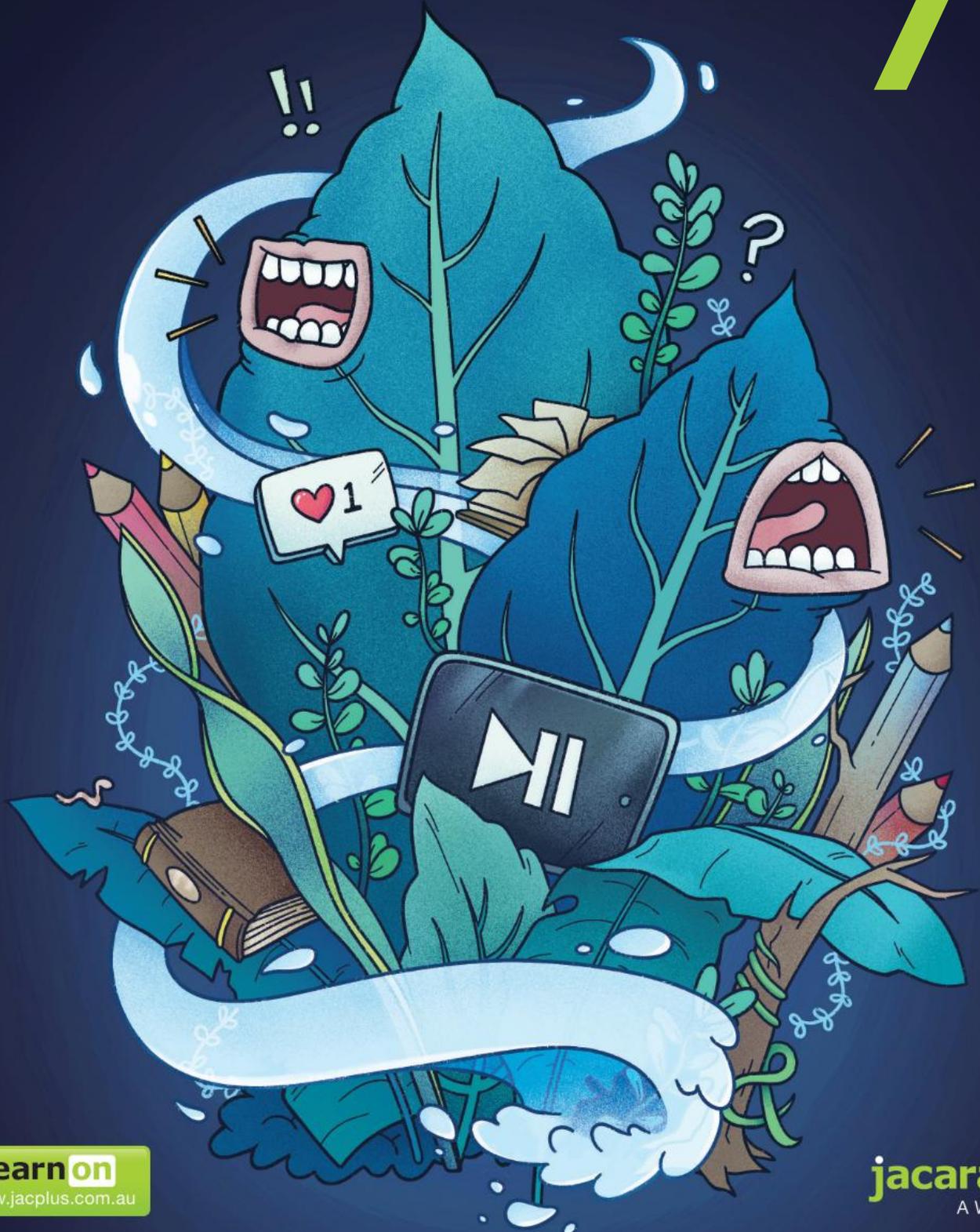


ISLIP | MEGGITT | KALISPERIS | TERPON

# JACARANDA ENGLISH 7





JACARANDA  
ENGLISH 7



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ISLIP | MEGGITT | KALISPERIS | TERPON



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# ABOUT THE AUTHORS

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Samuel Islip is a teacher dedicated to helping students achieve their best at any level. A graduate of Monash University, he found a passion in helping students meet their potential through differentiation in his various roles as a private tutor and English, History, Geography and Drama teacher in both the English and Australian schooling systems. He is now a teacher at a high-ranking independent secondary school in Melbourne. He also has a passion for film and cinema and is an avid gamer (both digital and analogue).



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Leon Furze has been a teacher of 7–12 English and VCE Literature and Media for over a decade. Working at Monivae College in Victoria, he has held a number of roles including Director of Studies, Head of English, and Year Level Coordinator. In 2016 Leon completed a Master of Education at Melbourne Graduate School of Education, specialising in Student Wellbeing. Leon has also been a council member for the Victorian Association for the Teaching of English (VATE). In his spare time Leon writes and runs around after his energetic children.



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# HOW TO USE THIS RESOURCE

## The Jacaranda English 7 resource suite

Welcome to *Jacaranda English 7*, where you'll develop essential English skills that you can use in all aspects of your life. Navigating this resource is easy and fun — just take it from the Jacaranda English class. You'll see them from time to time as you work through the topics.



I'm **Koen** and I love videogames and old films. Look out for the **key term icon**: 🔍 It means that the **dark blue words** might be a bit tricky. Go to the Review section for each topic to look up the definitions. If you see any other words you don't know, look them up in a dictionary or ask someone. That's the best way to build your vocabulary.

My name's **Yuna** and I write slam poetry. You'll find a **Reading and Watching Diary** a few pages along. This is where you can record anything you read or watch this year. Really — **anything at all**. Novels, articles, picture books, comics, textbooks, graphic novels, movies, documentaries — if you feel a connection, add it to your list and give it a rating.



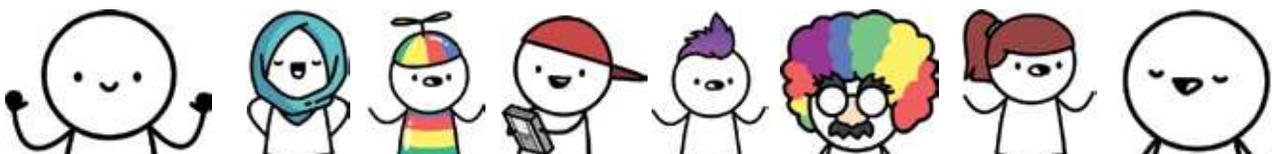
Hello there. I'm **Oskar**. I read anything at all and blog about heaps of stuff. Looking for something original and authentic to read or use in the activities? Head to the online **Writer's Library** in your learnON format. You'll find stories, poetry and essays by students and teachers from around Australia. You might even find your own writing in there ...

**Leo's** the name, writing fanfiction's my game. The printed book in your hand is awesome, but there's SO MUCH MORE to be found in your **learnON** format. Look out for these icons — they'll let you know when you can find a video to watch 🎥, an interactivity to play with 🎮, an audio version of something 🎧, a worksheet 📄 or document 📑.



I'm **Alby** and I prefer listening to audiobooks. This resource is full of topics to help you learn useful skills that you'll need no matter what you do in life. Writer, plumber, doctor, cleaner, sportsperson, teacher, artist, actor, builder — they all use these skills. Look at the map connecting the topics to the skills. Jump around between topics and use what you need to build **your** skills.

I'm **Padmal** and I could read all day every day. See these characters below? They might have short hair, long hair, or no hair at all, but they usually have no gender, age or ethnicity. They are only white because *that's the colour of the background they were drawn on!* You can imagine them however you want and decorate them to create unique identities.



All topics begin with an **Overview** to introduce the concepts and spark interest.

## 2 Reading for enjoyment

### 2.1 Overview

#### 2.1.1 Read what you want

Here's a list of things you should read:

- literally anything.

- No one will ever be able to tell you what to read. You can get **recommendations**, thoughts, loves and hates from others, but you can never really be told what you're going to enjoy reading – because you are individual.



At the end of the day, just read. Read and read and read until your mind is full, and then read some more. Why? Because it's going to help your brain grow, because you're going to learn interesting things to talk about, and because once you get the basics down and find things you enjoy, reading is great fun. Let's get something straight – reading also means *listening* to audiobooks and podcasts (see more on this in Topic 7).

#### on Resources

- Video eLesson** Reading: fun times with your brain (61s-xxxx) Watch this video to learn about why reading is awesome.



An introductory **Video eLesson** kicks off each topic.

**Starter questions** promote reflection and discussion. Access your **learnON** format for **pre-tests** to determine existing knowledge.

#### STARTER QUESTIONS

- How do you feel when you think about reading? You might like to draw your feelings.
- How often do you read on a scale of 1–10 (1 being hardly ever and 10 being every chance you get)?
- What sorts of things have you read in the last week? Add more options if you like.

Magazine	Social media post	Timetable	Videogame dialogue
Poetry	Novel	Letter	Recipe
Street signs	Fanfiction	Textbook	Instructions

- What kinds of things would you like to read more often?

**Margin icons** identify key terms and online resources such as interactivities, audio files and videos.

### 10.5 Complex sentences

#### 10.5.1 Creating complex sentences

- Don't worry, these sentences aren't as complex as the name suggests. You already use complex sentences all the time in conversations. A **complex sentence** has an **independent clause** and a **dependent clause**. Remember, an independent clause is part of a sentence that makes sense on its own and a dependent clause doesn't make much sense on its own. If you said only a dependent clause to someone, they would be waiting for you to finish your thought.

Read the following example:

Koen washed his bike to stop his parents nagging him.

↑
↑  
Independent
Dependent



- Independent clause:** Koen washed his bike. (This can be a sentence on its own.)
- int-8014 Dependent clause:** To stop his parents nagging him. (This part of the sentence makes no sense on its own.)

As long as the sentence still makes sense, it doesn't matter which order the clauses go in. For example:

To stop his parents nagging him, Koen washed his bike.

↑
↑  
Dependent
Independent

Some more examples of complex sentences include:

To stop his pants from falling down, Jorge put on a belt.

The chicken crossed the road to get to the other side.

After drinking the potion, Esmerelda became invisible.

As you can see in the examples above, a comma must be used when the dependent clause comes first.

Challenge yourself with **Knowledge Quest**...

- Grammar > Sentences > Complex sentences

**Accessible and engaging** content uses clear, age-appropriate language.

Diagrams, colour-coding and custom-designed **images** explain concepts clearly.

Link to **Knowledge Quest** for games-based learning to improve grammar, spelling, punctuation, vocabulary and reading comprehension.

**Level 1** Try these for initial understanding.

Activities at **three levels of difficulty** provide differentiation while allowing all students to work on the same concept.

**Level 3** Try these when you're ready for something harder.

10.5 Activities

10.5 Level 1

- Highlight or circle the **independent clause** in each of these **complex sentences**. Hint: To help you identify the independent clauses, look for the subject of the **sentence**.
  - The monster ate all of the children, then suffered from indigestion.
  - Due to its hairy legs, the spider was warm throughout winter.
  - Jacoba was excited to go to the concert because of her love for music.
  - Without a friend to hang out with, Koen was feeling lonely.
- Highlight or circle the **dependent clause** in each of these **complex sentences**.
  - Being an only child, Paul often had to play by himself.
  - Kiki purchased the new game system before the sale ended.
  - Seeing as the class was behaving, the teacher let the students watch a movie.
  - Since he was begging, Nirma fed the dog.

10.5 Level 2

- Turn the following into **complex sentences**. Each new sentence will contain an **independent clause** and a **dependent clause**. You may need to move or change some words to make it work. Remember to use correct punctuation.
  - James thought the movie was boring. James left the movie theatre.
  - Lee thought the spider's web looked beautiful. Lee decided to photograph it.
  - You were always a good friend. I felt bad for forgetting your birthday.
  - Ravi was getting sweaty. Ravi took off his jumper.
  - I saw it was a full moon. I felt the transformation begin.

10.5 Level 3

- Create a new **complex sentence** about any topic you like.
  - Circle the **independent clause** in your sentence.
  - Underline the **dependent clause** in your sentence.
  - Did you use a comma? Explain why or why not.
- Create a **complex sentence** using one of the images below as inspiration.



After completing the activity set for this subtopic, practise your skills with the tasks below.

10.5 Hungry for more?

- Using only **complex sentences**, describe something that you enjoyed recently.
- Identify all of the independent and dependent clauses in your sentences.

ON Resources

- eWorkbook** 10.5 Level 1 worksheets (ewbk-2204), 10.5 Level 2 worksheets (ewbk-2573), 10.5 Level 3 worksheets (ewbk-2574)
- Interactivity** Independent and dependent clauses (int-8014)

**Level 2** Try these when you're feeling more confident.

Spaces for answers — access your learnON format for sample responses and corrective feedback.

**Hungry for more?** Try these activities for a challenge.

**onResources boxes** list online-only material such as eWorkbooks, videos and interactivities.

**Topic projects** are a fun way to practise the skills.

**Scenario, task and process** sections clearly step out the project.

4.5 Topic project: A visual story

Scenario

The local library is opening a new section on Visual Literature, and has called for talented storytellers to create their own visual masterpieces to fill this exciting new reading corner. Readers of all ages and abilities will be enjoying these visual stories, so the content needs to contain many elements of visual storytelling to make it easy to understand and appealing to look at.



Task

Create a story that uses the elements of **visual storytelling** discussed in this topic. Your story will incorporate:

Image analysis – what would you like to highlight in your visual story, and how?

- colour and lighting
- vectors
- symbolism
- salience

Form – what kind of art do you want to create here?

- picture book
- comic
- graphic novel
- webcomic

Appeals – do rhetorical appeals work in your story?

- Ethos
- Pathos
- Logos

Process

- You can work on this project individually or with a partner. Your teacher may choose to allocate pairs.
- Decide on the form your story will take. Whatever you choose it should contain minimal text. Most of the story should be conveyed using images.
- Decide on the style of your visuals. Your art skills aren't important here, as the focus is the choices you make with images and words. You could create the images yourself, find images online or use illustration software.

4.6 SkillBuilder: Annotating visuals

Why is annotating visuals useful?

Visuals are used for many reasons: to entertain, to persuade, to draw attention, and to inform an audience; or to reinforce an argument. Understanding the purpose of a visual is important, and annotators are a useful way to identify key areas and organise your thoughts.

Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



4.7 Review

4.7.1 Key points to remember

- Analysing images
  - When analysing an image, there are a lot of things to consider. This means you have to pay attention to everything – the artist put the image together very carefully and wants you to see what's there.
  - Some of the most important things to look for are:
    - Colour and lighting – how do they show mood in the image?
    - Vectors – where does the artist want your eyes to go?
    - Symbolism – does any part represent a larger meaning?
    - Salience – what is the first thing that jumps out at you?
- Visual storytelling
  - Visual storytelling is all about showing meaning with images, rather than in writing.
  - It is important to know what sort of art form you are looking at, in order to get the most out of it.
  - Some of the most well-known forms of visual storytelling are:
    - Comics and comic books
    - Graphic novels
    - Manga
    - Webcomics
- Advertising
  - Visual storytelling is not all about entertainment – advertisers also want to grab your attention, to sell you something.
  - Advertisements usually convey meaning through one (or more) of three rhetorical appeals:
    - Ethos – convinces you that the company behind the advertisement is an expert
    - Pathos – appeals to your emotions, trying to make you feel a particular way
    - Logos – appeals to customers' logic and reason.



**SkillBuilders** develop key skills using our proven *Tell me, Show me, Let me do it* structure. Find these in your online formats.

Every topic contains a **Review** with a summary, reflection questions and a glossary.

