, together or in turn
- D. Wrapping up — the short version is coming

Stimulus for Question 10 — transcript: a recorded talk at Torrens Automotive. *A transcript shows speech in writing; delivery cues appear in square brackets.* SUPERVISOR: Two things to remember when a customer walks in. [pause] Actually — quick story first. Last month one of us ordered the wrong alternator for a customer’s old station wagon. [laughs] It sat on the shelf for a week, and the owner rang every day to ask where it was. [pause] So — that’s how I learned to always check a part number twice! [warm tone] See you on the floor Monday.

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

Question 10

The two-minute talk was recorded for students starting a work placement at the workshop. What is the main problem with the talk?

- A. The two things to remember are buried — they appear only at the very end of the talk
- B. The opening preview promised two things to remember, and the talk never delivered either — the promise is unkept
- C. The talk carries too many facts about alternators for a two-minute recording
- D. The supervisor pads the story with fillers like “basically” and “you know”

Stimulus for Question 11 — a local club’s annual meeting. The members will vote on spending club funds to repair the clubroom roof before winter. The speaker’s final line is: “and that’s why I’m asking you to support the roof repair tonight.”

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

Question 11

Which delivery would help this ask land best?

- A. Speed up and speak louder, to show the members how much the repair matters
- B. Gesture on every word of the line, to hold the members’ eyes
- C. Read the line faster than the rest of the talk, to move on to the vote
- D. Slow down, leave a beat of silence just before the ask, and let the intonation fall on the last words

Stimulus for Question 12 — a welcome morning at a local community group. The host reads her first line from her notes: “Great to see you all here.” Her voice is flat, and she never looks up from the page.

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

Question 12

What will the arriving guests most likely take from this welcome?

- A. The delivery undoes the words — when words and delivery clash, listeners believe the delivery, so the welcome lands flat
- B. The words win — “Great to see you all here” is a warm sentence, so the guests feel warmly welcomed
- C. The words and the delivery cancel out — the guests take no impression either way
- D. Reading from notes makes the welcome more formal, and a formal welcome is the most believable one

Stimulus for Question 13 — Rivergum Institute: planning a short video about student life to show at the taster day.

Priya: We should film an interview with the student services team — it would really pull viewers in.

Dean: Which interviews have pulled you in before — what did they do?

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

Question 13

What kind of question is Dean’s?

- A. A closed question — it collects one fact with a yes-or-no answer
- B. A clarifying question — it puts Priya’s idea into Dean’s own words to check he understood
- C. A probing question — it digs for the examples behind Priya’s claim
- D. A building question — it takes Priya’s idea further, to new uses of it

Stimulus for Question 14 — a student’s slide credit line. The student found a photo on the Ashgrove Youth Centre website — a picture of a first-jobs workshop held in the centre’s main room. The site says the photo is released under CC BY 4.0. Her slide’s credit line reads:

Photo: Ashgrove Youth Centre (2026), *The first-jobs workshop in the main room* [photograph], Ashgrove Youth Centre website, accessed 12 November 2026.

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

Question 14

Which element does this credit line leave out?

- A. The title of the photo
- B. The licence — CC BY 4.0
- C. The creator
- D. The accessed date

Stimulus for Question 15 — Cara’s Outcome 2 shortlist. Cara is choosing her topic for the Outcome 2 presentation. Her class is using the two options, and Cara is choosing Option 1 — civic participation. Her younger cousins go to the free breakfast club at Emu Crossing Community Centre with their mum. Her shortlist:

1. How Emu Crossing Community Centre’s free breakfast club runs, and how a family signs up.
2. Why the council should fund more breakfast clubs across the region.
3. How she plans her training week around footy.

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

Question 15

Which idea fits as Cara's Option 1 topic?

