Captivate
EDUCATION

SAMPLE QUESTIONS
One question from each section of this exam, with its marking scheme, so teachers can see what the full paper is like. Full exam and solutions: captivateeducation.com.au/trial-exams

English as an Additional Language (EAL)

Task Book

Practice examination 1 – 2027

- Reading time is 15 minutes
- Writing time is 3 hours

Approved materials

- An English and/or bilingual printed dictionary

Materials supplied

- Task Book
- Answer Book

Instructions

- Write your responses in English.
- Follow all instructions on your Answer Book.
- You may keep this Task Book.

Students are not permitted to bring mobile phones and/or any unauthorised electronic devices into the examination room.

Contents

Section A (1 question, 20 marks)

Section B (1 question, 20 marks)

Section C (1 question, 20 marks)

Assessment criteria

SAMPLE

Section A – Analytical response to a text

Instructions

- You must write an analytical response to a selected text on one of the topics (either i or ii) provided for that text.
- Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the text.
- If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on at least two in close detail.
- In the Answer Book, indicate which text you have chosen to write on and whether you have chosen to answer i or ii.
- Refer to the assessment criteria at the end of this book.
- Section A is worth one-third of the total marks for the examination.

Sample – Question 1.

Question 1 (20 marks)

Text list

1. *Chronicle of a Death Foretold*
   by Gabriel García Márquez
2. *Edenglassie*
   by Melissa Lucashenko
3. *Educated*
   by Tara Westover
4. *Ghost Wall*
   by Sarah Moss
5. *Gurrumul*
   directed by Paul Williams
6. *Jane Eyre*
   by Charlotte Brontë
7. *My Brilliant Career*
   by Miles Franklin
8. *Oedipus the King*
   by Sophocles
9. *Orbital*
   by Samantha Harvey
10. *Picnic at Hanging Rock*
    directed by Peter Weir
11. *Regeneration*
    by Pat Barker
12. *Selected Poems*
    by Langston Hughes
13. *Selected Poems 1965–2005*
    by Mary Oliver
14. *The Complete Stories*
    by David Malouf
15. *The Holdovers*
    directed by Alexander Payne
16. *The Lottery and Other Stories*
    by Shirley Jackson
17. *The Memory Police*
    by Yōko Ogawa
18. *The One Day of the Year*
    by Alan Seymour
19. *Twelfth Night*
    by William Shakespeare
20. *We Come with This Place*
    by Debra Dank

SAMPLE

1. *Chronicle of a Death Foretold* by Gabriel García Márquez

i. 'There had never been a death more foretold.'

In *Chronicle of a Death Foretold*, everyone in the town shares the blame for Santiago Nasar's death. Discuss.

OR

ii. How does García Márquez use the narrator's investigation to show that the truth is hard to find in *Chronicle of a Death Foretold*?

2. *Edenglassie* by Melissa Lucashenko

i. In *Edenglassie*, love is the strongest form of resistance to colonial power.
Do you agree?

OR

ii. How does Lucashenko use two timelines to connect the past and the present in *Edenglassie*?

3. *Educated* by Tara Westover

i. 'I call it an education.'

Educated suggests that education gives Westover freedom, but it also takes something from her. Discuss.

OR

ii. In *Educated*, Westover's family is held together by fear.
To what extent do you agree?

… and 17 further texts in the full exam.

20 marks

Write your response in the Answer Book.

End of Section A

SAMPLE

Section B – Creating a text

Instructions

- In this section, you must create one written text (not including song, poetry or verse).
- In your text, you must include meaningful connections with ideas drawn from – one of the Frameworks of Ideas – the title provided for your selected Framework of Ideas – at least one piece of stimulus material provided for your selected Framework of Ideas.
- You must develop your text with a clear purpose, incorporating at least one of the following: to explain, to express, to reflect, to argue.
- You must write an effective and cohesive text that demonstrates control of the conventions of the English language through your selection of vocabulary, text structure(s) and language features.
- Refer to the assessment criteria at the end of this book.

SAMPLE

- Section B is worth one-third of the total marks for the examination.

Sample – Question 1.