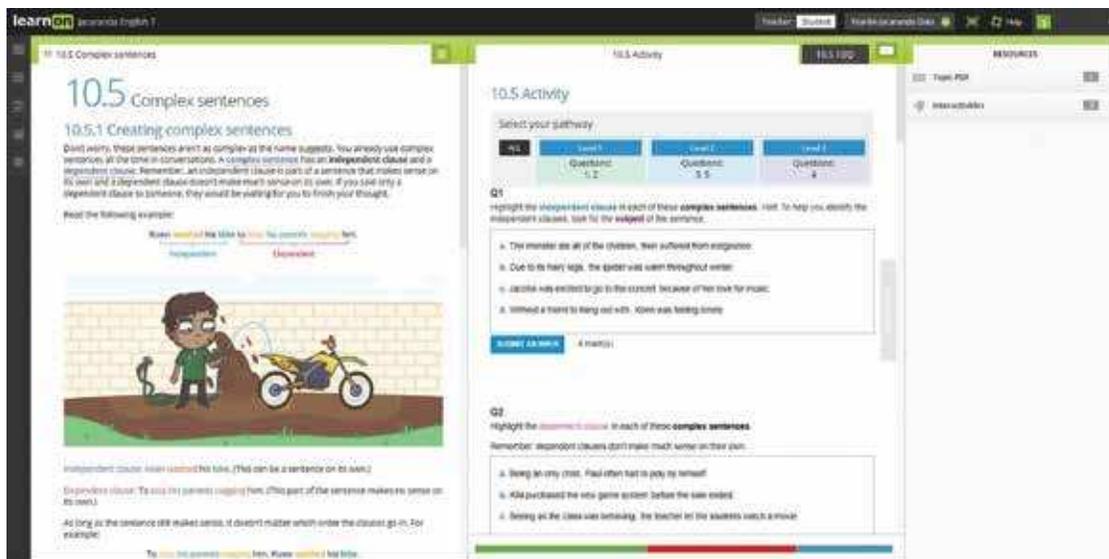
Access your learnON format for **Review questions** and a **post-test** to check progress.

Jacaranda English 7 learnON is an immersive and flexible digital learning platform that enables student and teacher connections and tracks, monitors and reports progress for immediate insights into learning and understanding.

English 7 contains a free activation code for learnON (please see instructions on the inside front cover), so students and teachers can take advantage of the benefits of both print and digital and see how learnON enhances their digital learning and teaching journey.



The side by side **lesson view** (reading content and question set) allows for a smooth and seamless online experience.



Receive real-time **corrective feedback** when answering questions online in learnON.

The **Reports** page tracks student progress over time; results can be filtered in many different ways.

Access your learnON format to discover:

- videos, interactivities and audio files at the point of learning
- topics and subtopics which can be hidden from students, making it easy to edit and customise your own course
- a Resources tab containing all the digital resources available for each topic, broken down into categories
- over 800 worksheets available as customisable Word documents or as compiled PDF eWorkbooks
- students and teachers can be connected in classes; in addition, there is the ability to separate a class into subgroups making targeted differentiation easier
- a dashboard to track progress
- immediate insight into student progress and performance for teachers using the Results page
- the ability to upload and share documents with the class
- formative and summative assessments
- teachON – comprehensive teacher support including practical teaching advice and lesson plans, curriculum grids, answers to all questions and worksheets and topic tests
- and much more ...

Try **Knowledge Quest** for games-based learning to improve:

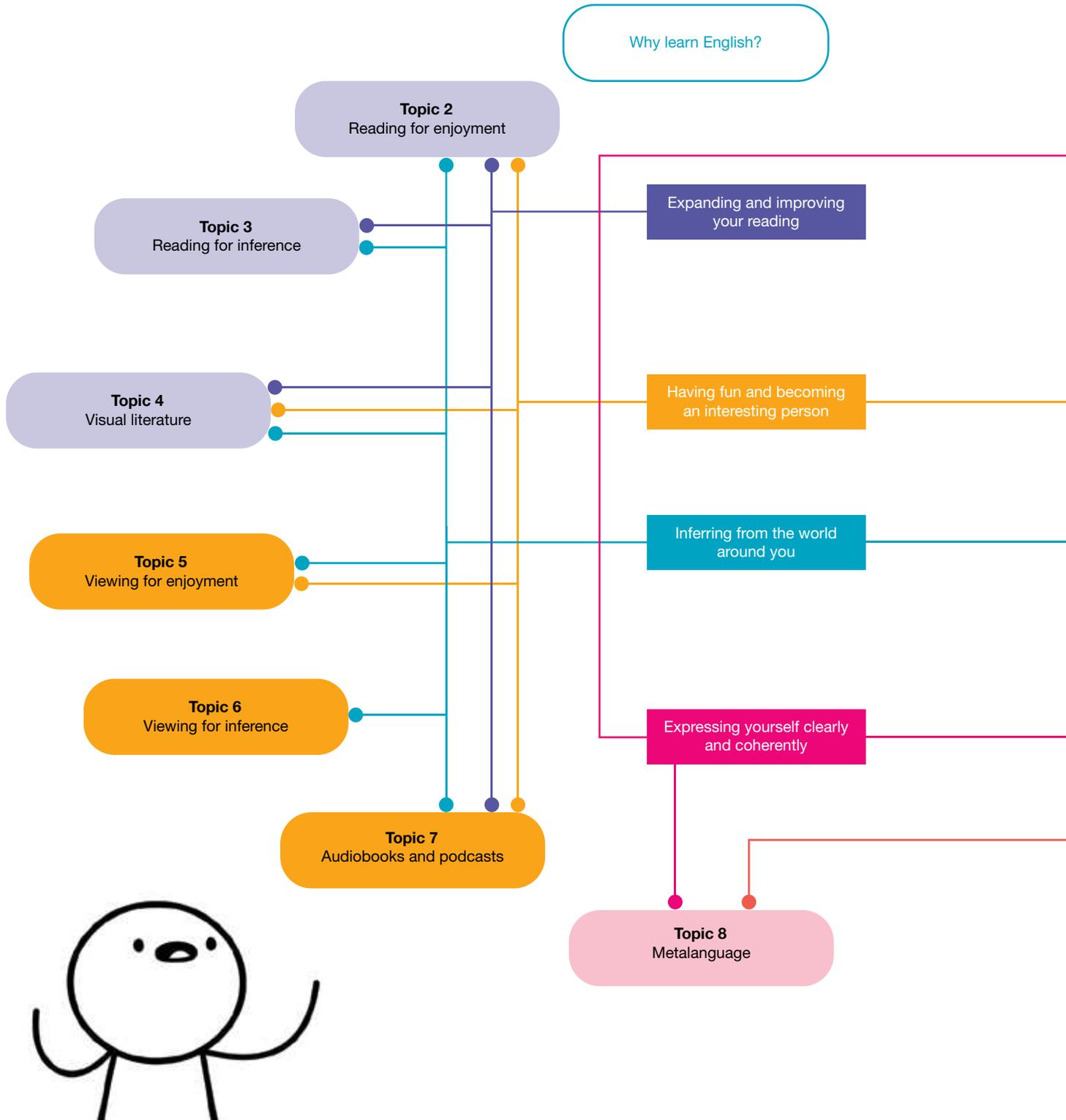
- Grammar
- Spelling
- Punctuation
- Vocabulary
- Reading comprehension

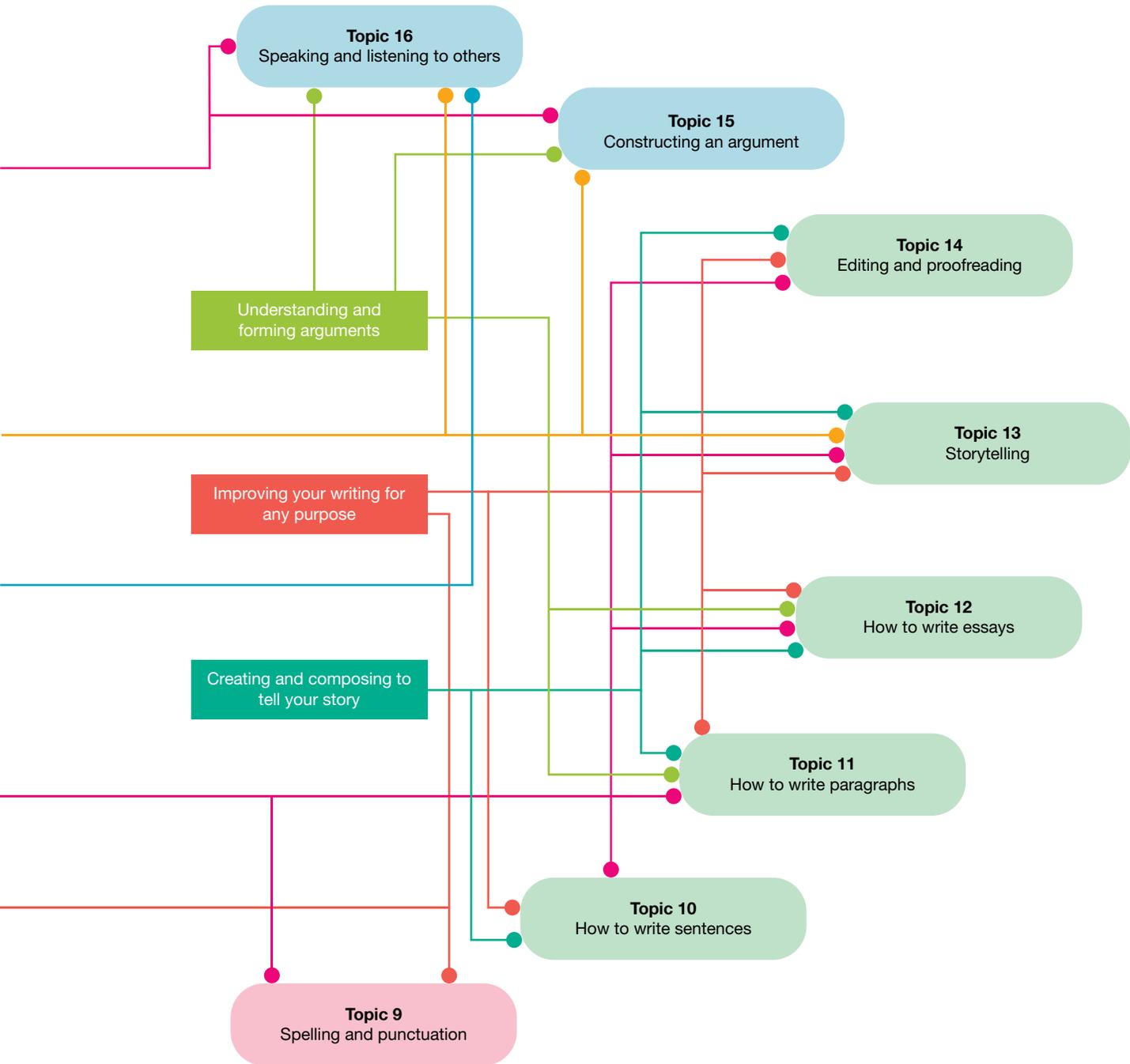
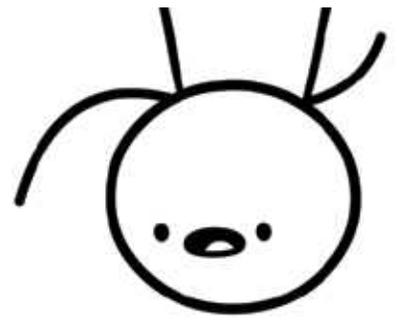
Go to [www.iacaranda.com.au/knowledge-quest](http://www.iacaranda.com.au/knowledge-quest) for more information.



# TOPIC CONCEPT MAP

Below are just a few of the many reasons you'll find this resource useful and interesting. Choose one of the middle boxes and follow the lines to see which topics to explore.





We could connect every middle box to every topic, because no matter which one you study, you'll be learning and building all of your skills. To make it easier, we've just made the strongest connections.





# ACKNOWLEDGEMENTS

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Below is a full list of the **digital resources** available in **Topic 1**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 1.1 Overview



### Video eLesson

- Learning English: What's in it for me? (eles-4135)

## 1.2 What's in it for you?



### eWorkbook

- 1.2 Level 1 worksheets (ewbk-2991)
- 1.2 Level 2 worksheets (ewbk-2992)
- 1.2 Level 3 worksheets (ewbk-2993)

## 1.3 Having fun with English



### Weblink

- Archaic words



### eWorkbook

- 1.3 Level 1 worksheets (ewbk-2994)
- 1.3 Level 2 worksheets (ewbk-2995)
- 1.3 Level 3 worksheets (ewbk-2996)

## 1.4 Review



### Interactivity

- Key terms crossword (int-8135)



To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 1 Why learn English?

## 1.1 Overview

### 1.1.1 It's not just about reading books

Why do you need English? You can already read and write, so why do you need to learn anything else? You might think English is boring, or maybe you love it. Either way, you're going to need essential English skills throughout your life, in ways you might not realise.

English isn't just about browsing a library or looking at books that don't interest you. It's about building your worldly knowledge. More than just reading, it's watching films and TV shows, talking to people around you and listening to podcasts. It's even involved when checking your social media. English impacts all areas of your life and will also help you in other subject areas.



English is a weird and wonderful thing that lots of people have worked together to create, and it's worth understanding so that *you* can contribute to the journey.

Before we start – what are some of the thoughts you have about English already?

**Video eLesson** Learning English: What's in it for me? (eles-4135)

Watch this video to hear about why **you** need English skills in your life.



## STARTER QUESTIONS

1. List three ideas you have about English based on your own experiences. **Responses will vary.**

Idea 1: **It involves a lot of reading** .....

.....

Idea 2: **Some sections are hard, such as spelling and finding meaning** .....

.....

Idea 3: **It is boring, exciting, difficult, easy, interesting** .....

.....

2. What do you hope to learn about while studying English this year? Describe or draw this in the space below. (Hint – you might want to have a look at the topics we'll be covering in this title for some ideas.)

**Responses will vary but could include:**

- Learning to spell better
- Improving your vocabulary
- Learning how to write reviews or scripts

# 1.2 What's in it for you?

## 1.2.1 Why you need English skills

You're probably not going to end up being an English teacher or a writer unless that's your real passion – but you still need English skills. Have a look at just a few of the ways people use English in their everyday lives.



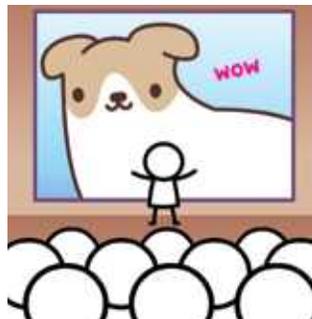
Negotiating with parents to get out of chores



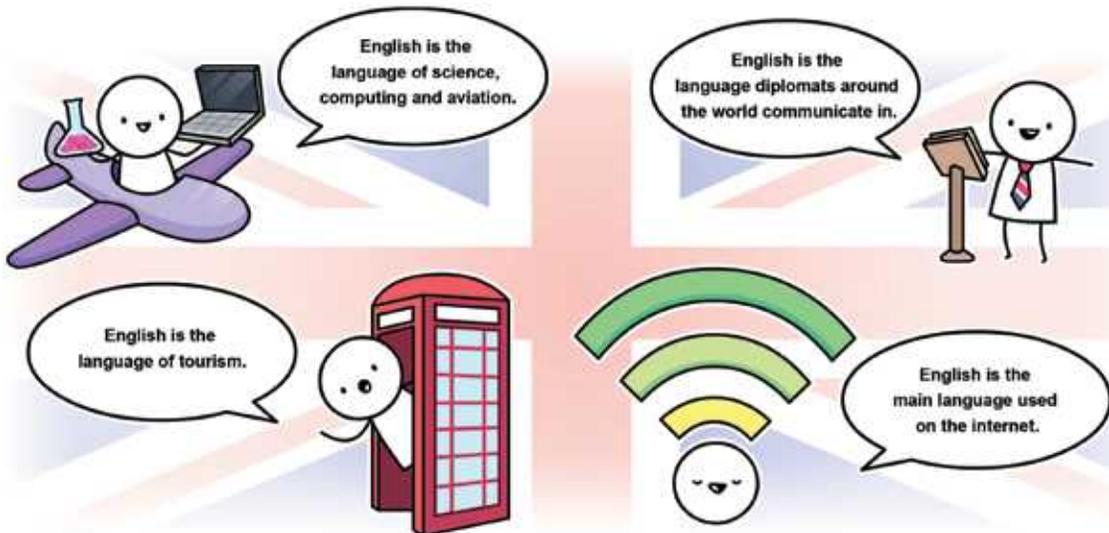
Reading excessively long posts on the internet



Organising stuff like a grown-up



Giving an epic presentation



### on Resources



1.2 Level 1 worksheets (ewbk-2991), 1.2 Level 2 worksheets (ewbk-2992), 1.2 Level 3 worksheets (ewbk-2993)

## 1.2.2 The importance of language skills in jobs and trades

In the past, if English wasn't for you it didn't matter too much. However, today it's essential that your language skills are up to scratch. Have a look at just a few of the many ways that people use English in different professions.