- A. Idea 2 — it asks a council for a change, which is what Option 1 presentations do
- B. Idea 3 — planning her own training week is a community topic
- C. Ideas 1 and 2 — both are about a community programme
- D. Idea 1 — it tells an audience how a community programme runs and how to take part

End of Section A

Section B — Short-answer questions

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

Question 16 (2 marks)

Stimulus for Question 16 — Ellison Grove Neighbourhood Centre: a notice on the front door. Do not go in the side gate. Bikes left outside are not the centre's responsibility. Do not forget to sign in 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.

The centre wants the notice to say what to do, not what not to do.

- a. Rewrite the first sentence using positive framing. Keep the fact.

1 mark

- b. Rewrite the third sentence using positive framing. Keep the fact.

1 mark

Question 17 (3 marks)

Stimulus for Question 17 — a student's note card. The student is giving a talk about how the holiday period affects Fresh Fields Produce's weekly box scheme. Her note card reads:

Fresh Fields Produce sign-up records, 2025–26: of the 50 families who signed up, 30 skipped a collection during January.

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 one spoken sentence that uses this figure. Your sentence must name the source in words and shape the number for the ear.

3 marks

Question 18 (3 marks)

Stimulus for Question 18 — Cara’s final line. Cara is ending an advice talk for students who are thinking about joining a club or group. Her final line is: “So — pick one thing you love, and come and try it once.”

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

a. Rewrite Cara’s final line with two delivery cues marked in square brackets.

2 marks

b. Explain how one of your cues helps this ask land.

1 mark

Question 19 (4 marks)

Stimulus for Question 19 — a student’s two rehearsal runs. The student recorded two rehearsal runs of her five-minute talk. Her raw observations:

Run 1 — at 1 min 50 sec, mumbled the second step; the recording cannot catch it clearly. The run finished at 5 min 40 sec — 40 seconds over the five-minute limit.

Run 2 — at 1 min 45 sec, spoke the second step at an even pace, every word clear. The run finished at 4 min 45 sec — 15 seconds under the limit.

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

Turn each run’s observation into one evidence note, using the frame: *At ____ (timestamp), I ____ . This matters because ____ .*

a. Write the evidence note for Run 1.

2 marks

b. Write the evidence note for Run 2.

2 marks

Question 20 (3 marks)

Stimulus for Question 20 — Ashgrove Youth Centre: a notice typed in a hurry for the front-board. their is two art workshops running on saturday, sign up at the desk, spots wont last

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

a. Rewrite the notice so that it is ready to print. Keep every fact.

3 marks

Topic 4 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 D · 3 A · 4 C · 5 B · 6 A · 7 D · 8 C · 9 A · 10 B · 11 D · 12 A · 13 C · 14 B · 15 D

Q16. Rewrite (2). **a.** a positive direction to the front entrance, e.g. “Please use the front entrance.”; **b.** a positive direction to sign in, e.g. “Sign in at the front desk when you arrive.”

Q17. Write (3). one spoken sentence that names the source in words and shapes the count as an everyday ratio, e.g. “In the farm’s own sign-up records, three in five families skipped a collection during January.”

Q18. Rewrite (2) + explain (1). **a.** the final line with two delivery cues in square brackets, placed where they help the ask, e.g. “So — [pause] pick one thing you love, [slower; voice warm and steady] and come and try it once.”; **b.** how one cue helps the ask land — e.g. the pause marks the ask as coming; the slow-down makes the last words clear and calm. See the fully-worked solutions for the model.

Q19. Write (2) + write (2). one evidence note per run, each = timestamp + what happened + why it matters: **a.** 1 min 50 sec, mumbled the second step and the recording cannot catch it, plus why that hurts the audience; **b.** 1 min 45 sec, even pace with every word clear and the run inside the limit, plus why the fix works. Feelings are not evidence. See the fully-worked solutions for the model.

Q20. Rewrite (3). “There are two art workshops running on Saturday. Sign up at the desk. Spots won’t last.” — homophone fixed (their → There), capitals and the missing apostrophe fixed (Saturday, won’t), run-ons split into sentences with is → are; every fact kept.

Topic 4 Test — Fully-worked solutions

Command terms in this test: **choose** — pick the correct response; **rewrite** — write the text again with the fixes, keeping every fact; **write** — put the answer in words of your own; **explain** — make the reason clear (how or why).