Question 1 (20 marks)

Framework 1: Writing about country

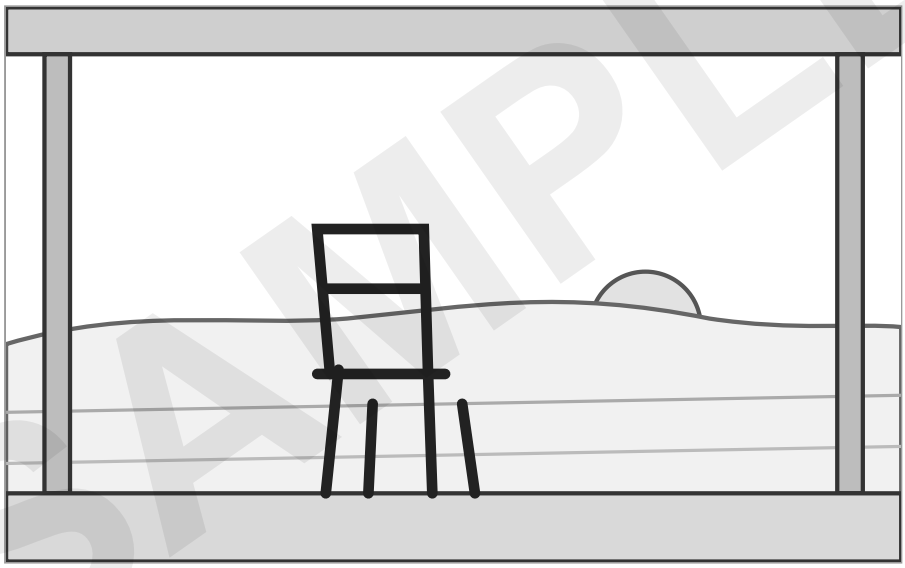
- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

Title: ‘Under the Same Sky’

Stimulus 1

‘The land does not ask where you were born; it only asks whether you will listen.’

Stimulus 2



Stimulus 3

‘My grandmother named the hills
the way you name old friends —
not by how they look
but by what they have seen.’

… and 3 further frameworks in the full exam.

20 marks

Write your response in the Answer Book.

End of Section B

SAMPLE

Section C – Analysis of argument and language

Instructions

- In this section, you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in a persuasive text.
- Read the background information below and the material that follows, and write an analytical response to the task below.
- For the purposes of this task, the term ‘language’ refers to written and spoken language, and ‘visuals’ refers to images and graphics.
- Refer to the assessment criteria at the end of this book.
- Section C is worth one-third of the total marks for the examination.

Sample – Question 1.

Question 1 (20 marks)

Task

Write an analysis of the ways in which arguments, written and spoken language, and visuals are used in the material that follows to try to persuade the intended audience to share the point of view presented.

Background information

The Merrigal Memorial Pool, an outdoor 50-metre swimming pool in the small country town of Merrigal, was built by local volunteers in 1962. It is open from December to March. An engineer’s report says the pool needs $1.8 million in repairs, and the Merrigal Shire Council has proposed closing it and building a small splash park[1] beside the town hall instead.

Rosa Delgado, a swimming teacher and the president of the Friends of Merrigal Pool, presented the following speech with two slides to the shire councillors at a public council meeting, the night before they vote on the proposal.

SAMPLE

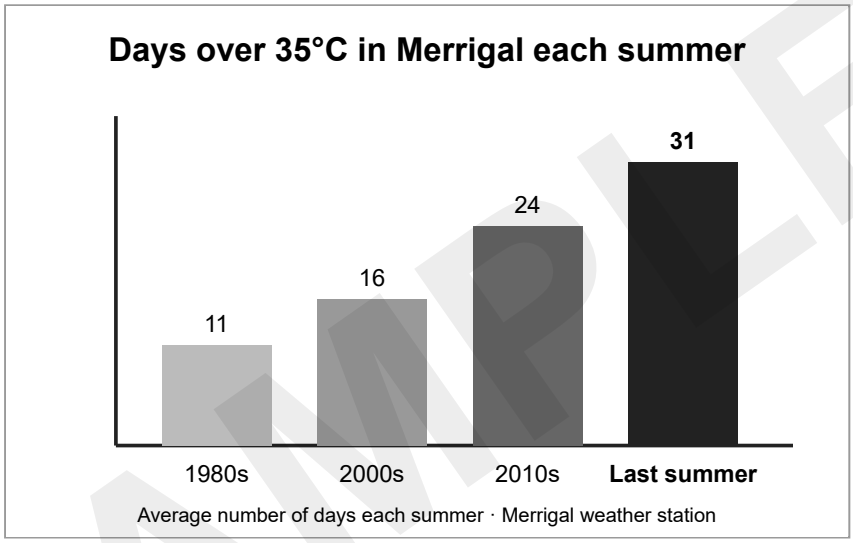
Good evening, Mayor, councillors. Thank you for giving me five minutes before you decide.