Let's take a minute to understand the activities. You'll find these tasks throughout this resource and they will help you to understand and practise the skills you've learned.

The **Level 1** activities are for when you're first having a go. The **Level 2** activities are for when you're feeling more confident. The **Level 3** activities are for when you want to try something a bit harder.

You might also find some **Hungry for more?** boxes – those are for when you're, well, hungry for more!

## 1.2 Activities

### 1.2 Level 1

1. Identify one way that you have used English today.

**Sample response:** Today I have used English by having conversations with classmates, teachers and friends. This is spoken/oral English.

2. Choose one of the images in the illustration above and list some of the words the person might be using to communicate in that situation.

Description of image chosen:

**Sample response:** In the bottom right image, a person has put a lot of items on the counter at a store and the cashier is about to scan them.

Words they might be using:

**Sample response:** "Would you like a bag?", "Cash or card?", "I'd like to buy all these, thank you" and "Here is your change."

---

## 1.2 Level 2 Responses will vary.

3. Describe three ways you have used English in your daily life without realising it at the time.

Way #1: .....

I have asked my teachers questions in class to help me understand the information

Way #2: .....

I read videogame dialogue

Way #3: .....

I have read a novel and understood the story that the author is telling

4. Think of another profession that hasn't been shown in the illustration in section 1.2.2 and describe (or draw in a notebook) how someone with that job might use English.

Another profession that uses English is a train station announcer. Someone in this field will use English

to communicate the train times, any delays and changes and other information to people travelling by

train, to ensure they have the most up-to-date information about their train.

---

## 1.2 Level 3 Responses will vary.

5. Describe the different ways that you might use English in the following situations:

a. Playing sport: Calling out to someone before passing a ball to make sure they will catch it; encouraging

teammates; communicating strategies for winning with teammates to ensure everyone knows what to do;

listening to the coach's instructions.

b. Buying food at the supermarket: Asking a supermarket worker where an item is located; responding to

a cashier when they ask if you have a Rewards card, whether you want to pay with cash or card, etc.;

reading product labels to make sure you select the product you're looking for.

c. Visiting grandparents or older family members: Greeting family members when you first see them;

modifying the words you use when explaining something so that they understand what you're explaining;

asking them how they are; telling them about yourself.

d. Bumping into a friend from primary school: Asking them questions about how they have been since you last

saw them; speaking about your own experiences since last seeing them; sharing memories about when

you went to school with them.

---

6. You already have a lot of skills in using English. More than you probably realise. List some of the ways you might have picked up these skills. Consider the people you know, the things you've done and the experiences you've had. **Responses will vary.**

- attending school/being educated

- reading books of varying difficulties

- listening to parents, siblings, teachers and friends

- watching TV and films

- playing videogames

## 1.3 Having fun with English

### 1.3.1 Does English have to be boring?

Nope. Just think about some of the funniest things you've ever said – probably English. Think about the best comedian or most interesting influencer – a lot of them are probably communicating in English. What about a favourite movie or TV show? How do you understand and follow them so you know what's going on? You get the idea. English is a super varied language which has endless possibilities; it's just about how creative you are.

Take a moment to think about how creative language can be with the example below. Say the words out loud to help you understand.

Original word	Pronunciation	Odd sounds
enough <u>gh</u> or tough <u>gh</u>	e-nuff or tuff	gh = f
w <u>o</u> men	wi-men	o = i
nati <u>o</u> n or moti <u>o</u> n	nay-shun or mo-shun	ti = sh

If you put all of these sounds together, you can spell the word 'fish' as 'ghoti'. Silly, right? But according to the rules of English, it makes sense. Now, people aren't going around spelling 'ghoti', but they are saying 'OK', something you probably say all the time. This phrase comes from the exact same set of rules that created ghoti. A while back, someone made a joke that 'all correct' should be spelled 'oll korrekt', which got shortened to OK, and it just stuck.



Yes, English can be weird. It can be understood through tough thorough thought, though.

Do you still feel that English might not be for you? That's OK. It doesn't mean that the English language isn't worth your time, though. With a bit of practise, it can be a lot of fun.

### on Resources

Weblink

Archaic words

eWorkbook

1.3 Level 1 worksheets (ewbk-2994), 1.3 Level 2 worksheets (ewbk-2995), 1.3 Level 3 worksheets (ewbk-2996)

## 1.3 Activities

---

### 1.3 Level 1

1. Write a list of the things you enjoy in life that use the English language. You can include anything at all!

Responses will vary but may include: Books, television shows, magazines, films, food and drinks

(labels), music, the internet, shopping.

2. Choose one thing from the list you made in question 1 and try to describe how it makes you feel. Use any words that you like.

Sample response: Music is something that makes me feel a lot of different emotions. Music can easily

influence my mood, depending on which genre I listen to. If I listen to music with lyrics about being

happy and a beat to match it, I usually feel very happy. However, if I listen to music with sad lyrics

about heartbreak or losing someone, I generally tend to feel sad

---

### 1.3 Level 2

3. a. Read the quote by David Burge again. Read it out loud. 'Yes, English can be weird. It can be understood through tough thorough thought, though.' Quite a mouthful, isn't it? Look up each of those 'T' words in a dictionary and write their meaning down in your own words (you don't have to copy out the entire meaning). Responses will vary.

**Through** To move from one end of something to the other. It can be a physical passage, like a tunnel, or a process of time.

**Tough** The ability to endure or survive under harsh or rough conditions, often through strength.

**Thorough** To focus on intricate details of a large/complex item.

**Thought** An idea that is produced inside someone's mind.

**Though** Another word to mean 'however' or 'despite the fact'.



- b. Now write down what you think the quote is trying to say. You can write it in any way that makes sense to you. **Responses will vary.**

It is saying that even though English is complicated and weird, as long as you are careful and stick with it you can work it out.

David Burge is trying to convey his point of English being weird by putting similar looking and sounding words with different meanings in a sequence, to emphasise how it looks like it makes no sense, but is actually easy to understand ... much like English in general.

---

### 1.3 Level 3 Responses will vary.

4. Look back at the ghoti example in section 1.3.1. Choose another word and find a different way of spelling it using the 'odd' sounds in the word. It should look quite strange when you're done. You could try this activity with a partner.

Original word: **Fork**

Odd sounds:

**phony = ph = f**

**hawk = aw = or**

**trick = ck = k**

New way of spelling word: **phawck**

5. In your own words, explain why you think studying English can be fun.

I think studying English can be fun because there are lots of little rules and tricks that are interesting and make learning English skills both easier and more enjoyable. English can be complicated and challenging at times, and understanding what everything in the language we use daily really adds entertainment to learning.

---

### 1.3 Hungry for more?

1. a. Find old words which we don't really use anymore, like **dysania** or **ultracrepidarian**, and try to use them a little bit in your conversations. Use the **Archaic words** weblink to help your search. Write down three potential words and their meanings.
- b. Choose one of the words and use it in a sentence. Read the sentence to a classmate and see if they can guess what the word means.

# 1.4 Review

## 1.4.1 Key points to remember

### 1.2 What's in it for you?

- English is about more than reading books; it's about building your worldly knowledge and learning skills that will help you in your life.
- You use English skills every day in many situations, even if you don't realise it.
- Every single job you can think of doing will require the skills you learn in English. That's right – all the jobs.



### 1.3 Having fun with English

- Studying and using English doesn't have to be boring. Have fun with it! Be bold, imaginative and creative.
- English can have some weird rules, but with practice you'll get the hang of it.
- Learning English skills is worth your time.



## 1.4.2 Reflection

1. Now that you've read this topic, how are you feeling about learning English this year? Describe or draw your thoughts below. Remember, there is no correct answer here, just be honest.

Responses will vary.

2. Think of just one word to describe your thoughts about learning English this year. An example might be *curious*. Share your answer with a partner or with the class. Got more than one word? Great! Write those down as well.

Your word(s): .....

### on Resources



Key terms crossword (int-8135)

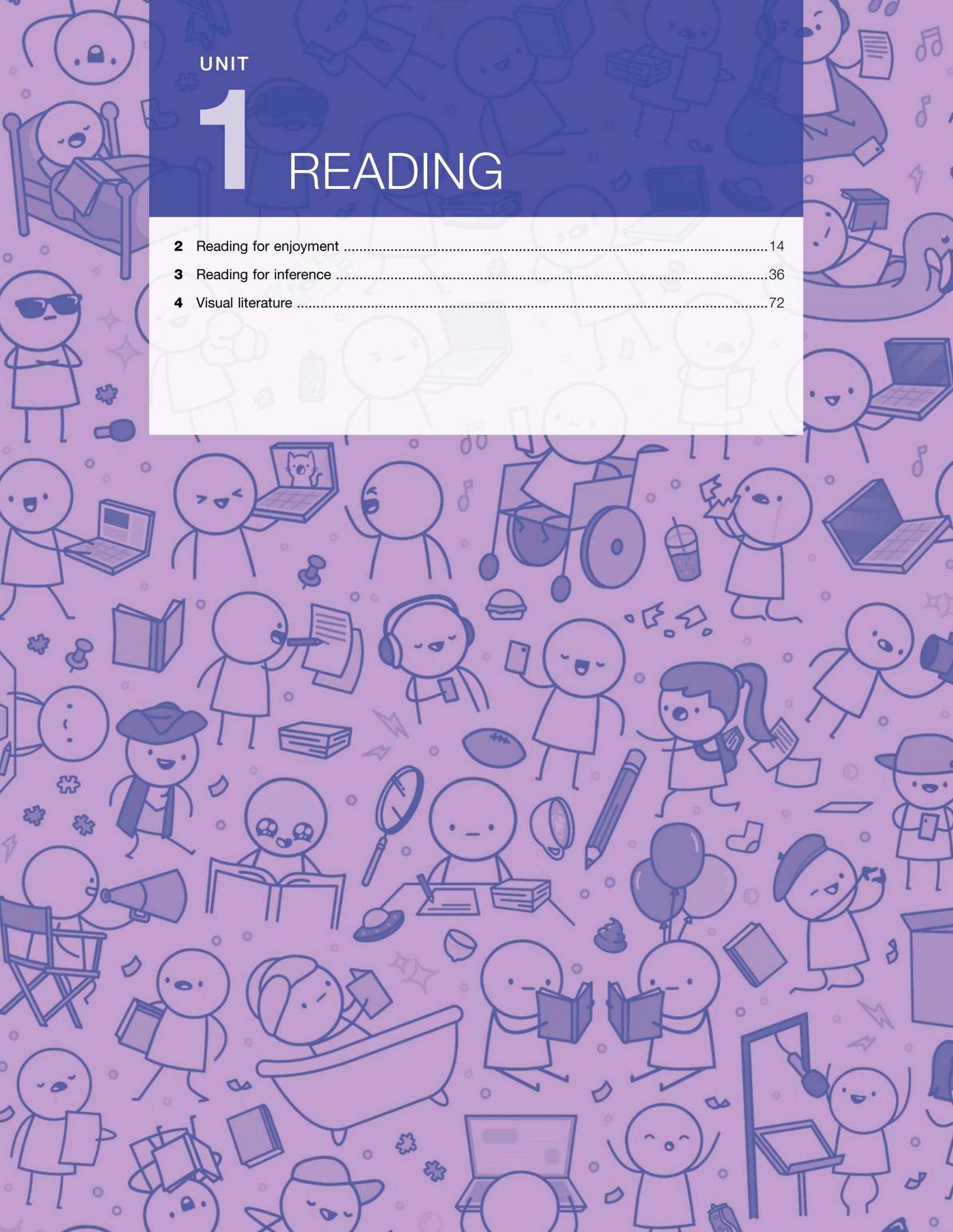


UNIT

# 1

# READING

2 Reading for enjoyment .....	14
3 Reading for inference .....	36
4 Visual literature .....	72



Below is a full list of the **digital resources** available in **Topic 2**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 2.1 Overview

-  **Video eLesson**
  - Reading: fun times with your brain (eles-4237)

## 2.2 Genres

-  **eWorkbook**
  - 2.2 Level 1 worksheets (ewbk-6652)
  - 2.2 Level 2 worksheets (ewbk-6653)
  - 2.2 Level 3 worksheets (ewbk-6654)

-  **Interactivity**
  - What should I read? (int-8172)

## 2.3 What you can learn by reading

-  **Audio**
  - *Fearless and fantastic* (aud-0366)

-  **eWorkbook**
  - 2.3 Level 1 worksheets (ewbk-6655)
  - 2.3 Level 2 worksheets (ewbk-6656)
  - 2.3 Level 3 worksheets (ewbk-6657)

## 2.4 Reading creatively

-  **Audio**
  - *The Fire Thief* book review (aud-0367)

-  **eWorkbook**
  - 2.4 Level 1 worksheets (ewbk-6658)
  - 2.4 Level 2 worksheets (ewbk-6659)
  - 2.4 Level 3 worksheets (ewbk-6660)

## 2.6 SkillBuilder: Reading widely

-  **Video eLesson**
  - Reading widely (eles-4238)

-  **Interactivity**
  - Reading widely (int-8173)

## 2.7 Review

-  **Interactivity**
  - Key terms crossword (int-8136)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 2 Reading for enjoyment

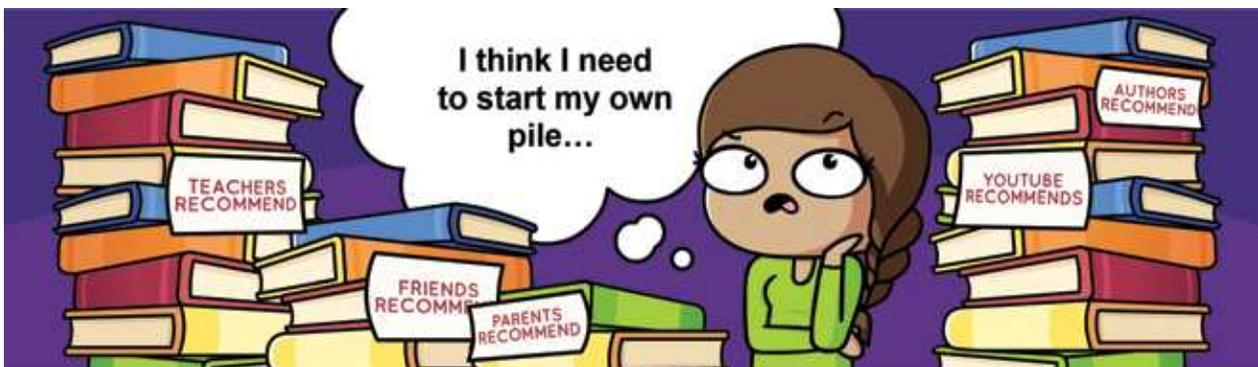
## 2.1 Overview

### 2.1.1 Read what you want

Here's a list of things you should read:

- literally anything.

- Q No one will ever be able to tell you what to read. You can get **recommendations**, thoughts, loves and hates from others, but you can never really be told what you're going to enjoy reading — because you are individual.



At the end of the day, just read. Read and read and read until your mind is full, and then read some more. Why? Because it's going to help your brain grow, because you're going to learn interesting things to talk about, and because once you get the basics down and find things you enjoy, reading is great fun. Let's get something straight — reading also means *listening* to audiobooks and podcasts (see more on this in Topic 7).