Section A — multiple choice. Every explanation gives the reason the key is right and the reason each distractor fails.

Q1. B — 2, 3, 1, 4. The day starts at the depot: dot 2 (meet Dan at 6.45 am, load the ute, check the job sheet) goes first, because the crew and the ute must be ready before anything can happen on site — the time test puts it at the top. Dot 3 comes next by the dependency test: the cones and signs go out before any work starts. Dot 1 carries the next time marker (from 7.30 am) — the work itself fills the day. Dot 4 closes the day: the clean-up and the job sheet can only happen at 3.00 pm, after the work (Section 8A). *Why the others fail:* **A** — puts the mowing (dot 1) before the safety cones (dot 3): work would start on an unprotected site. **C** — puts the cones first: they cannot go out before the crew has met Dan and driven to the site. **D** — puts the 3.00 pm clean-up before the work it ends.

Q2. D. The rule that does not bend: in every advocacy pattern the ask gets named early — in the opening — and lands last, as one clear sentence the audience could repeat in the car park. Plan D does both, and it runs the body issue → impact: the unlit, broken footpath (issue), then the two falls (impact), then the ask again as the closing sentence (Section 8A). *Why the others fail:* **A** — opens with the impact and leaves the ask to the questions afterwards: an ask never made in the talk has not been advocated. **B** — names the ask early but never lands it last; a thank-you is not an ask. **C** — buries the ask behind the issue and the impact and reaches it only if there is time — the buried ask the section warns against.

Q3. A. “You can use the press once your safety induction is done” keeps the whole rule — who may act, and what must happen first — in everyday words that read cleanly in one pass: plain words instead of “operation ... is permitted following completion of” (Section 8B). *Why the others fail:* **B** — the same jargon in a new order; the reader still unpacks “permitted following completion”. **C** — loses the rule: “connected” never says the induction must come first. **D** — dresses the rule in a rhetorical question, and “Everyone has to do the induction, right?” states a fact about people instead of the condition for using the press.

Q4. C. The line paints a picture the reader can see: a simile that compares the new garden bed to an empty bookshelf, and every plant to a story. Word pictures are an engaging choice — a comparison you can see survives one pass and

replays later (Section 8B). *Why the others fail:* **A** — no number appears anywhere in the line. **B** — no question is asked; a rhetorical question is asked for effect, with no answer expected. **D** — the wording is warm and everyday, the opposite of deliberately formal.

Q5. B. The line promises what will follow from an action: if you come to your first session, then a coach will stay with you. If-then is a reasoning move — the head material, the chain between an action and what it delivers (Section 8C). *Why the others fail:* **A** — nothing is set side by side with anything else; there is no comparison. **C** — no single case is offered, so no example-to-conclusion move is at work. **D** — cause and effect reports why something already happened; this line looks forward and promises what will happen.

Q6. A. The line argues that everyone else has already done it, so Stringybark should follow — agreement treated as evidence. That trap has a name: the bandwagon. What other councils have done says nothing by itself about whether this park is a good idea for this shire (Section 8C). *Why the others fail:* **B** — false cause claims one thing caused another without checking; the line draws no cause-and-effect link. **C** — the either-or trap offers only two choices when there are more; the line offers no choices at all. **D** — attacking the person hits a speaker instead of their argument; nobody is attacked here.

Q7. D. Line 4 is personal experience: the speaker tells what happened to her when she ran the system herself — her own first week, her own two lost orders (Section 8D). *Why the others fail:* **A** — line 1 is a statistic: a count kept in a shop's own records, not the speaker's own story. **B** — line 2 is expert testimony: the quoted words of someone whose training gives her knowledge, borrowed authority rather than lived experience. **C** — line 3 is a demonstration: the audience watches the thing itself happen.