My name is Rosa Delgado. For twenty-six years I have taught the children of this shire to swim. I have taught some of your children. Councillor Hartley, I think I taught you – although I promise I will not tell anyone how much water you swallowed.

I am not here tonight to tell you that our pool is perfect. It is not. The change rooms are tired, the pipes leak and the paint on the diving board has seen better days. I have read the engineer's report, the same as you. I understand that $1.8 million is a lot of money for a town of 2900 people, and I know that every dollar you spend on the pool is a dollar you cannot spend on roads.

But I want to ask you a different question. Not 'What will it cost to keep the pool?' but 'What will it cost to lose it?'

Please look at the first slide.



This is the number of days each summer when the temperature in Merrigal goes above 35 degrees. In the 1980s, we had about eleven. In the last ten years, we averaged twenty-four. This summer, we had thirty-one. Our summers are getting longer and hotter, and they are not going to stop.

On those days, where do people go? Not everyone has air conditioning. Not everyone can afford to run it. Our older residents, the families who rent, the farm workers who finish at three o'clock – they come to the pool. Last summer the pool had more than 21 000 visits. That is seven visits for every person in Merrigal. Tell me one other building in this shire that is used like that.

The council's plan is a splash park. I have nothing against splash parks. Little children love them. But a splash park is a playground with water. It cannot cool down a farm worker after a forty-degree day. It cannot hold the school swimming carnival. And it cannot do the most important thing our pool does.

It cannot teach a child to swim.

Every summer, around three hundred children from our three primary schools learn to swim at the Merrigal pool, in lessons run by me and a team of volunteers and paid for by a small grant[2] and a great many cake stalls. The nearest other public pool is in Kinsley, ninety minutes away. Without

SAMPLE

our pool, those lessons will not move. They will stop. No school can put its students on a bus for three hours every week.

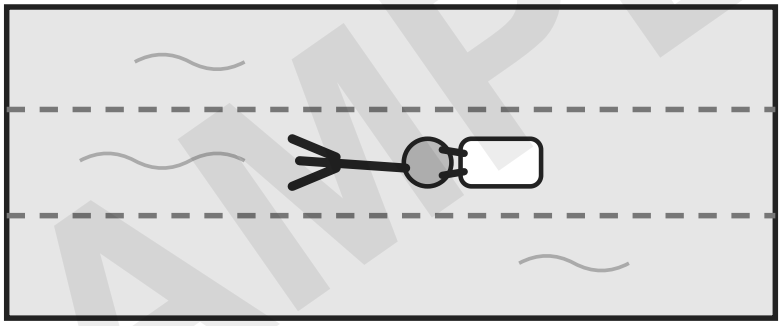
And we live beside water. We have the Merrigal River and the Corrin Lake dam, and every summer our children swim in water that is cold, dark and deep. The question is not whether they will swim. They will. The question is whether they will know how.

Some people say, ‘Children can learn in the river, the way we did.’ I understand that. I grew up in that river too. But I have also pulled two children out of it. I do not want to pull out a third.

I have heard another argument: that our town is getting smaller and the pool belongs to another time. It is true that our population has fallen. But ask yourselves why young families leave country towns. They leave when the school closes, when the doctor leaves, when there is nothing for their children to do in summer. Every service we close gives one more family a reason to go. Every service we keep gives them a reason to stay.

And we are not asking you to carry this alone. The Friends of Merrigal Pool have already raised $146 000. The state’s Country Pools Fund will pay up to half of the repair cost if the council applies before June. That means the real cost to the shire is not $1.8 million. It is less than $800 000, spread over ten years – about the cost of resealing[3] four kilometres of road.

Please look at the second slide.



A splash park can’t teach a child to swim.

Friends of Merrigal Pool

My Year 4 class drew the picture on this slide. The words are theirs too. Children understand what some adults have forgotten: a pool is not a luxury. It is where a child in the country learns to be safe in the water.

Councillors, you will vote tomorrow with a budget in front of you. I ask you to keep one more number in your mind. Three hundred. That is how many children will learn to swim in Merrigal next summer – or will not.