### on Resources

- ▶ **Video eLesson** Reading: fun times with your brain (eles-4237)  
Watch this video to learn about why reading is awesome.



### STARTER QUESTIONS

1. How do you feel when you think about reading? You might like to draw your feelings.
2. How often do you read on a scale of 1–10 (1 being hardly ever and 10 being every chance you get)?
3. What sorts of things have you read in the last week? Add more options if you like.

Magazine	Social media post	Timetable	Videogame dialogue
Poetry	Novel	Letter	Recipe
Street signs	Fanfiction	Textbook	Instructions

4. What kinds of things would you like to read more often?

## 2.2 Genres

### 2.2.1 What are you in the mood for?

There are two major categories for books. **Fiction** is all the made-up stuff, while **non-fiction** is real-life. These are then broken into **genres** and **sub-genres**. Keep in mind that this isn't a complete list, but rather a taster of what's out there for you to discover.

int-8172

#### Health

Learning more about your body and what choices you can make to live a healthier lifestyle.



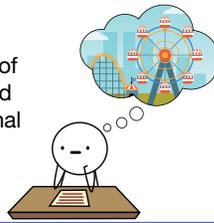
#### History

Ranging from textbooks to historical accounts.



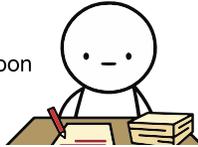
#### Memoir

An account of events based upon personal experience.



#### Diary

A person's personal reflections upon their life experiences.



#### True crime

Detailed stories based upon forensic reports.



### NON-FICTION

#### Self-help

We all face difficulties. These books are written by experts to help us understand how other people have dealt with them in the past.

#### Instruction manuals

'How-to' guides and detailed breakdowns.



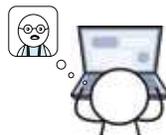
#### Art

Often a guide breaking down the different interpretations of an art piece.



#### Autobiography/Biography

The account of a person's life and their story. A biography has been written by someone else.



#### Travel

A chance to learn a bit more about the history, geography and culture of a place you may be visiting (and could help you find some great photo spots!)

Non-fiction is the perfect place to learn about other cultures, people and places, how to do things, what happened throughout history and much, much more. There are non-fiction books for every interest and every age group and many are also available as audiobooks.

### Poetry

An expression of the poet's thoughts and feelings on different topics.



### Fairytale

These are classic stories, and almost always have a key message.



### Children's lit

Stories for young children.



### Suspense

You never know what's going to happen next.



### Action and adventure

A journey or quest with obstacles along the way.



### Anthology

This is a collection of stories or works by an author.



### Crime

This could be a caper (just one person) or a heist (a group of people).



### Horror

Lots of monsters and spooky supernatural creatures.



### Drama

Lots of emotions, finding your place in the world and making friends



### Mystery

Often a detective will be following clues, just like you.



## FICTION

### Historical fiction

The retelling of events, sometimes using fictional characters.



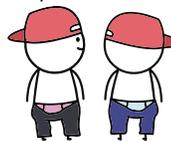
### Science fiction

Many sub-genres: dystopian or utopian, cyber/steampunk, or contemporary.



### Coming-of-age

Exploring relationships and other big issues for teenagers.



### Alternate history

How our world might be different if some big event had happened or if someone made a different decision in our past.

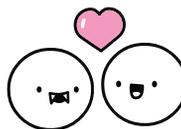
### Women's fiction

Usually featuring leading female characters and focusing on issues important to women.



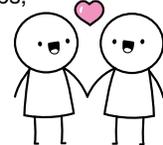
### Paranormal romance

A romance story with supernatural themes.



### Romance

Love, relationships, the lot.



### Thriller

Lots of action, suspense, and edge-of-your-seat reading.



### Fantasy

Lots of options here including the urban, contemporary or high fantasy sub-genres.



### Young Adult

Often a romance or adventure story involving teenagers.



## 2.2 Activities

---

### 2.2 Level 1

1. Do you prefer **fiction** or **non-fiction**? Explain your answer.

Sample response: I prefer fiction because it allows me to get lost in a made-up world. I relate to the different characters with elaborate personalities and stories to go along with it. OR I prefer non-fiction because I like to learn about the real world.

2. Which of the **genres** mentioned in this subtopic have you read?

Sample response: I have read poetry, mystery, coming-of-age and paranormal romance.

3. Do you have a favourite **genre**? What is it about that genre that you like?

Sample response: My favourite genre is fantasy because of the expansive worlds and concepts that are created, to immerse in. As nothing is based on reality, it is easy to get hooked on the stories and ideas of the worlds and imagine the endless possibilities.

4. Pick one of the **genres** mentioned (or another one that you know of) and design a book cover for a new release. It might be a book you've made up, or a book version of a TV show you're familiar with.

Responses will vary. The important thing is that you've thought about what kind of images you associate with your chosen genre and that you've used them in your cover

## 2.2 Level 2

5. Pick one (or a couple) of the **genres** mentioned in this subtopic and name as many stories or books as you can that fall within that genre.

Sample response: Fantasy: *Inkspell*, *The Hobbit*, *Harry Potter and the Philosopher's Stone*, *The Lion, the Witch and the Wardrobe*, *Alice's Adventures in Wonderland*.

6. Pick two **contrasting** (opposite) **genres** and explain who the **intended audience** would be for each, and why you think this is.

Sample response: Murder mystery and romance. Murder mystery appeals to people who are interested in darker, more intense topics.

Romance, on the other hand, is generally for those who enjoy something light and easy to read. Maybe these readers have been 'unlucky in love' and identify with the characters

7. Think of a text or a book of any type or length that you enjoyed reading (or that someone read to you).

Name: Sample response: *Pride and Prejudice* by Jane Austen

Genre: Period romance

- a. Describe what you liked so much about it.

Sample response: I liked this story as the characters' journey was so engaging to me, that I couldn't put my book down. I found that the way the setting was described was done so perfectly that I could imagine the scenery in picture-perfect detail, and the characters were complex and really developed. I also enjoyed the plot of the story, as it involved a lot of emotions and frustration. I also love a happy ending.

- b. How did you feel when you were reading it (or listening to it)?

Sample response: felt happy when reading this book as I felt like I could relate to the characters and put myself in their shoes to understand the story better. My mood when reading this story was sometimes frustrated but mostly happy: the plot is quite amusing with many satisfying parts.

c. Would you recommend it to others? Why or why not?

Sample response: I would recommend this story to others because I felt like I didn't want to stop reading whenever I picked it up. I want other people to feel that same way, and enjoy the book as much as I did. If people enjoy romance and witty writing then they will love *Pride and Prejudice*.

8. Select two different **genres**. They can be similar to each other, or very different.

a. Pick one feature that really interests you in each genre.

Responses will vary but an example is:

Horror: I like the suspenseful build-up and feeling creeped out.

Coming-of-age: I like that it tackles real issues that teenagers face.

b. Combine the two features into **one new genre** and give it a new title (you might combine the names of the two original genres into one word or invent a totally new name).

You might combine horror and coming-of-age. This might be called **Frighteens** or

**Coming-of-horror-age**.

c. Create a brief idea for a story set in this new **genre**. Just a few sentences to give a broad idea.

Sample response: My horror/coming-of-age novel would be about a girl who has to learn the family business of grave-robbing while trying to fit in at school. One night they dig up the wrong corpse and start a zombie infestation.

---

## 2.2 Level 3

9. Why do you think some stories are a mixture of **genres**? Can you think of an example of a story that blends genres? Write down its title, and the genres it combines.

Sample response: Stories can be a mix of genres because an interesting story that has fascinating characters will often contain many elements from different genres. Mixing genres can make the story richer and more exciting. Real life doesn't fit neatly into one genre only.

Example: *Pride and Prejudice* and *Zombies* by Seth Grahame-Smith combines horror with period romance and comedy.

10. Summarise how reading makes you feel. Not just the books you have to read at school — any reading you do. Remember: there are many types of reading.

Sample response: Reading can make me feel a range of different emotions depending on what I'm reading and why. Sometimes, if the material is a book to read for a class, I get bored and reading feels like a chore. However, if it's an article, book or story I'm interested in, then I generally tend to be engaged and unable to stop reading! I usually feel happy when I'm reading material with light-hearted and positive themes, but a lot of reading can make me feel a mix of emotions, including sadness, fear and even anger. Overall, reading makes me feel good and I really enjoy it.

---

## 2.2 Hungry for more?

Choose a **genre** that you normally wouldn't read and conduct some research to find recommendations on a title you could try. You can ask the internet, the library staff, friends or teachers for suggestions. Once you've picked a title, read the first page.

Has it grabbed your interest? What was it that hooked you?

If you didn't like it, what are the reasons?

Do you want to continue reading it? If yes — go for it. If no — well, you tried something new. Now go find something else that does interest you and get stuck in.

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### Resources



eWorkbook

2.2 Level 1 worksheets (ewbk-6652), 2.2 Level 2 worksheets (ewbk-6653),  
2.2 Level 3 worksheets (ewbk-6654)



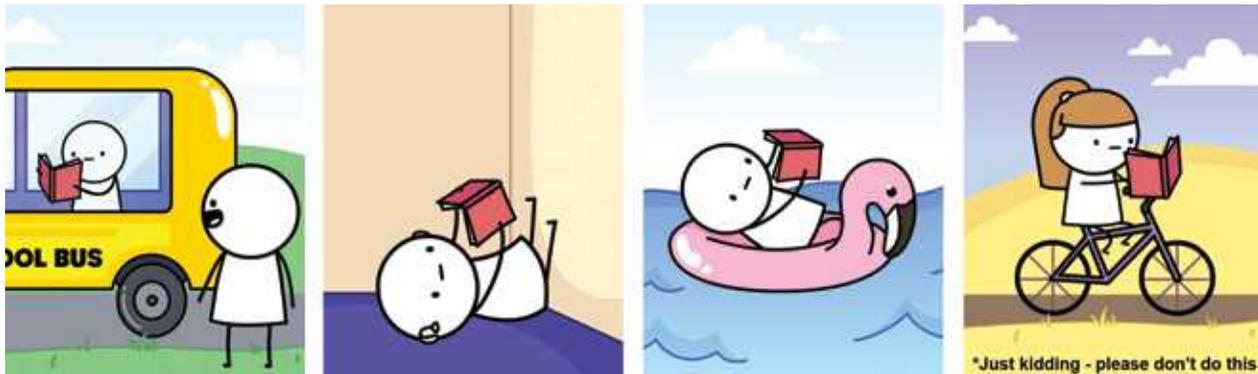
Interactivity

What should I read? (int-8172)

## 2.3 What you can learn by reading

### 2.3.1 Your brain will love it

When you read, you get to imagine yourself doing amazing things without ever leaving your seat. It's an opportunity to learn more about yourself as you build relationships with the characters, in your mind.



Someone who's more obstreperous might say that you can learn all those things from watching TV, but you're not watching actors do something in a book — you're seeing characters think and grow and change. As soporific as a boring book might be, just find one that excites you.

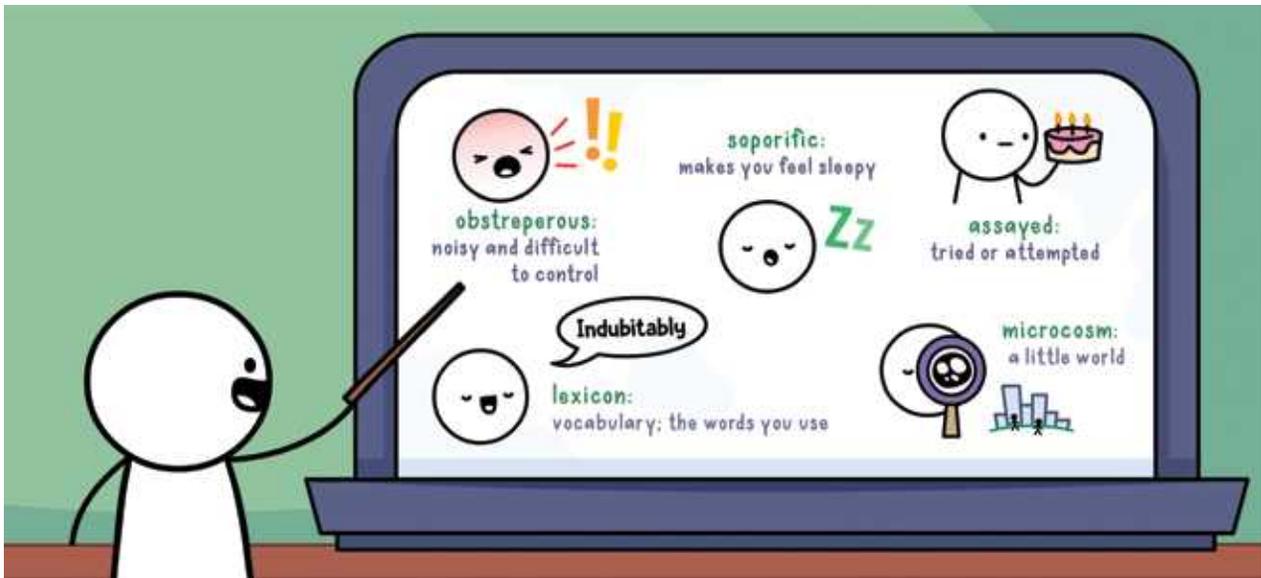
A really great book can have you staying up half the night, unable to put it down. You become part of the story and experience everything along with the characters. Sometimes it can be hard to leave their world when the book ends.



Once you've assayed a sampling of different situations, you can start to bring them into the real world. These microcosms of life printed on a page are all based upon someone's real-life experiences. You're learning about the world from their point of view and relating it to what you know.



Finally, you'll be expanding your lexicon. As you read, you'll learn so many new words and phrases, and you'll get better at recognising the meanings of words based upon the context they're in (what's happening around them). Remember to always look up unfamiliar words or ask someone what they mean or how to pronounce them. It will make reading a much richer experience.



### 2.3.2 Reading's lasting legacy

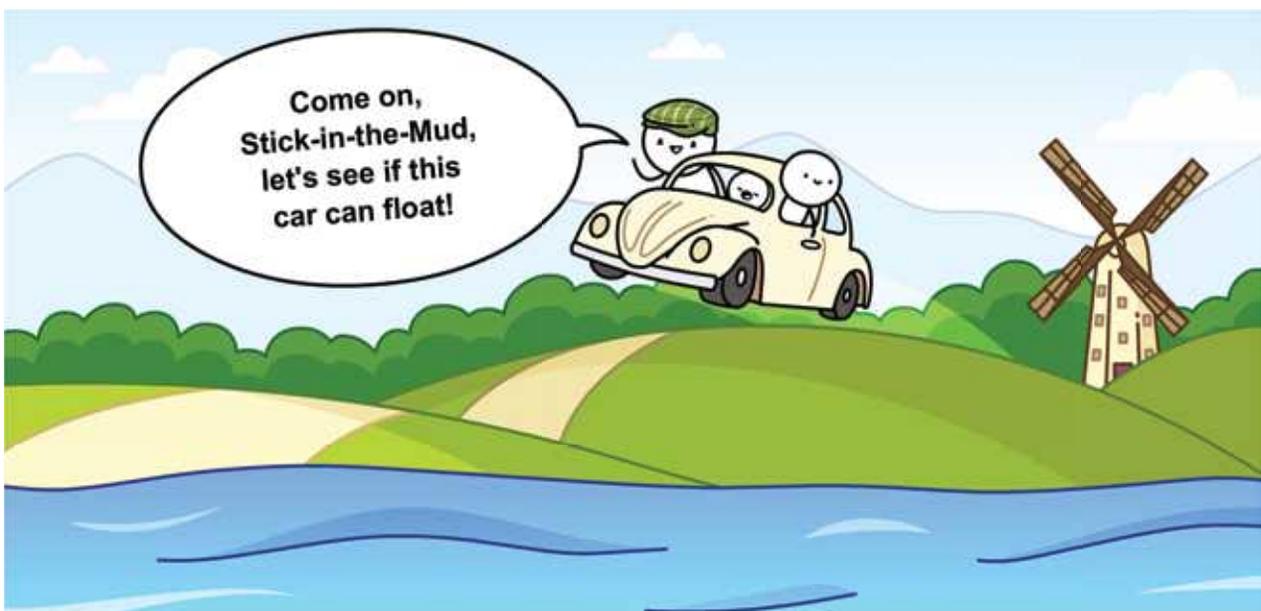
Books are commonly considered to be a key source of personal growth. By empathising with the characters, readers 'walk in their shoes'; as long as you're reading a particular book, you're living the characters' lives in your imagination. But the **legacy** of this **endures** beyond the time you're reading the book, because what you learned about living in different places and situations remains. So you can learn a lot about different cultures and societies without leaving your couch.