Q8. C. The recency test. A count of the bays made in 2011 cannot show what the bays do in 2026 — parking, shops and street life all move in fifteen years, and an old figure presented as today's evidence misleads the council (Section 8D). *Why the others fail:* **A** — the study counted the very bays the market would use, so it passes the relevance test. **B** — the source is named: Fernhill City Council's own parking study. **D** — the citation is specific: 40 empty bays, all year round.

Q9. A. “On the other hand” signals contrast — the next piece goes against the last one: the morning class suits people who are free during the day; the evening class suits people who work (Section 8E). *Why the others fail:* **B** — adding would bring another piece of the same kind (“and”, “also”); the evening class is the opposite case, not one more of the same. **C** — sequencing tells when things happen, together or in turn; nothing here is ordered in time. **D** — a wrapping-up clue (“to sum up”) promises the short version; this line adds new information instead.

Q10. B. The opening's preview phrase — “Two things to remember when a customer walks in” — gives the listeners a map: two pieces, to be counted off as they arrive. Neither piece ever arrives. The talk turns into a single story about an alternator and ends with a farewell; run the promise test and the talk fails it — the promise is unkept, and the placement students who needed the two things get an anecdote instead (Section 8E). *Why the others fail:* **A** — the two things are not buried near the end; they never appear at all. **C** — one short story is not a dump of facts. **D** — no fillers like “basically” or “you know” appear in the transcript; padding is not this talk's problem.

Q11. D. The ask is the point of the whole talk, so it gets the delivery that marks it out: the beat of silence just before pulls ears to it, the slow-down gives each word room, and the falling intonation on the last words makes the ask sound settled and final (Section 9A). *Why the others fail:* **A** — speeding up and speaking louder reads as excitement, not conviction, and blurs the very words that must be caught. **B** — gesturing on every word turns delivery into noise; gestures should mark the key moments, not all of them. **C** — reading the ask faster than the rest of the talk throws away the one line the meeting must act on.

Q12. A. The words say warm; the flat voice and the eyes that never look up say otherwise. When words and delivery clash, listeners believe the delivery — so the welcome lands flat, however nice the sentence looks on the page (Section 3B). *Why the others fail:* **B** — the words do not win: the clash is resolved in favour of the delivery. **C** — the two do not cancel to nothing; the guests read the delivery and take its message. **D** — reading from notes does not make a welcome more formal and more believable; the flat voice and the missing eye contact are what the guests believe.

Q13. C. Dean digs for the evidence behind Priya's claim: she says an interview would pull viewers in, and he asks which interviews have pulled her in before, and what they did. Asking for the example behind a claim is what a probing question does (Section 3C). *Why the others fail:* **A** — a closed question collects one fact with a yes-or-no answer; Dean's question invites examples and cannot be answered yes/no. **B** — a clarifying question puts the

speaker's idea into the questioner's own words to check understanding ("So you're saying ... is that right?"); Dean does not restate Priya's idea, he tests it. **D** — a building question takes the idea further, to new uses; Dean does not extend the video plan, he asks what supports it.

Q14. B. The site says the photo is released under CC BY 4.0, and the credit-line format carries the licence. The line names the creator, gives the title and the type, names the site and gives the accessed date — the licence is the element missing (Section 9B). *Why the others fail:* **A** — the title is there: *The first-jobs workshop in the main room*. **C** — the creator is there: Ashgrove Youth Centre (2026). **D** — the accessed date is there: 12 November 2026.

Q15. D. Idea 1 is an Option 1 topic: it informs an audience about how a community programme runs and how to take part — after the presentation, a family would know what the breakfast club offers and how to sign up. That is civic participation presented to inform (Section 9D). *Why the others fail:* **A** — idea 2 argues that a council should fund more clubs: that is advocacy — persuading an audience to back a change — not an informing Option 1 presentation. **B** — idea 3 is about running her own life: personal management, which is Option 2, and Cara is choosing Option 1. **C** — idea 2's persuading purpose rules it out, so the pair cannot both fit.

Section B — short answer. Every model carries its word count; marker's notes and common errors follow each model.

Q16. Command term: *rewrite* = *write the text again with the fixes, keeping every fact.*

a. Please use the front entrance.

b. Sign in at the front desk when you arrive.