Please vote to repair the pool. Apply for the funding. Give the Friends of the Pool one more summer to show what this town can do when it works together.

Our grandparents built this pool with their own hands in 1962. They did not build it because it was cheap. They built it because they believed this town had a future. I still believe that. I hope you do too.

Thank you.

SAMPLE

[1]**splash park** – a play area with fountains and water jets but no deep water

[2]**grant** – money given by a government or organisation for a special purpose

[3]**resealing** – putting a new surface on a road

20 marks

Write your response in the Answer Book.

End of sample questions

SAMPLE

Assessment criteria

Section A will be assessed against the following criteria:

- knowledge and understanding of the text, its structure, and the ideas, concerns and values it explores
- development of a clear analysis in response to the topic
- use of evidence from the text to support the analysis
- control of the conventions of the English language to convey meaning

Section B will be assessed against the following criteria:

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s)
- use of suitable text structure(s) and language features to create a text
- control of the conventions of the English language to convey meaning

Section C will be assessed against the following criteria:

- understanding of contention, argument(s), and point of view
- analysis of the ways in which written and spoken language and visuals are used to present argument(s) and to persuade an intended audience
- use of evidence from the text to support the analysis
- control of the conventions of the English language to convey meaning

Sources

Section A quotations: Gabriel García Márquez, *Chronicle of a Death Foretold* (1981, trans. Gregory Rabassa); Tara Westover, *Educated* (2018, final chapter); Charlotte Brontë, *Jane Eyre* (1847, chapter 27); Miles Franklin, *My Brilliant Career* (1901, introduction); *Picnic at Hanging Rock*, directed by Peter Weir (1975, Miranda); Pat Barker, *Regeneration* (1991, opening — Sassoon's statement); Langston Hughes, 'Harlem', *Montage of a Dream Deferred*; Mary Oliver, 'Wild Geese', *Dream Work* (1986); Shirley Jackson, 'The Lottery' (1948); William Shakespeare, *Twelfth Night* (Act 2 Scene 5). All Section B stimulus material and images, and the Section C material (its author, place, organisations, publication, figures and visuals), were written and drawn for this practice paper and are not attributed to any real person or publication.

SAMPLE

Marking scheme for the sample questions

Section A

Question 1. (20 marks)

To be awarded full marks, students were required to:

General comments

- Each section is scored a number out of 10 by each of two assessors, using the expected qualities for the mark range. Each section is marked holistically against the four criteria printed at the end of the Task Book; there is no tally of points.
- Respond to the whole topic, title or task. In every recent report the most common low-scoring feature was a response that focused on one key word or idea rather than the whole topic.
- Control of English, not perfection, is assessed. The reports reproduce high-scoring scripts with small errors because the errors do not stop the reader from following the ideas.
- In Section C, annotate the background information first: it tells you who is writing or speaking, to whom, where and why. Misreading the intended audience is the context error named in every report since 2024.
- Prepared essays and prepared creative pieces rarely fit the topic, title or stimulus on the day. Plan for the task in front of you.

Students were required to write an analytical response to one topic on one text, engaging with the ideas, concerns and values raised by the topic and supporting their analysis with close reference to the text.

The response is marked holistically against the four Section A criteria. Assessors look first at the reading of the text's ideas in relation to the whole topic, then at how the analysis is developed and supported, then at control of English.

High-scoring responses respond to all aspects of the topic, including its weighable word (an absolute such as ‘most’, ‘always’ or ‘every’, or a relationship such as ‘both … and’ or ‘more than’); answer the task word (‘Discuss.’, ‘Do you agree?’, ‘To what extent …’, ‘How …?’) as it is printed; use a quotation, when one is given, to support their reading of the topic rather than as the whole topic; demonstrate relevant knowledge of how the text is structured and how the author, director or poet uses elements of construction to convey ideas; select evidence from across the whole text; and show confident control of English in an analytical style.

Mid-range responses give a sound reading of the main idea but treat part of the topic briefly; explain rather than weigh ‘to what extent’ or ‘do you agree?’; use relevant evidence mostly from one part of the text; and mention construction without explaining how it shapes meaning.

Low-scoring responses focus on one key word or idea rather than the whole topic; rely heavily on plot points; write in the style of a review; focus on the author's intent rather than an interpretation that answers the topic; reproduce a prepared essay; or show insufficient control of written English to convey ideas.