Read the passage below. What have you learned about this narrator's childhood by walking in their shoes?

*Fearless and fantastic* by Brian Napack

My English grandfather had a million stories, and even more adventures. He was fearless and fantastic. For a few weeks every summer, my grandparents' house in Thames Ditton (not too far from Oxford) was the launch pad and Grandpa's white VW Beetle was our rocket ship. Fueled by shepherd's pie and lemonade, we raced around the English countryside looking for adventure and glory.

"Come on, Stick-in-the-Mud, let's see if this car can float!"



## 2.3 Activities

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### 2.3 Level 1

1. Describe or draw your perfect **reading** place. It could be one that exists already, or a space you'd love to have. You can include whatever you like. Add labels to your drawing to explain it.

Responses will vary but could include:

- a room in your house
- a park
- a library
- an outdoor area
- a famous place
- a made-up place.

2. If you were to design a house for yourself, what would your private **library** look like? Would it be part of a wider entertainment space? Explain.

Responses will vary. You might decide that your private library would be a space dedicated only to

books and reading so there are no distractions. Or you might like to include your library in a larger

space that is also used for board and card games and watching films so that it's used for all leisure

activities.

3. Identify one or more things that you have learned from **reading** a book. **Responses will vary.**

- I learned what a range of different words mean
- I learned about a famous person/historical figure
- I learned how to bake a cake
- I learned about my family history
- I learned about different relationships.

4. Identify one or more things that you would like to learn by **reading** a book. **Responses will vary.**

- I would like to learn about the best adjectives to use
- I would like to learn about ancient civilisations
- I would like to learn how to make bracelets out of string
- I would like to learn about different cultures
- I would like to learn how to make stir-fry.

---

## 2.3 Level 2

5. Look at the last image in section 2.3.1 showing the definitions for some of the more difficult words in the topic. Use one of the words in a sentence about **reading**.

Sample response: Reading is one of the easiest ways to add difficult and interesting words to your everyday lexicon.

6. Describe what you would like to **read** next. Which **genre** would you like it to be? What elements would you like it to have?

Sample response: I would like to read a horror novel next. I would like it if the story involved ghosts and spirits that haunt houses. Each new group of people who move into the houses mysteriously goes missing. I would like it to have diverse characters, some comedy elements, and a twist ending to really keep me on my toes.

7. Describe what you do when you come across an unfamiliar word when **reading**: which word attack strategies help you work out what it means? If you're not sure, your teacher could suggest something you could do.

Responses will vary.

- I sound the word out phonetically
- I look for context cues in the surrounding sentences
- I look the word up in a dictionary
- I search for the word in a thesaurus and compare it to synonyms

---

### 2.3 Level 3

8. In your own words, summarise some of the benefits **reading** can bring. **Responses will vary.**

- learning new vocabulary
- providing entertainment
- learning about the world
- walking in someone else's shoes

9. Describe a situation where someone could use something they learned in a book in their everyday life.

**Sample response: Someone can use a new word that they learned as a result of reading in their everyday life. For example, if they read the word 'meticulous' and discover the meaning, they can use it in replacement of the word 'careful' in conversations and writing.**

---

### 2.3 Hungry for more?

1. Find a book that you've loved, and do a bit of research about the author. What do you think inspired them to write that book? How do you think their life influenced the writing? What things from their life experience can you find in the book?
2. Keep a journal of all the new words you learn from reading over a week. Your reading source can be textbooks, articles, novels or something else – it's up to you.

#### Resources



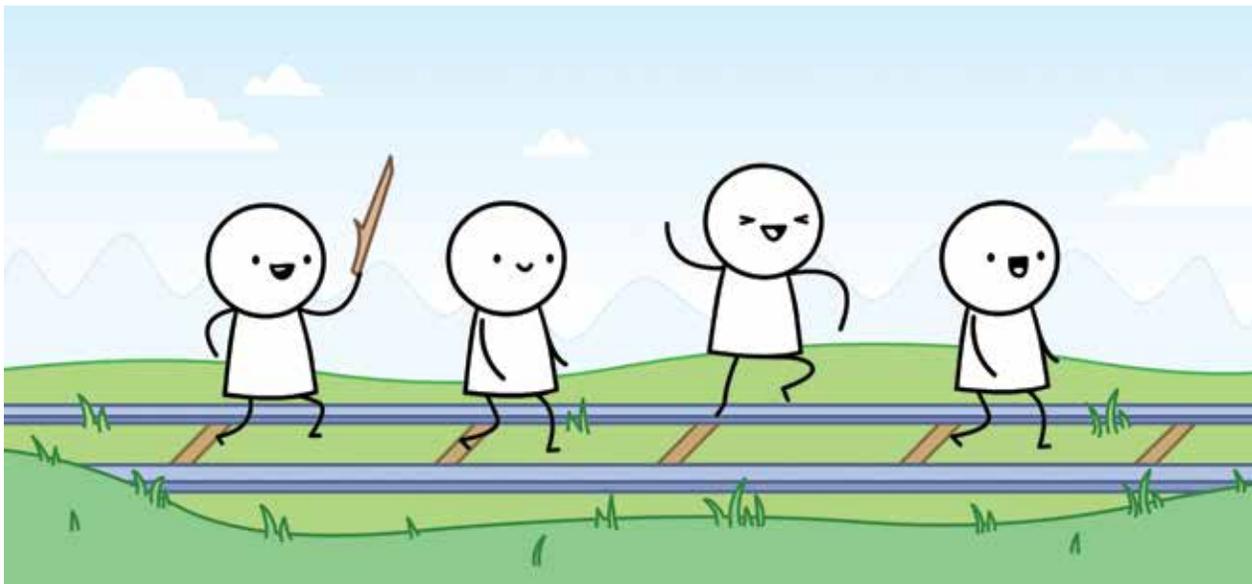
eWorkbook

2.3 Level 1 worksheets (ewbk-6655), 2.3 Level 2 worksheets (ewbk-6656),  
2.3 Level 3 worksheets (ewbk-6657)

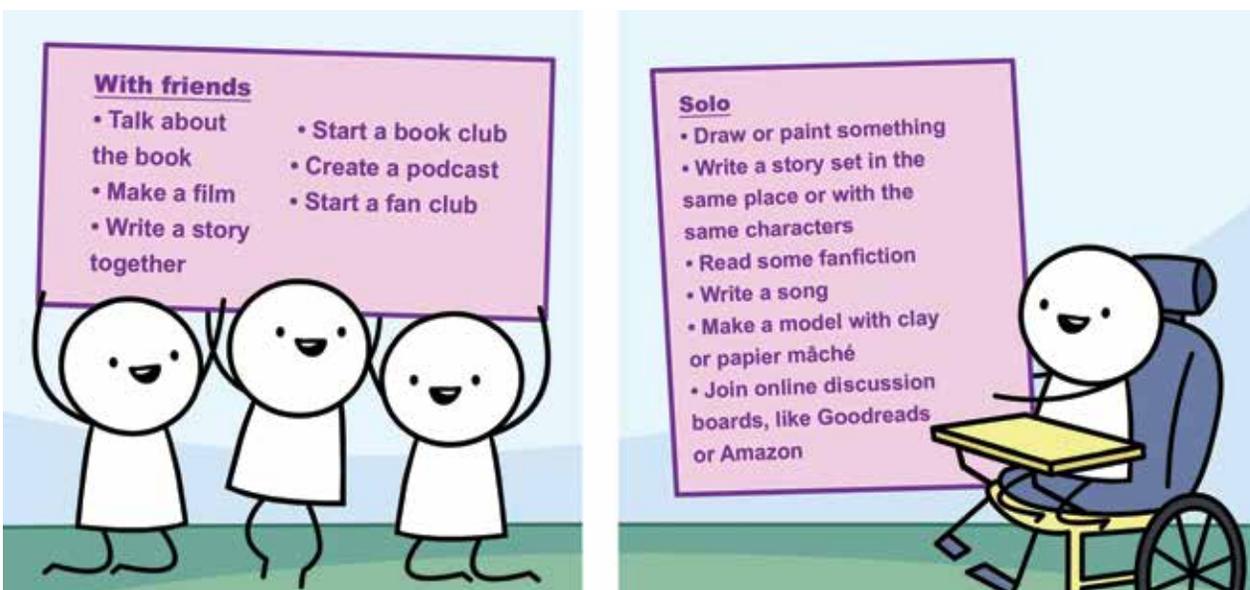
## 2.4 Reading creatively

### 2.4.1 Showing the love

- Q Just like with any art form, you can **respond** to an author's work creatively. This means you can use what you gained from your connection with the art to create something yourself. You might be inspired to write your own story, draw pictures, try out song lyrics or simply share the story with your friends.



If you love something — whether it's a magazine, a book, a webcomic, anything — you are automatically invited to respond creatively. You could...



- Q When you read something that **engages** you, you often see the events unfolding in your imagination — a bit like an internal movie that only you can see.

When you get pulled into a great story, you often imagine that you are part of it, and feel real emotions for the characters. That's why sometimes there is a sense of loss when you finish a great book or a series. Just look at how many fans dress up as their favourite characters. The love is real!

## Fanfiction

🔍 **Fanfiction** is fiction written by a fan of a series, placing existing characters into original situations. It applies to film and TV as well as books. Fanfiction can be a springboard for your own writing as it **incorporates** some known elements (the way characters look, act and relate to each other) into imagined plotlines. Working with existing elements can make it easier to start writing, because you already know the key information. There is no limit to what these characters can do in your own version of the series.

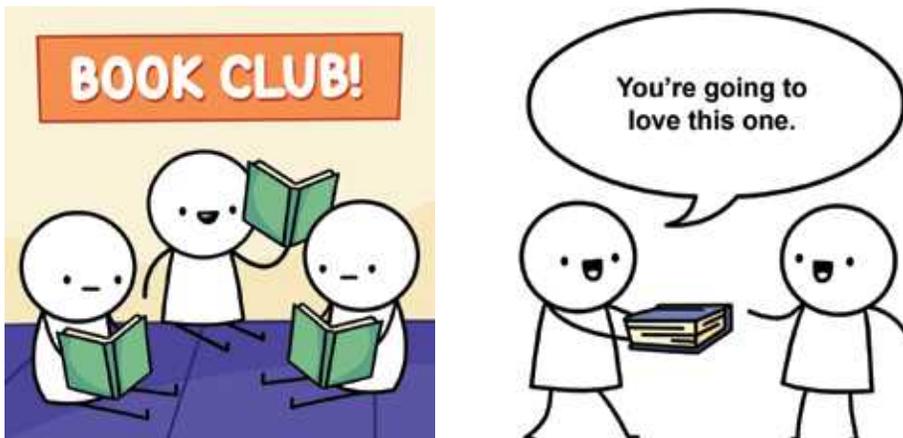
## Fan mail: letters to the author

Many readers write **letters to the author** of a book they like, to tell them how much they enjoyed it. Before the internet, this fan mail was written on paper and sent through the post. These days, it's often in the form of emails, a comment on a website or on social media, or a response to a blog post (see Topic 5 for more on responding through electronic platforms).

What goes into a letter to the author? There are no set rules, although logical information includes stating what you love about the book, what you wonder about the book (especially if it's a series — what will happen in the next volume?) and maybe a suggestion for where the author could take the characters or plot. It could also include questions about where the author got their inspiration for a character or a character's motives (why they behave in a certain way). All of these things show that a reader has engaged with the book, and it has stimulated their interest and imagination.

## Book clubs

Many people join book clubs to share their reading experience. Book clubs vary in their set-up: some read specific genres, some target specific age groups or gender and others share books the participants have been reading independently. Whatever the form of the book group, the outcome of discussing the book (its characters, settings, plot and other factors) is central to the sharing experience. Joining a book club can be a great motivator to making reading a pleasurable habit, as well as a way to make new friends.



## Book reviews

🔍 Books which are **commercially published** often have reviews written about them. The two main purposes of a review are to **critique** the book — say what is good and bad about it; and to provide potential readers with information that helps them decide if it's a good fit for them — by detailing enough of the contents to **whet their appetite**, while withholding **spoilers**, like how it ends. As with movie and restaurant reviews, many books are rated with a 5-star rating, with 5 being the best and 1 being the worst.

Have a look at this review:

*The Fire Thief* by Terry Deary.

🔊 In this hilarious spin on Greek mythology, Terry Deary makes the reader snort out loud like only he can. The unique style of adding extra notes at the bottom of the page to give extra information helps the reader enjoy the fast-paced story without slowing it down, but also allows you to learn more about the characters and their world if you want to. A great addition is also the list of characters at the end; if you ever get confused, you can just flick to the last few pages and remind yourself of who's who (but make sure you don't accidentally spoil the ending!).

4.5 stars

## 2.4 Activities

---

### 2.4 Level 1 Responses will vary.

1. List three ways that you would like to **respond** to something you've enjoyed. You could include some things already mentioned and also add your own.

Writing a review, making art based on the material, writing fanfiction, creating a fanpage online or sending fanmail to the author.

2. Have you ever felt satisfied, sad or any other emotion, when finishing a book or series? What was the reason? If not, why do you think someone would feel that way?

People often have strong emotional responses to stories because a great story will pull you in and make you feel like it's happening to you. You will deeply care about the characters.

3. Read the **book review** in section 2.4.1. State one thing the reviewer likes about the book. What in the review tells you this?

The reviewer liked the extra notes that the author left at the end, as evidenced in the way the reviewer described the notes as something to "[help] the reader enjoy the fast-paced story without slowing it down".

4. Think of a **scene** from a book you've read and draw the **internal movie** that you saw while reading.

Your image might include the characters' expressions, the setting, the action or some dialogue.

---

## 2.4 Level 2

5. Write a **letter to the author** of something you have enjoyed reading. Let them know all of the things you like about their work, and how it makes you **feel** when you read it.

Responses will vary. Your letter might include:

- a friendly greeting
- something brief about yourself
- the reasons you loved the book
- references to specific parts that you enjoyed
- how their work makes you feel
- any questions you have about the story
- suggestions for future stories
- a polite sign off

6. If you were going to write some **fanfiction**, what story or series would you base it on?

Sample response: I would write fanfiction based on the Harry Potter book series by J.K. Rowling

because I like the characters, and I think it would be interesting to write my own story based on them.

7. Read the **book review** in section 2.4.1. Did it make you want to read the book? Discuss why or why not.

Sample response: The review didn't make me want to read the book as it didn't say anything about the

story or what they liked about it in particular, only that they liked other features. If it had included any

information about the plot then maybe I would have been more interested.

---

## 2.4 Level 3 Responses will vary.

8. Imagine you started a **book club** with some friends. List three questions or topics you could **discuss** after reading a book.

• What character did you enjoy reading about/related to the most?

• Were there any elements of the story that you didn't like?

• Did you feel satisfied by the conclusion of the story? Why/why not?

• What was your favourite scene or moment?

9. Explain why you think people like to **respond** to the stories they enjoy in the many ways mentioned in this subtopic.

People respond to stories they enjoy because they can grow attached to the story and the characters, setting and other components and want to express their love for it through creative mediums, to keep the story alive and even expand it.

10. Discuss whether you think it's acceptable to use someone else's story to create **fanfiction**. Are there any rules that should apply?

I think that it is acceptable to use someone else's story to create fanfiction. Fanfiction is inspired by an existing series or story or character, but it places them in totally new and original situations. That means the main rule that should apply here is that the original story should only be the inspiration of the fanfiction - if a fanfiction writer copies the work of the original writer, rather than using it as a springboard for their own writing, then there is an issue.