(Model response: 16 words)

Marker's note: Each part earns its mark for a sentence that says what to do — positive framing — while keeping the original's fact: the way in is the front entrance, not the side gate; signing in at the front desk is required. Other fully creditable: "Come in through the front entrance."; "Please sign in at the front desk."

Common errors: Keeping the negative shape and only softening it ("Please don't use the side gate" still tells people what not to do); or dropping a fact — a rewrite that never mentions the front desk has not kept the third sentence's fact.

Q17. Command term: *write* = *put the answer in words of your own.*

"In the farm's own sign-up records, three in five families skipped a collection during January."

(Model response: 15 words)

Marker's note: One mark for the source named in words — "the farm's own sign-up records", not a document title read aloud; one mark for the number shaped for the ear — the count of 30 of the 50 becomes an everyday ratio, "three in five" (also accept "six in ten"); one mark for a single short spoken sentence a listener can catch in one pass.

Common errors: Reading the card aloud — "Of the 50 families who signed up, 30 skipped a collection" — raw counts are hard to catch by ear; naming the source as a citation ("Fresh Fields Produce sign-up records, 2025–26") instead of in spoken words; or leaving the figure as a bare percentage, which keeps the abstract shape the ear struggles with.

Q18. *Command terms:* *rewrite* = write the line again with the cues in place; *explain* = make the reason clear.

a. “So — [pause] pick one thing you love, [slower; voice warm and steady] and come and try it once.”

b. The pause after “So —” tells the audience the ask is coming and pulls their ears to it; the slower, warmer delivery on the last words puts “come and try it once” clear, calm and final — the ask is the last thing they hear. (One cue explained.)

(Model response: 66 words)

Marker’s note: Part a pays one mark per cue that is a delivery cue in square brackets — pause, pace, intonation, tone, volume — placed where it helps the ask. Part b pays the mark for the effect of one cue on the audience, not a restatement of the cue. Other fully creditable: a well-placed body-language cue in part a (e.g. “[looks straight at the audience]” before the ask), provided part b explains how it helps the ask land.

Common errors: Stage directions or actions instead of delivery cues (“[steps back]”); cues that fight the ask (“[speeds up]” on the final words); or explaining both cues shallowly instead of one cue properly.

Q19. *Command term:* *write* = put the answer in words of your own.

a. “At 1 min 50 sec, I mumbled the second step — the recording cannot catch the words clearly. This matters because the second step is the one my audience must act on first: a step they cannot hear is a step they cannot use.”

b. “At 1 min 45 sec, I spoke the second step at an even pace, and every word came out clearly. This matters because the recording shows the fix worked: the step can now be caught, and the run finished 15 seconds inside the limit — so I will keep the even pace for the presentation itself.”

(Model response: 100 words)

Marker’s note: Each note pays one mark for the timestamp plus what happened, taken from the run’s observations, and one mark for a why-it-matters tied to the audience or the talk. The frame must be visible: At ____ (timestamp), I ____ . This matters because ____ .

Common errors: Feelings instead of evidence — “Run 1 was awful” tells nothing to change; a note with no timestamp cannot be found again in the recording; copying the raw observations without turning them into the frame, or leaving out the why-it-matters line.

Q20. *Command term:* *rewrite* = write the text again with the fixes, keeping every fact.

“There are two art workshops running on Saturday. Sign up at the desk. Spots won’t last.”

(Model response: 16 words)

Marker’s note: One mark per error family fixed, with every fact kept. Homophone: “their” becomes “There”. Capitals and the missing apostrophe: “saturday” becomes “Saturday”, “wont” becomes “won’t”. Sentence structure: the run-on splits into separate sentences, and “is” becomes “are” to match “two art workshops”. The facts kept: two workshops, Saturday, sign up at the desk, spots will not last.

Common errors: Fixing the commas but leaving “their is two”; adding facts the notice never carried — times, prices, a phone number — because a rewrite fixes the writing, it does not extend the notice.