SAMPLE

Recorded errors to avoid: answering one key word only; explaining instead of weighing ‘to what extent’ or ‘do you agree?’; ignoring an absolute such as ‘most’, ‘every’ or ‘always’; rejecting a ‘Discuss.’ proposition without weighing it; retelling the plot; no mention of cinematic, theatrical or poetic elements in a ‘How …?’ response; a memorised essay that does not answer the topic.

Responses could have included:

- **1.i** (*Chronicle of a Death Foretold*; Quotation + proposition, *Discuss.*) Concepts: blame and the whole town. ‘Everyone’ and ‘shares’ are the weighable words: students may agree that the townspeople who knew and did nothing (Clotilde Armenta’s warnings ignored, the mayor who takes the knives but not the twins, Colonel Lázaro Aponte, Father Amador busy with the bishop) all carry some blame, while asking whether the Vicario twins, Angela and Pura Vicario carry more. The quotation points to the novel’s structure: a death announced from the first line and known to almost everyone. Evidence: the repeated failed warnings; the bolted front door; the narrator’s interviews, which show each person’s excuse.
- **1.ii** (*Chronicle of a Death Foretold*; Direct question, *How …?*) Concepts: the narrator’s investigation and the difficulty of truth. ‘How’ requires construction: the reconstruction 27 years later, contradictory witness accounts (was it raining or sunny?), the legal brief with the judge’s notes in the margin, the non-linear order that reveals the end first. A strong response shows that the method itself (memory, rumour, missing records) is what keeps the truth out of reach — including whether Santiago was ever Angela’s lover. Listing events without the narrator’s role stays mid-range.
- **2.i** (*Edenglassie*; Proposition, *Do you agree?*) Concepts: love and resistance; the absolute ‘strongest’ invites a position that weighs love against other forms of resistance (humour, anger, land, language, open fighting). Love can be read across both timelines — romantic love in the 1850s story of Mulanyin, family love and loyalty in the present-day story of Granny Eddie and Winston. A nuanced answer may agree that love sustains people and culture but argue that Lucashenko also shows love alone cannot stop colonial violence. Evidence should come from both timelines.
- **2.ii** (*Edenglassie*; Direct question, *How …?*) Concepts: the dual timeline and connection. ‘How’ requires construction: the alternating chapters set in 1850s colonial Brisbane and present-day Brisbane, the echoes of place (the river, the city that grew over Meanjin), repeated concerns (violence, sovereignty, family) and the way the present-day characters carry what happened before. Students should explain what the structure makes the reader see — that the past is not finished — rather than retell each timeline separately.
- **3.i** (*Educated*; Quotation + proposition, *Discuss.*) Concepts: freedom and loss; the relationship ‘but it also’ requires both sides. The quotation (the book’s final line) names the transformation that other people might call betrayal. Freedom: self-teaching for the ACT, BYU, Cambridge, the language to name Shawn’s abuse and her father’s beliefs. Loss: her relationship with her parents and some siblings, her place on Buck’s Peak, her sense of a single self. A strong response weighs whether what is taken is the price of freedom or part of it.
- **3.ii** (*Educated*; Proposition, *To what extent do you agree?*) Concept: fear as the force that holds the family together. ‘To what extent’ asks for a judgement of degree: fear of the government, of hospitals, of the End of Days, of Gene’s anger and of Shawn’s violence clearly shape family loyalty; but love, loyalty to the mountain, shared work and Faye’s healing business also bind them.

SAMPLE

Students should note that fear also drives the family apart once Tara questions it. Evidence: the Weaver family story, the scrapyard injuries, the family meeting after Tara speaks about Shawn.

Sample full-mark response

> **Sample plan — 11.i, *Regeneration*** (a plausible high-scoring approach; small errors in an exam plan are normal and not marked).
>
> *Contention:* Barker presents Sassoon's protest as courageous, but she also shows that courage in wartime takes many forms, and that the most lasting courage in the novel is Rivers's quiet willingness to question what he believes.
>
> *Body 1:* the statement — opening the novel with the real words 'wilful defiance' makes protest the frame; Sassoon risks his name and freedom.
>
> *Body 2:* limits — his class and friends protect him; he returns to France, which complicates the idea of protest as courage.
>
> *Body 3:* other courage — Prior, Burns and Anderson face their memories; Rivers, through his conversations with Sassoon and his own stammer, begins to doubt the war he serves.
>
> *Resolution:* to a large extent protest is courageous, but Barker suggests that courage is also the willingness to change one's mind.