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## 2.4 Hungry for more?

Write some **fanfiction** based on your favourite series. Try writing it in the style of the series, and then in a different style: which one is more successful? Add illustrations.

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### Resources

 eWorkbook

2.4 Level 1 worksheets (ewbk-6658), 2.4 Level 2 worksheets (ewbk-6659),  
2.4 Level 3 worksheets (ewbk-6660)

## 2.5 Topic project: Epic book review

### Scenario

To help each other choose new things to read, your class will create book reviews based on stories that you've enjoyed. These won't be long, boring descriptions of the plot though, these reviews will be surprising and entertaining.



### Task

- Q Research unique ways to review books or hold a **brainstorm** session. Then create an original, unexpected review to help others choose their next great read. Your review can be about a novel, a comic, a graphic novel, an audiobook or anything that you've enjoyed reading or listening to.

### Process

1. Choose which title (book or story) you will review.
2. Conduct an initial brainstorm session to write down any thoughts, feelings or images you have when you think about reading that book. If any particular scenes left an impression, write that down too. How did you feel towards certain characters? What was the mood of the story? The idea here is to get an overall feel for **your** experience with the book, not just a description of what happened.
3. Think of some different ways to present your review. Internet research will supply many ideas and some are listed below:

- Q Make a series of **listicles**. For example: Reasons why ..... is a great character; The amazing settings in ..... ; Emotions I felt while reading .....
- Q Create a fictional **Q&A session** with a character where you discuss their journey in the story. What were their challenges, what did they learn? This can be especially interesting if you don't choose the main character. Supporting characters are often very interesting and could provide a different perspective on events. Avoid spoilers though.
- Q Create a book review **blog**. This could be done as a series of entries where each one describes what you feel in different parts of the book, or where each one tackles a different aspect of the book. For example, character, setting, plot, mood...
- Q Make **comparisons** to other books or movies. For example, if you liked *Matilda*, you'll love ..... for the following reasons...
- Q Create a series of Instagram-style posts where you express your feelings about the story using images or even your facial expressions or emojis.
- Q Create a comic.
- Q Record a podcast or **vlog** where you discuss the best parts of the book. Keep it unique by relating the book to your own life and speaking in your own style, which won't necessarily be the style of the book.

4. Plan out your review. Be careful not to include spoilers that will ruin the story for others. Write any text you'll be including and draw, photograph or find images.
5. Put all your information together in an interesting and fun way. Could you have envelopes where people have to unfold and read letters to find out the details? Perhaps a poster, or a visual display? There are so many options to choose from.
6. Display your reviews in the classroom and have a session where you can browse through them. If someone inspired you to try a book, let them know. It feels good to share a story you love with others.



## 2.6 SkillBuilder: Reading widely

online only

### Why is it important to read widely?

If reading is fun and helps your brain, imagine what reading a *wider* variety of materials can do for you. Reading widely means trying new text types, genres, authors and formats and can lead to new interests and a greater love for reading.

#### Select your learnON format to access:

-  an explanation of the skill (Tell me)
-  a video and step-by-step process to develop the skill (Show me)
-  an activity and interactivity for you to practise the skill (Let me do it)



## 2.7 Review

### 2.7.1 Key points to remember

#### 2.2 Genres

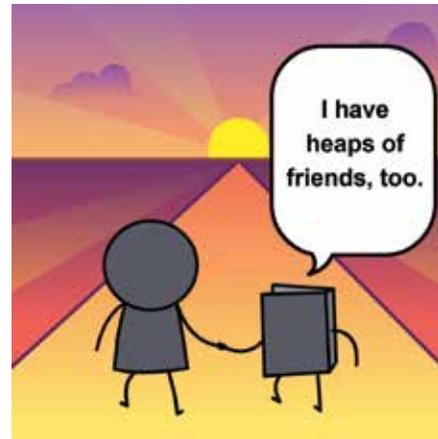
- Get reading! There's a genre for every interest.

#### 2.3 What you can learn by reading

- Anything and everything — so what are you waiting for?

#### 2.4 Reading creatively

- Go on, find something that will engage, entertain, teach, inspire and challenge you. Then find ways to show how much you loved it.



### 2.7 Activities

online only

#### 2.7 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 2.7.2 Reflection *Responses will vary.*

Now that you know more about reading purely for fun, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. Has your opinion of reading changed? How do you feel when you think about it now?

.....

.....

.....

3. What genre of book do you think you might try next? Explain your response.

.....

.....

.....



## Glossary

**blog** a website that is like a diary or journal; short for weblog

**brainstorm** a thinking and planning session to produce ideas and ways of solving problems; an exploration of a topic by isolating key elements

**commercially published** when something is published and advertised by a company or individual and made available to the public to purchase

**comparison** finding similarities between two or more things

**contrasting** finding differences between two or more things

**critique** a detailed analysis and assessment of something

**endures** remains in existence; lasts a long time

**engages** able to attract and keep someone's attention and interest

**fanfiction** stories involving popular fictional characters that are written by fans and often posted on the internet

**fiction** literature in the form of prose, especially novels, that describes imaginary events and people; a story or piece of writing that is imaginary or untrue

**genre** a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.

**incorporate** to include something (or parts of it) into a larger piece

**legacy** something that happens or exists as a result of things that happened at an earlier time

**listicle** a piece of writing or other content presented in the form of a list

**non-fiction** writing that is informative or factual rather than fictional, often in prose but also including other forms such as instructions and poetry

**recommendation** a suggestion to try something because it is good or suitable

**Q&A session** when questions are asked and answers are given

**respond** to do something in reaction to something else

**spoilers** details that give away what happens in a story, often the ending

**sub-genre** a smaller genre that fits into a larger, overarching genre

**vlog** a blog (weblog) that contains video content

**whet your appetite** a saying which means that someone's interest has been awakened — like smelling a delicious meal when you're hungry

## 2.6 SkillBuilder: Reading widely

### 2.6.1 Tell me

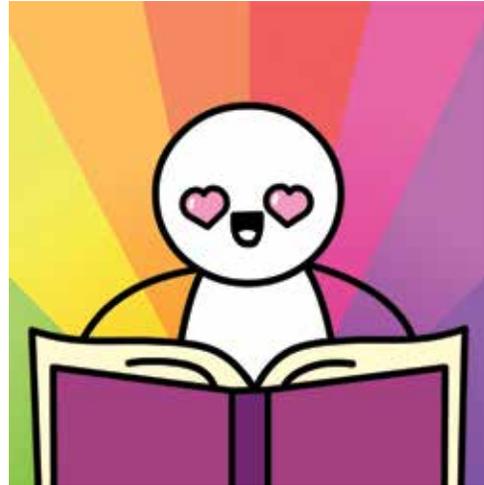
Reading is fun. There, we said it. But you know what's more fun than just reading? Reading *widely*.

It's great to find an author that you love. Some authors (I'm looking at you, fantasy authors) write entire series of books that are fun to binge. Other authors don't write series at all, but they write *a lot*. If you like one of those authors, it can be tempting to just work your way through their entire back catalogue. Maybe if you *really* like them, you'll read everything twice, or three times, or more. There's nothing wrong with that, but you're missing out on some of the great joys of reading: expanding your mind, your imagination, and your English skills.

Q Reading widely usually includes broadening your choice of **genre** and reading across different **text types**.

There are many different text types you could explore: fiction, non-fiction, newspapers and magazines, through online writing and good old-fashioned print. In terms of deliberately choosing different genres and authors, you can jump from one genre to the next, or work your way through similar genres which are linked together.

Q For example, maybe you *love* fantasy novels. Often near the fantasy section in a bookshop you will also find the science fiction aisle, so maybe you could try a sci-fi novel. Or, if you like true crime, maybe break that trend entirely and pick up a romance. Some authors even blend genres or refuse to be **categorised**. And if you have a favourite author you could use a site like Goodreads to find related authors ... or you could really broaden your horizons and find someone totally different.



### 2.6.2 Show me

#### on Resources

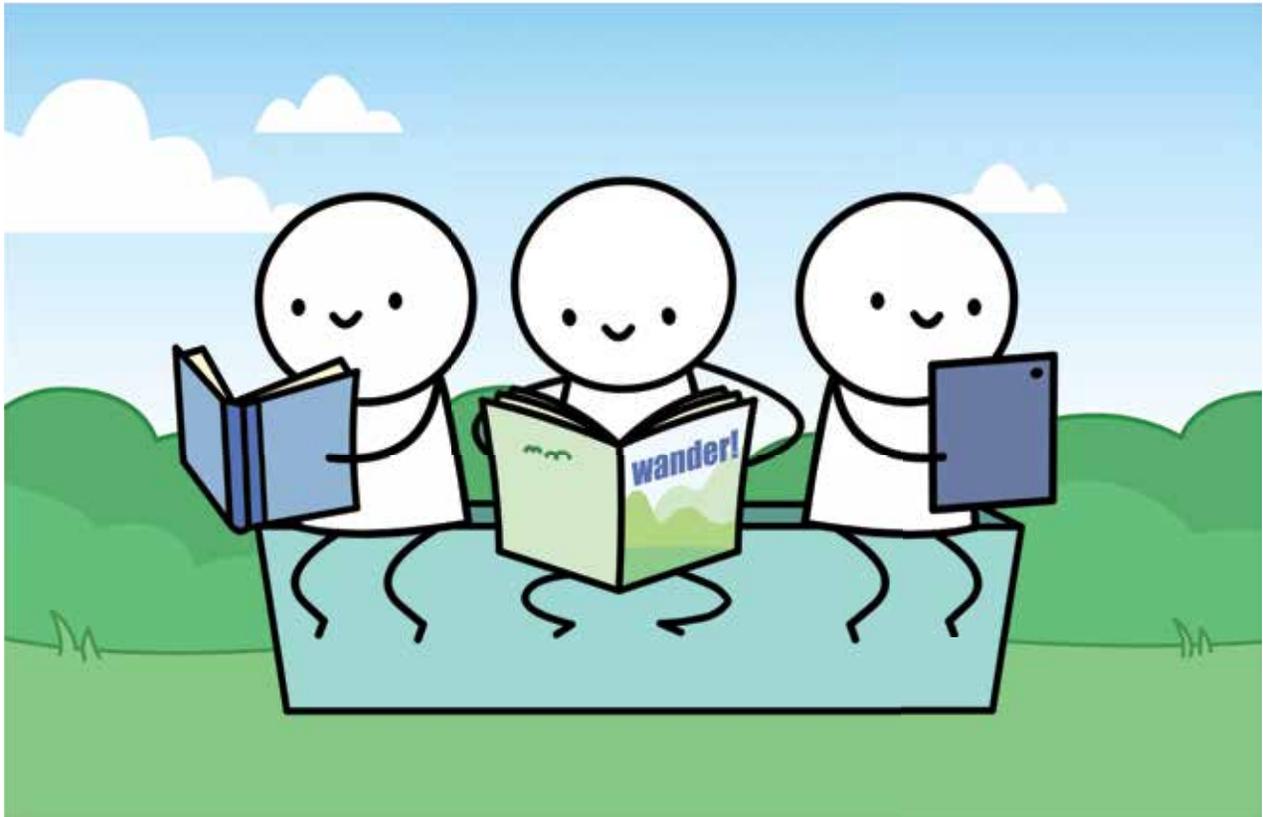
▶ **Video eLesson** Reading widely (eles-4238)

#### Reading widely by text type

There are so many *types* of text out there it would be difficult to list them all. Think about your own most-read text type. Do you always have a fiction book on the go? Or are you the type of person who only reads when absolutely necessary, but you'll have a glance over some online media once in a while? Here are a few suggestions:

- Fiction: novels, short stories, **novellas**, poetry, plays, graphic novels, comics
- Non-fiction: **biographies**, travel books, **memoirs**, scientific writing
- Journalism: creative non-fiction, **long-form journalism**, **editorials**, **opinion pieces**
- Reviews: writing that discusses a book, author, musician, music (and more) through a **critical analysis**.

All of the above can be accessed in print and online. In addition, online platforms offer stories on social media.



### Reading widely by genre

The list of genres and sub-genres is almost endless, and you'll find many authors whose texts span two or more types. Consider some of the following genres:

- realist
- romance
- fantasy
- science fiction
- horror
- thriller
- detective
- dystopia
- adventure
- biography
- drama
- poetry
- historical fiction
- self-help
- young adult
- history
- sport
- supernatural



Research some of the above genres if you're not sure what they are. Look out for stickers like the below on books at the library. They can help you identify the genre of a particular title.



## Reading widely by author

This is where things can get really interesting. Often you get into a groove with favourite authors and it can be hard to break away from them because you love them *so much*. But it pays to read widely by author because texts are a window into another person's thoughts, culture, and context. If you were an adult Australian man and only read books by people like Richard Flanagan and Tim Winton, you'd probably see a fair bit of yourself reflected back in those books. That's great, and it's an important part of reading, but wouldn't it be better if you could experience *another* person's way of life? Well – that's easy! Just be diverse in the authors you read. Here's a few suggestions:

- female and male authors
- LGBTQI+ authors
- authors from different races, religions, and cultures to your own
- Indigenous Australian authors
- authors with Autism Spectrum Disorder
- authors with disabilities
- young and **debut** authors.



Again, you'll find lots of reference lists, blog posts, and publishers' websites which have suggestions for reading a diverse range of authors. Your reading will improve, and you might find that your views on the world begin to shift and change; that's the real power of reading widely.



### 2.6.3 Let me do it

Complete the following activities to practise this skill.

#### **on** Resources



**Interactivity**

Reading widely (int-8173)

## 2.6 Activities

- Make a list of the five most recent texts you have read.
  - Add their **genre**.
  - Write a brief summary explaining why you think you are reading either **narrowly** or **widely**.
- Create a 'wider reading' list. Try to include as many types/genres/authors as you can. This list can include both titles that are similar to what you enjoy, and types that are completely new to you. You can create a table similar to the one below or download the **Wider reading log** from the **Digital documents** section of the Resources tab.

Title	Author	Type	Genre	Date started/finished

- Write down your favourite author/book/genre. Find **five** titles that are considered to be similar to your favourite, to add to your list. You could do this by looking up your favourite on an online site such as Goodreads, or a bookstore's website. You can find similar titles in the *related/recommended titles* section. Alternatively, you could ask a librarian, friend or family member for recommendations.
  - Find **five** new titles from different genres to add to your list. You could conduct online research or ask people for recommendations. These titles can be completely different to what you would normally read, as long as they sound interesting to you.
- Your wider reading list should now contain at least **ten** titles. Place them in the order you would like to read them and suggest a time limit to read each one. Be realistic; if you normally read a book a year, don't give yourself a time limit of three weeks. Remember that these titles can include audiobooks.
  - Regularly update and change your wider reading list as you find new texts to enjoy. You may like to create reviews to help others read widely. See the subtopic 2.5 topic project to learn more about creating exciting book reviews.