Section B

Question 1. (20 marks)

To be awarded full marks, students were required to:

Students were required to create one written prose text with meaningful connections to one Framework of Ideas, its title and at least one of its stimuli, with a clear purpose (to explain, to express, to reflect or to argue) and control of the conventions of the English language.

The text is marked holistically against the four Section B criteria. This is a writing task where the execution is weighted more than the concept.

High-scoring responses use the title provided to inform the presentation of a central idea, so that the title seems crafted for the piece; present an idea or ideas generated from the stimulus (a motif, a moment, an image they return to) rather than quoting it; keep to the Framework studied; have a clear purpose; choose text structures and language features that suit that purpose (a clear setting and conflict early, varied sentence length, a voice aligned to purpose); focus on a single moment or idea; and show competent control of expression.

Mid-range responses connect to the title and a stimulus in a general way; have a purpose that is clear at the start but fades; use some features well but unevenly; cover several events where one would do.

SAMPLE

Low-scoring responses make minimal or no reference to the title and do not use the stimuli to generate ideas; draw on ideas outside the Framework; recall events or outline a plotline; are an entirely prepared piece; are written in verse; or show insufficient control of written English.

Recorded errors to avoid: ideas not drawn from the Framework studied; ignoring or changing the title; underlining or awkwardly quoting the stimulus; outlining many events instead of one moment; writing in verse; an entirely pre-prepared piece.

Stimulus specification — Section B, Framework 1, Stimulus 2. Inline black-and-white line drawing (drawn for this paper): the view from under a verandah roof, between two posts; an empty wooden chair stands on the verandah boards facing a wide, flat paddock with low hills and a low sun on the horizon. No text. Invented; no credit.

Stimulus specification — Section B, Framework 2, Stimulus 2. Inline black-and-white drawing (drawn for this paper): a crowd seen from behind in two rows, each person holding a black umbrella; in the centre of the back row one umbrella is white. Heads are simple grey circles under the umbrellas. No text. Invented; no credit.

Stimulus specification — Section B, Framework 3, Stimulus 2. Inline black-and-white drawing (drawn for this paper): an open front door; on the doormat a pair of old, dark, worn work boots stands beside a pair of small, new white sneakers. No text. Invented; no credit.

Stimulus specification — Section B, Framework 4, Stimulus 2. Inline drawing (drawn for this paper): a grey footpath with paving lines; a hopscotch grid drawn in white chalk with squares numbered 1 to 8 (3–4 and 6–7 side by side, 8 a rounded end); a small dark stone rests in square 7. The only text is the numbers 1–8. Invented; no credit.

Responses could have included:

- **Framework 1: Writing about country — ‘Under the Same Sky’.** The title opens ideas of shared place: different people (First Nations people, settlers, recent migrants) living under one sky with different relationships to the land; a family spread across continents who look at the same moon; belonging that does not depend on birth. Stimulus 1 suggests that belonging comes from respect and attention. Stimulus 2 (an empty chair facing the paddock) suggests absence, memory, someone who has died or left, or an invitation to sit and look. Stimulus 3 suggests knowledge of country passed through family and story. Suitable purposes: to reflect (a personal essay about returning to a family property), to express (a short story set on one evening on the verandah), to argue (a speech about caring for a local landscape). Focus on one moment.

Sample full-mark response

> **Sample opening — Framework 3, ‘The Long Way Home’, purpose: to reflect** (about 200 words; minor slips of the kind the reports accept are kept and marked [sic]).
>
> My father’s boots still stand beside our front door, although he has not worked on a building site for three years. They are the colour of dried mud. When I was small I used to put my feet inside them and walk up and down the hallway, and he would laugh and say I was going to build a whole city.

SAMPLE

> My own shoes, the white sneakers my mother bought for my first day at university, sit next to them now. They look too clean, like they do not know yet where they are going.
>
> We came to Australia the long way. Not by plane, at first, but by two years of waiting in another country, in a room above a shop that sold car parts. I learned my third language there. My father learned to be patient, which I think was harder. People here ask me where home is, and I used to give one answer. Now I think home is not one place. It is the long way between them, and the people who walked it with me [sic: comma].
>
> *Note:* the title shapes the central idea (home as a journey); the boots and sneakers from Stimulus 2 become a motif that can return at the end; the reflective purpose is clear by the second paragraph.

Section C

Question 1. (20 marks)

To be awarded full marks, students were required to:

Students were required to analyse how Rosa Delgado uses arguments, written and spoken language, and two slides to persuade the Merrigal shire councillors to vote against closing the Merrigal Memorial Pool and to repair it instead.

The response is marked holistically against the four Section C criteria. High-scoring responses demonstrate understanding of the context of the task material and explain how the argument is developed, with language and visuals analysed as part of that development rather than as a list of devices.

High-scoring responses identify the intended audience as the shire councillors who will vote (residents in the public gallery are a secondary audience) and show how Delgado appeals to councillors' budget responsibility as well as to their feelings; analyse the development of the argument (credibility and humour → concession about the pool's condition and cost → reframing the question → heat evidence and Slide 1 → who uses the pool → the splash park's limits → swimming lessons and safety → rebuttal of 'learn in the river' → town survival → the funding solution → Slide 2 → the number 'three hundred' → the 1962 call to action); explain how specific word choices create the intended effect; integrate both slides into the analysis of the argument they support; and show fluent and effective control of English in an analytical style.

Mid-range responses understand the contention and most arguments but follow the order of the text without showing why each stage is placed where it is; name devices with a general effect; describe the visuals with some link to the argument.

Low-scoring responses identify the audience as 'the residents of Merrigal' or 'children'; structure paragraphs around devices ('inclusive language', 'statistics'); summarise the speech in order; describe the bar chart or the drawing without explaining its purpose; begin with the heat evidence and ignore the opening, where Delgado builds her relationship with the councillors; or evaluate whether the pool is worth the money.

SAMPLE

Contention: the Merrigal shire councillors should vote against closing the pool and should repair it, because the pool keeps the town cool, safe and alive, and the real cost can be shared.

Intended audience: the members of the Merrigal Shire Council who will vote on the proposal the next day. Residents in the gallery hear the speech and are a secondary audience, but the speech is addressed to councillors ('Mayor, councillors', 'you will vote'), and its final arguments are about the council's budget and responsibility.

Argument-development map (stage → strategy → sub-audience → intended effect):

1. **Credibility and warmth** — 26 years as a swimming teacher; 'I have taught some of your children'; the joke about Councillor Hartley → positions her as a trusted local and lowers the tension of a budget meeting.
2. **Concession** — admits the pool is not perfect and that $1.8 million is a lot; 'a dollar you cannot spend on roads' → councillors concerned about the budget see her as fair and realistic.
3. **Reframing** — 'What will it cost to lose it?' → shifts the debate from money to loss.
4. **Heat evidence and Slide 1** — days over 35°C rising from 11 to 31 → presents the pool as protection against a growing problem, not a luxury; aimed at councillors who must plan for the future.
5. **Who uses the pool** — older residents, renters, farm workers; 21 000 visits, 'seven visits for every person' → shows wide community use and fairness to people with less money.
6. **The splash park's limits** — concedes children love splash parks, then the one-line paragraph 'It cannot teach a child to swim.' → turns the council's alternative into the problem.
7. **Swimming lessons and safety** — 300 children; the nearest pool 90 minutes away; 'will not move. They will stop.'; the river and dam 'cold, dark and deep' → appeals to councillors as parents and as people responsible for public safety.
8. **Rebuttal** — quotes 'Children can learn in the river, the way we did', agrees, then 'I have also pulled two children out of it' → answers the nostalgic objection with personal experience.
9. **Town survival** — the 'town is getting smaller' argument turned around: services keep families → appeals to councillors who worry about the shire's future.
10. **Solution** — $146 000 raised; the Country Pools Fund; 'less than $800 000 … four kilometres of road' → removes the cost barrier and makes repair look reasonable.
11. **Slide 2 and close** — the children's drawing; 'Three hundred'; the grandparents who built the pool in 1962 → leaves councillors with responsibility for children and for the town's history.

Device bank (example → intended effect)

- Humour — 'I promise I will not tell anyone how much water you swallowed' → creates warmth and a personal link with a councillor.
- Concession — 'I am not here tonight to tell you that our pool is perfect.' → builds trust before the request.
- Rhetorical question / reframing — 'What will it cost to lose it?' → changes what the councillors think the decision is about.
- Statistics — 'thirty-one' days; 'more than 21 000 visits'; 'seven visits for every person' → makes the need measurable and large.
- Repetition — 'Not everyone has air conditioning. Not everyone can afford to run it.' → stresses unequal impacts of heat.