### Resources

-  **Digital document** Wider reading log (doc-35195)
-  **Weblinks**
  - Goodreads
  - Book recommendations

## Glossary

**biography** an account of a person's life written by someone else

**categorised** placed in a particular class or group

**critical analysis** statements (in a review, especially for a new release) about a product; these statements show the product's good points and bad points, based on factual information as well as the review writer's interpretation

**debut** first-time: a debut author will have published one book

**editorial** a newspaper article expressing the editor's opinion on a topical issue (affecting the world now)

**long-form journalism** longer articles with larger amounts of content

**memoir** an account of a person's life and experiences, often written by that person, incorporating analysis of the wider world in relation to the central story

**novella** a story that is shorter than a novel but longer than a short story

**opinion piece** an article in which the writer expresses their personal opinion about a topic

**text types** different forms of writing, for example, novel, picture book, article

Below is a full list of the **digital resources** available in **Topic 3**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 3.1 Overview

-  **Video eLesson**
  - Reading between the lines (eles-4241)

## 3.2 What is reading for inference?

-  **eWorkbook**
  - 3.2 Level 1 worksheets (ewbk-6670)
  - 3.2 Level 2 worksheets (ewbk-6671)
  - 3.2 Level 3 worksheets (ewbk-6672)

-  **Interactivity**
  - Inference challenge (int-8178)

-  **Video eLesson**
  - How to infer from text (eles-4242)

## 3.3 Inference in poetry

-  **Audio**
  - *I have a hat with tiny woolen ears* (aud-0368)

-  **eWorkbook**
  - 3.3 Level 1 worksheets (ewbk-6673)
  - 3.3 Level 2 worksheets (ewbk-6674)
  - 3.3 Level 3 worksheets (ewbk-6675)

-  **Video eLesson**
  - I have a hat with tiny woolen ears (eles-4243)

## 3.4 Inference in fiction

-  **Audio**
  - *Fossil* (aud-0369)

-  **eWorkbook**
  - 3.4 Level 1 worksheets (ewbk-6676)
  - 3.4 Level 2 worksheets (ewbk-6677)
  - 3.4 Level 3 worksheets (ewbk-6678)

-  **Interactivity**
  - Picking up clues in fiction (int-8179)

## 3.5 Inference in non-fiction

-  **Audio**
  - *The Fatal Shore 1* (aud-0370)
  - *The Fatal Shore 2* (aud-0371)

-  **eWorkbook**
  - 3.5 Level 1 worksheets (ewbk-6679)
  - 3.5 Level 2 worksheets (ewbk-6680)
  - 3.5 Level 3 worksheets (ewbk-6681)

-  **Interactivity**
  - Picking up clues in non-fiction (int-8180)

## 3.6 Inference in articles

-  **eWorkbook**
  - 3.6 Level 1 worksheets (ewbk-6682)
  - 3.6 Level 2 worksheets (ewbk-6683)
  - 3.6 Level 3 worksheets (ewbk-6684)

-  **Interactivity**
  - Picking up clues in articles (int-8181)

## 3.7 Topic project: Short story adaptation

-  **Digital document**
  - Storyboard template (doc-35115)

## 3.8 SkillBuilder: Annotating text

-  **Video eLesson**
  - Annotating text (eles-4244)

-  **Interactivity**
  - Annotating text (int-8227)

## 3.9 Review

-  **Interactivity**
  - Key terms crossword (int-8137)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 3 Reading for inference

## 3.1 Overview

### 3.1.1 Why inference is important

- People can be awkward and don't always say what they mean in a straightforward and clear way. Sometimes they drop hints and keep things **vague** for all kinds of reasons. This is why it's important to be able to **infer** meaning in what people say – that is, to find all the hidden things they mean but haven't exactly said. Fortunately, language allows us to 'say' things without actually saying them. Get it? Like this:



- This topic is all about understanding the stuff you read. Open any webpage, read any novel or look at any text and you'll find layers of hidden messages to explore and understand. This is often called 'reading between the lines', which means looking for meanings that might not have been **explicitly** stated. To learn more about inference in discussion, see Topic 16 Listening to others.

## on Resources

- Video eLesson** Reading between the lines (eles-4241)  
Watch this video to learn about how we infer when reading and why it's important.



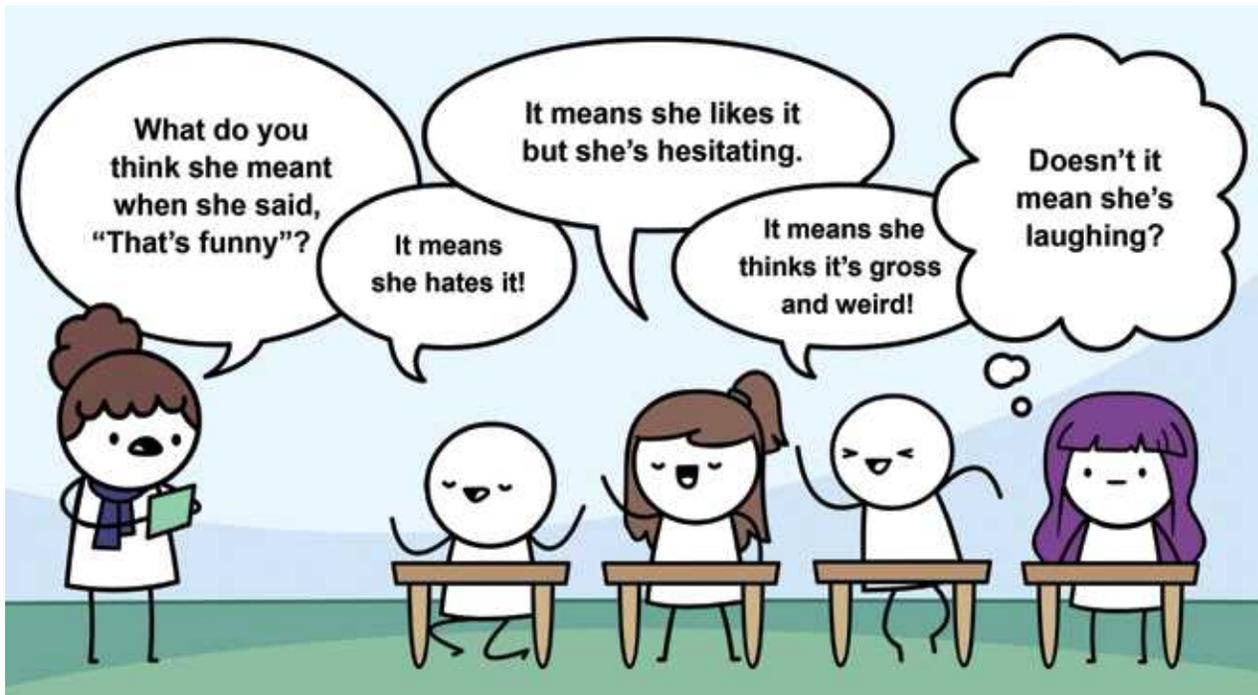
## STARTER QUESTIONS

1. Describe (or draw) a time when you've written something (a story, a text, a letter), and had someone misunderstand your meaning. How did it make you feel?
2. Describe (or draw) a time when you've read something and didn't understand it. How did it make you feel?
3. Do you ever get frustrated when people say one thing, but mean another? Why is it frustrating?
4. Have you ever read something where the author hid their meaning on purpose? What was it? How did you try to understand their true meaning?

## 3.2 What is reading for inference?

### 3.2.1 Putting it all together

Q Sometimes a writer will suggest something without saying it directly. When you infer you use clues in the text and put it together with your **context** – the things you already know, which make you see the world in the way you do. Your context includes your family background, where you grew up, where you live, and the memories of everything you've seen and experienced.



Q You might be wondering *why* a writer would avoid saying something directly. This is also known as '**showing** and not **telling**', and it makes a piece of writing far more interesting (see Topic 13 Storytelling). For example, which of the texts below is more interesting to read?

Bilbo decided to throw a big birthday party and everyone was interested.

OR

When Mr Bilbo Baggins of Bag End announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in Hobbiton.

(from *The Lord of the Rings: The Fellowship of the Ring* by J.R.R. Tolkien)

The first example told you what was happening in a direct way. This is a perfect example of **telling**, which doesn't allow readers to use their imagination or work things out for themselves. The second example gives clues for you to infer from. When the author writes "There was much talk and excitement" you could guess that people are indeed interested in the party because you've probably felt excitement about something you found interesting. **Showing** paints a picture with words instead of stating a list of details.

## 3.2.2 Putting it all together

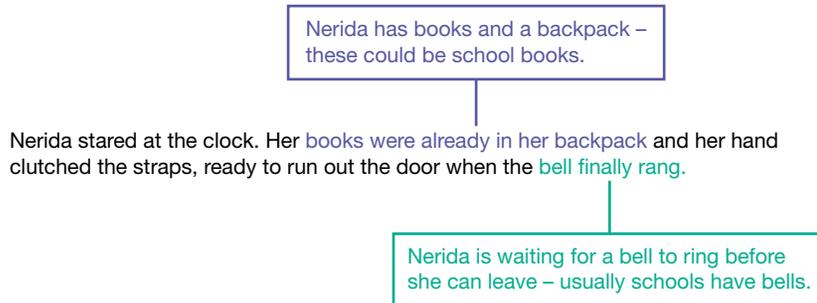
Let's use the passage below to work out what the writer is trying to say.



Nerida stared at the clock. Her books were already in her backpack and her hand clutched the straps, ready to run out the door when the bell finally rang.

The writer hasn't said where Nerida is, but based on the **clues** and your own knowledge and **context**, can you guess where she might be?

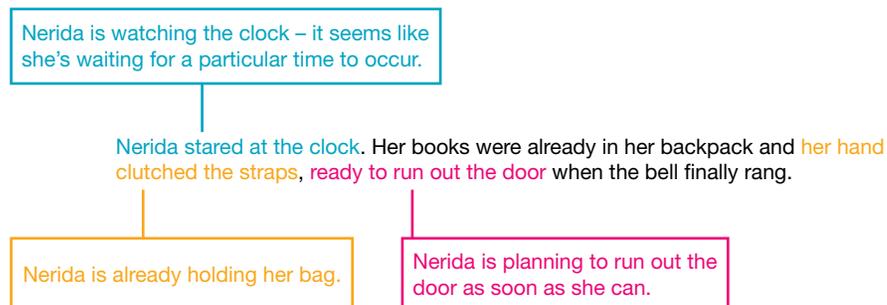
Let's look at the clues in the passage that we can use.



The books and the backpack tell us that she might be a student. But lots of people have books and backpacks.

Waiting for the bell to ring makes us feel more certain that she is a student at a school, because usually only schools have a bell that rings.

What other clues could we use from this passage to learn more about Nerida?



From these clues we can guess that Nerida is impatient for the class to finish because she is in a hurry to leave. She is keeping an eye on the clock, watching it closely. She's already got her backpack straps in her hand to save time. She plans to run out the door as soon as she can.

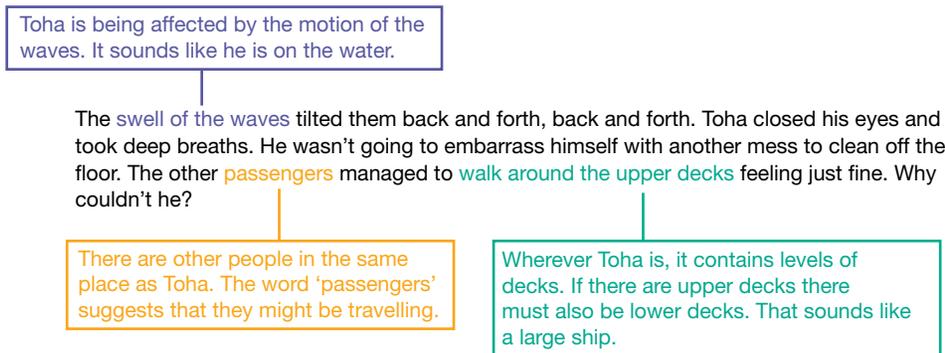
What doesn't this passage tell us? With all of these clues we still don't know how old Nerida is or why she is in such a hurry to leave.



Let's look at another example.

The swell of the waves tilted them back and forth, back and forth. Toha closed his eyes and took deep breaths. He wasn't going to embarrass himself with another mess to clean off the floor. The other passengers managed to walk around the upper decks feeling just fine. Why couldn't he?

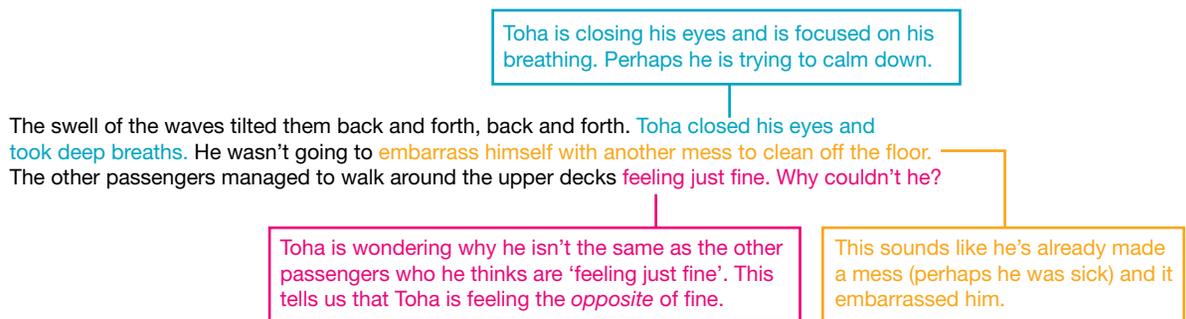
Based on the clues given and what you already know, where do you think Toha might be?



When we put all of these clues together, we can **make a guess** about where Toha is. There are waves, which sounds like the ocean. There is mention of the waves tilting them back and forth, which means the waves could be quite large.

There are other passengers who are able to walk around the decks. This makes it sound like he could be on a medium to large ship.

What other clues could we use from this passage to learn more about Toha's situation?



These clues tell us that Toha is not feeling well. We might already know that being on a ship can make people seasick, especially if large waves are rocking it around. Toha is closing his eyes and taking deep breaths, which people often do to try to stop feeling queasy.

It seems that Toha may have already thrown up and made a mess on the floor because he doesn't want to make 'another' mess. The use of the word *another* tells us he's already done it once before. Also, a 'mess to clean off the floor' certainly sounds like a good description of the results if someone was suddenly sick.

Finally, Toha is thinking of the other passengers. He is assuming that they are not feeling the effects of the waves because they are walking around freely. He compares himself to them and wonders why he can't be like them.



int-8178  Even though the author didn't specifically say it, from all of these clues we can guess that Toha is on a boat or a ship and is feeling quite seasick.

What doesn't this passage tell us? With all of these clues we still don't know what kind of boat Toha is on or why he is taking this journey. We also don't know how old Toha is or who else may be with him.

### 3.2.3 Inference or observation?

We **observe** things with our senses – we touch and taste things, hear and see things and feel them through our skin, especially with our hands. With all of these senses operating at once, our brains pick which bits to focus on, then process this information into messages we understand. From these messages we can make inferences .



## 3.2 Activities

### 3.2 Level 1

1. Read the following passage. Some clues have already been identified. Answer the following questions about the numbered clues. Be sure to explain your responses – in other words, why did the clues make you think that?

I was all done and 1 reached for the roll. Nothing left. Just an empty 2 cardboard tube with not even a scrap clinging to it. Why didn't I check 3 first? I sat waiting, hoping someone else would have to go so they 4 could pass me some squares. 5

**Clue #1:** What 'roll' do you think they mean here? Why? Responses will vary.

I think the roll here they are talking about might be a toilet paper roll, because we are told that the person 'was all done' and 'reached for the roll'.

**Clue #2:** What do you think this is referring to? Why?

I think the roll they are talking about here is a toilet paper roll, because we are told it's a cardboard roll with no scraps on it. Using the context from Clue 1, I can determine they are talking about a toilet roll.

**Clue #3:** What do you think they forgot to check? Why?

They forgot to check that there was any toilet paper left. We know this because we know they ask themselves why they didn't check first.

**Clue #4:** What does this tell you about where they might be? Why?

This tells me they are probably sitting on the toilet because they actually need the toilet paper they can't find.

**Clue #5:** What do you think they need someone to do? Why?

They need someone else to come into the bathroom and go into a toilet cubicle that still has toilet paper, so that the new person can pass them a few squares they can spare. We know this from previous context and because they said they would sit and wait for another person to come and help them.

2. Read the passages below and answer the questions about what you can **infer**. Use **clues** in the text and anything from your own **context** to help your inference. **Responses will vary.**

a. We glanced at each other and then at the plate. Only one slice left and two of us. It looked like it was going to come down to who was the quickest. The loser could lick up the crumbs.

i. What do you think is happening here?

It appears that two people are preparing to fight for a piece of cake or slice of some sort.

ii. What **clues** in the passage make you think this?