SAMPLE

- Tricolon — ‘Our older residents, the families who rent, the farm workers …’ → names groups councillors represent.
- Single-sentence paragraph — ‘It cannot teach a child to swim.’ → creates emphasis and a pause for the audience to think.
- Contrast — ‘will not move. They will stop.’ → corrects the idea that lessons could happen elsewhere.
- Emotive description — ‘cold, dark and deep’ → creates fear for children’s safety.
- Anecdote — ‘I have also pulled two children out of it. I do not want to pull out a third.’ → personal evidence that makes the danger real.
- Antithesis — ‘Every service we close gives one more family a reason to go. Every service we keep gives them a reason to stay.’ → links the pool to the town’s survival.
- Comparison — ‘about the cost of resealing four kilometres of road’ → makes the cost seem ordinary.
- Inclusive language — ‘what this town can do when it works together’ → invites councillors to see themselves as part of the community effort.
- Appeal to history — ‘Our grandparents built this pool with their own hands’ → positions closure as a betrayal of the past.

Visuals. Slide 1 (the bar chart) appears directly after Delgado reframes the question; its rising bars, the darkest and tallest labelled ‘Last summer’, give visual proof that heat is increasing, so the pool becomes a response to a future problem. Slide 2 (a child swimming with a kickboard and the words ‘A splash park can’t teach a child to swim.’) comes after the funding solution; because it was drawn by her Year 4 class, it adds children’s voices and repeats the strongest line of the speech, so the councillors are left with the safety argument as they vote. Analyse each slide in the paragraph about the argument it supports.

Glossed words. ‘splash park’ (in the Background box), ‘grant’ and ‘resealing’ are footnoted. Students may use the glosses: the definition of a splash park as having ‘no deep water’ supports Delgado’s argument that it cannot teach swimming.

Recorded errors to avoid: identifying the audience as Merrigal residents or children; paragraphs organised by device; retelling the speech in order; describing the chart or drawing without its purpose; ignoring the opening and the concession; evaluating whether the pool is worth the money.

Stimulus specification — Section C material. An invented speech (about 830 words, 22 short paragraphs) by an invented swimming teacher, Rosa Delgado, president of the invented Friends of Merrigal Pool, to the invented Merrigal Shire Council. Merrigal, Kinsley, the Merrigal River, the Corrin Lake dam, the Country Pools Fund, Councillor Hartley and all figures ($1.8 million, 2900 people, 21 000 visits, 300 children, $146 000, $800 000, days over 35°C) are invented and belong to the fictional place. Glossed words: splash park (Background box), grant, resealing.

Stimulus specification — Section C, Slide 1. Inline SVG bar chart titled ‘Days over 35°C in Merrigal each summer’; four vertical bars getting darker from left to right: ‘1980s’ 11, ‘2000s’ 16, ‘2010s’ 24, ‘Last summer’ 31 (bold); footnote line ‘Average number of days each summer · Merrigal weather station’. Placed after ‘Please look at the first slide.’ The figures match the speech (11, 24, 31).

Stimulus specification — Section C, Slide 2. Inline SVG drawing in a child’s simple style: a pool lane with dashed lane ropes and small waves; a young child swims holding a white kickboard; below in bold,

SAMPLE

‘A splash park can’t teach a child to swim.’ and the smaller line ‘Friends of Merrigal Pool’. Placed after ‘Please look at the second slide.’ The speech says Delgado’s Year 4 class drew it.

Sample full-mark response

> **Annotated excerpt (one body paragraph)** — the moves are labelled in brackets; not a model to copy.
>
> After establishing that heat is a growing danger, Delgado turns the council’s own proposal against it. [*sequence — links to previous stage*] She begins with a small concession, ‘I have nothing against splash parks’, which presents her as reasonable to councillors who may support the plan. [*audience positioning*] However, she quickly reduces it to ‘a playground with water’ and lists what it ‘cannot’ do, before placing the sentence ‘It cannot teach a child to swim.’ in a paragraph on its own. This pause makes the councillors stop and consider their responsibility for children’s safety, and it prepares them for the frightening image of the river as ‘cold, dark and deep’. [*language → effect*] The same sentence returns on the second slide in her students’ handwriting, so the visual reminds the councillors that the people who will lose most are children. [*argument and visual integrated*]

SAMPLE