The passage refers to 'crumbs' on a plate, which is linked to a 'slice' of something. This would usually be in reference to cake, biscuit or other sweet treat.

b. I ran as fast as I could, and I still missed it! Now I'll have to wait here for at least half an hour before the next one comes along, and I'm going to be late. My teacher is going to be so annoyed.

i. Where do you think this person is? What could they have missed?

This person seems to be running down the street to a bus stop, and missed the bus for school.

ii. What **clues** in the passage lead you to think this?

They referred to 'it' being missed and another one coming 'half an hour' later, like buses on a schedule. In addition, they mentioned being late and a teacher being annoyed, implying they were on their way to school and missed their transport.

iii. What do you think the narrator is worried will happen with their teacher? What **clues** in the passage lead you to think this?

The narrator appears to be worried that their teacher will punish them for being late to what is presumably a class, as they have missed their bus and the next one won't be for half an hour.

iv. Is there anything from your own experience (your **context**) that helps you make an inference from this passage? Describe it (or draw it in a notebook).

I have run for a bus and train and missed it, and it has made me late to school before, so I could imagine what this person was going through and how I would feel in the same situation.

c. Akash stuffed a couple of shirts and three muesli bars into his bag. A bunch of toy cars and Harold went in last. Harold's furry ears peeked out from the top. He would go right out the front door as soon as his parents were busy with lunch. Then they'd be sorry they yelled at him.

i. How old do you think Akash is? What **clues** in the passage make you think this?

Akash appears to be a young boy. We can infer this because it refers to him packing toys and food into his bag, and refers to his parents living in the same house with him.

ii. Who or what do you think Harold is? What **clues** in the passage lead you to think this?

Due to Harold being described as having 'furry ears' it can be inferred that Harold is some type of toy animal, most likely a bear.



iii. What do you think Akash is doing and why? What **clues** in the passage make you think this?

Akash is packing a bag and intends to 'go right out the front door as soon as his parents are busy with lunch'. It sounds like Akash is planning to run away from home because his parents had yelled at him earlier.

iv. Is there anything from your own experience (your **context**) that helps you make an inference from this passage? Describe it (or draw it in a notebook).

As a young child I also felt the need to 'run away' when I was upset with my parents. I did actually run away once and like Akash, packed my favourite toys, so I was able to draw on that memory to help with the context here.

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## 3.2 Level 2

3. Read the passages below and answer the questions about what you can **infer**. Use **clues** in the text and anything from your own **context** to help your inference. **Responses will vary.**

a. Waste of time. Food was terrible. Music was dorky. Most of the guests were lame. Wish I'd taken Sarah up on her offer instead. Popcorn and a choc top would have been way better.

i. What do you think this person is describing as a 'waste of time'? Explain why you **inferred** this.

It sounds like the person is describing a party or similar event as a 'waste of time', as they described food, music and guests being present.

ii. What do you think Sarah's offer was? Explain why you **inferred** this.

Sarah's offer was most likely a trip to the cinema, as the narrator describes that 'popcorn and a choc top' would've been better, and these are common types of food people purchase at the cinema.

b. When Inara wakes in the morning the first thing she does is put on her runners. It's not like she's going for a run, but Chonkers will be downstairs and there's no chance Inara is getting away with breakfast before taking him out. Chonkers isn't even hers. Inara sighs, tying up her shoelaces and grabbing a beanie on her way out of the bedroom.

i. Who or what do you think Chonkers is? Explain why you **inferred** this.

Chonkers is most likely a dog. Inara is going for a walk and describes having to 'take him out', inferring that she will be taking him with her on the walk.

ii. Why does Inara put her runners on first thing in the morning? Explain why you **inferred** this.

Inara puts her runners on because she is planning on taking Chonkers for a walk, which is implied when she mentions 'taking him out' before breakfast.

iii. How do you think Inara feels about what she has to do? Explain why you **inferred** this.

Inara seems to feel resentful as she sighs when putting her shoes on. We're told that Chonkers 'isn't even hers', which implies she is feeling inconvenienced.

c. I came home just as Jake was scraping a lump of black stuff from the frying pan into the bin.

“Did it again, huh?” I said, as I opened up the windows.

“Afraid so,” he said with an apologetic glance. “Sorry about the smell.”

I picked up my phone and smiled. “Pizza?”

He grinned and dropped the pan into the sink. “Just don’t tell the oldies.”

i. What do you think Jake has done? Explain why you **inferred** this.

Jake has completely burned his cooking into the ‘lump of black stuff’ in the frying pan. This was producing a smell; the reason the narrator ‘opened up the windows’.

ii. Have the people in the passage experienced something like this before? Explain why you **inferred** this.

It seems like they have experienced this before based on the fact that the narrator asks if he ‘did it again’ and immediately went to open the windows.

iii. What relationship do you think the two characters have? Explain why you **inferred** this.

The narrator referred to coming home and Jake says not to ‘tell the oldies’ It is likely the narrator and Jake are siblings, as ‘oldies’ may be a reference to their parents/guardians.

iv. How are the characters solving the problem? Explain why you **inferred** this.

By ordering takeaway pizza, which was inferred through the single word question of “Pizza?” along with the fact that the narrator picked up their phone to order it.

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### 3.2 Level 3

4. Read the passages below and answer the questions about what you can **infer**. In your responses, refer to clues in the text and anything from your own **context** to explain your inference. **Responses will vary.**

a. I stuck my hand into my bag again. Banana, drink bottle, crumpled paper. Nope, it was definitely not in there. Come to think of it, didn’t I see it on the kitchen table this morning as I was rushing out?

Mrs da Silva was eyeing me off. “A third time, Chloe, is it possible?”

I heard the snorts of laughter behind me. Great, another piece of ammo for Phan and her crew.

I shrugged at Mrs da Silva and tried to look sorry. Something bumped my elbow as it was pushed closer to me. I nodded a silent thanks to my rescuer.

Ted nodded back and turned the pages. “Which section are we looking at again, Mrs da Silva?”

i. What was Chloe looking for in her bag and where do you think it is?

It seems that Chloe is looking for a book of some sort. This can be inferred due to the fact that her ‘rescuer’ was turning pages of it, and Chloe was asking for the section to look at.

ii. What is Mrs da Silva suggesting in her comment to Chloe?

Mrs da Silva’s comment either suggests that this is not the first time Chloe has forgotten her book because she refers to the ‘third time’ when Chloe was first looking for the missing book in her bag.

iii. What kind of relationship do you think Chloe has with 'Phan and her crew'? What is she expecting them to do later on?

Chloe referred to her mistake of forgetting the book as 'ammo' for Phan and her crew, implying that they have a negative relationship with Chloe and plan to use her mistake against her.

iv. Who is Ted and what did he do?

Ted seems to be a classmate, based on the contextual clues. By sharing his book with Chloe from beside her, Ted rescued Chloe when Mrs da Silva was questioning her.

b. As we walked around the exhibits, I caught his eye once or twice. He looked jumpy, nervous, as if something about being here made him uncomfortable. When we passed the dinosaur skeletons all the other kids were staring up at them, open-mouthed. But not him. He was eyeballing the security guard sitting in a chair in the corner of the room. The guard was reading a magazine and not paying any attention to this group of skinny, noisy kids. But that one kid... He never took his eyes off the guard the whole time we were there. I made a note to ask around when we got back, see if maybe I could figure out what was going through his head.

i. Who do you think the narrator is?

The narrator is a police officer of some sort, because he seemed to be on the lookout for criminal activity, and 'made a note to ask around', like this was part of his job.

ii. Where do you think they are?

I think they are at a museum because they reference walking around 'exhibits' and the kids are looking at dinosaur skeletons, which are both things associated with museums like the Natural History Museum.

iii. Why have the actions of the 'one kid' drawn the attention of the narrator?

The kid looked nervous and jumpy, and kept looking at the security guard rather than the surrounding exhibition, almost like he was waiting to see if he could get away with something.

iv. What does the narrator plan to do about it?

The narrator makes a note to ask witnesses about it later, so he must be planning to follow up to see if anything suspicious happened at the museum.

5. In your own words, define the word **inference** and explain how readers infer information from writing.

Sample response: Inference means to find meaning in something like a piece of writing. Readers pick up clues in the text, hinted at by the writer, and piece these clues together with their own existing knowledge to work out what the writer is trying to say.

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### 3.2 Hungry for more?

Write a short story (less than 200 words) that leaves **clues** for the reader to **infer**. Ensure that your language choices **show** rather than **tell**. Swap your story with a partner and annotate each other's stories to identify any hidden meaning.

## on Resources

-  **eWorkbook** 3.2 Level 1 worksheets (ewbk-6670), 3.2 Level 2 worksheets (ewbk-6671), 3.2 Level 3 worksheets (ewbk-6672)
-  **Interactivity** Inference challenge (int-8178)
-  **Video eLesson** How to infer from text (eles-4242)

## 3.3 Inference in poetry

### 3.3.1 Inferring meaning from poems

-  Poetry is especially open to **interpretation**, which means every reader may infer something different from the same piece of poetry. Read the following poem by award-winning Australian poet Emilie Zoey Baker. Then read the boxes on the right to determine how meaning can be **inferred** from poetry.



eles-4243

#### I have a hat with tiny woolen ears



I have a hat with tiny woolen ears

When I put it on I hear **secret things**.  
I didn't know it when I bought it but  
I pick up sounds I didn't know existed.

I can hear my cat dreaming  
her **thoughts click like knitting needles**.  
Rocks sing low deep songs with no human words  
trees make jokes about the rain  
their laughter sounds like one thousand miniature gongs.  
I can hear fossils inside mountains,  
they turn in their sleep.

Every time a match is struck I hear the flame meet the candle,  
it squeals with delight.  
When leaves fall in autumn they hum to the ground  
**most people hear crunching**  
**but I hear orange brown harmony**.

I can hear clouds decide when it's time to rain,  
the sun closing its eyes every night  
and stars make the strangest noise when they appear,  
like a cartoon diamond being dropped down  
stairs made of glass.

I can hear rivers stretch like yoga to the ocean  
and the smallest of voices from the smallest of seeds  
asking for the soil in a language I've never heard before.  
I don't know why I can understand it but I can.

I hear snow land like sock footsteps and  
underneath waves like lemonade.  
With this hat I hear people falling in love,  
like water rushing from a dam  
and heartbreak, a glass crashing to the floor.

I have this hat with tiny woolen ears,  
it looks like any other hat with tiny woolen ears.



But this one connects me to the **aural** secrets of the universe.

At first, it seems like a fairly simple, funny poem. The **narrator has a hat**, and it's a magic hat which allows them to **hear secret things**, like the **thoughts of their cat**.

But the more you look at it, the **deeper** the **meaning**. This is because as a reader you can **infer** information using the skills you have already learned.

Why do the cat's **thoughts click like knitting needles**?

To read between the lines here, a reader would need to **infer** something. Let's say you **remember** your grandmother knitting. How would this **influence** the **image of the cat** you hold in your mind as you read?

Perhaps the cat now **reminds you of fond memories** of your grandmother. *Perhaps* that is what the author meant, too. Perhaps not.

When we **infer**, we can read things into a text which the author **may or may not** have meant. The important thing is what it means to *us*.

In the same way, a reader can use their **context** (what they already know) to **deepen their understanding** of the rest of the poem.

When the narrator says, "**most people hear crunching/ but I hear orange brown harmony**", it might trigger an immediate **memory** of crunching through leaves **yourself**. Then, you might think, *Why does the narrator hear the "orange brown harmony"? What does that mean?*

**Asking questions**, and using your **context**, is a great way to understand poetry. Try it for yourself.

Use the poem by Emilie Zoey Baker to complete the activities.

## 3.3 Activities

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### 3.3 Level 1

1. What can you **infer** about the way the narrator feels about candles being lit? Do they like it or dislike it? What **clues** in the poem make you think this?

Sample response: We know that the author likes the sound of the match-flame meeting the candle, because she says that it 'squeals with delight'.

2. How does the narrator **feel** about autumn? What **clues** in the poem make you think this? Which words describe how they feel about the season? List them here.

Sample response: The author seems to like autumn as she uses positive words and associations to describe the season. This includes talking about how the leaves 'hum' to the ground, and that she doesn't hear the more aggressive 'crunch' of leaves under foot, but instead hears a peaceful 'orange brown harmony'.

3. Choose a section of the poem that you particularly enjoyed and draw a picture of what you **inferred** from it.

Responses will vary. Your picture might include:

- the hat with the woolen ears
- her cat dreaming
- falling autumn leaves
- trees laughing
- the sun closing its eyes.

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### 3.3 Level 2

4. a. What do you **infer** about the type of person the narrator is, based on the type of hat they choose to wear? Do you picture a male or a female? How old are they? Why do you think you had that image?

Sample response: When I first read this poem, I pictured a little girl narrator, around ten years old. I

think I had this image because having a hat with tiny woolen ears seems like a childlike thing that a young girl might wear.

- b. If the hat had been a metal helmet, how would that have changed what you **inferred** about the narrator?

Sample response: I think if it was a metal helmet, I would infer that the narrator was older than a child

because a metal hat makes me think of a soldier's helmet. I would also imagine the narrator as a boy,

because 'playing war' is something that boys often like to do, and for a long time only men went to war.

5. There is a lot of **natural imagery** in this poem, which means descriptions about nature. What do you **infer** about the author from these images?

Sample response: The natural imagery used in this poem makes me think that the author enjoys being

surrounded by nature, and is a very curious person who likes to observe all of their surroundings.

6. There are a lot of **metaphors** (saying that one thing *is* another thing to draw a comparison) and **similes** (saying something is 'like' another thing) in this poem. Choose **one** of them and write about what you can **infer** from it.

Sample response: I can infer from the simile 'I hear snow land like sock footsteps' that the sound of

snow falling is soft, because socks are often made of soft material like cotton, so someone can walk in

socks without making a sound.

7. Choose a section of the poem that you particularly enjoyed or connected with. Describe why you liked it and what it made you think of: what images, scenes or memories did it bring to mind?

Sample response: I really enjoyed the part of the poem that begins with 'I can hear clouds decide when

it's time to rain' and the 'sun closing its eyes every night'. I connected with this because the imagery

made me think about all the amazing things that happen in nature each day that we might take for

granted, and don't fully appreciate until they are humanised. It also made me think of rainy school days

with my friend and watching sunsets on the beach with my family.

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### 3.3 Level 3

8. **Inference** in poetry comes from more than just the words on the page. What can you **infer** from where the author starts and ends her lines? Hint: how does it affect the way you read each line?

**Sample response:** The author starts her lines with shorter statements, and then adds more details

to her descriptions as she goes. This makes me read the poem more slowly, giving me time to fully

appreciate the imagery and scenes the author wants me to think about while reading.

9. What information do you use from your own **context** when you are reading this poem? Identify two points in the poem where you use your own life or memories to connect more deeply.

**Sample response:** I have a cat that loves to nap in the sun, so I connected with the author hearing her

cat's dream. Whenever I look at my cat asleep, I often like to imagine what she is thinking about and

how her mind works, which the author here describes as clicking 'like knitting needles'. I also connected

with the author's description of the snow, because I take a snow trip with my family every year. The

snow does fall as softly as the author describes and thinking of those memories makes me think about

the comfort that softness brings.

10. Choose a favourite stanza (section) from the poem and rewrite it using your own choice of words. You can aim to keep the same meaning, or give it new meaning. Use a notebook or type it out as you may need to rewrite it a few times to get it right. **Responses will vary.**

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### 3.3 Hungry for more?

- Think about a common, everyday object (like a hat) that you could add another layer of meaning to. Brainstorm all of the things that your new, magical object could do.
- Turn those ideas into a poem. If it helps, follow the **structure** of Emilie Zoey Baker's poem (same number of lines, roughly the same line length, no rhyming, etc.).
- Swap your poem with a classmate and ask them to make annotations (add notes) about what they can **infer**.

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### Resources



**eWorkbook**

3.3 Level 1 worksheets (ewbk-6673), 3.3 Level 2 worksheets (ewbk-6674),  
3.3 Level 3 worksheets (ewbk-6675)



**Video eLesson**

I have a hat with tiny woolen ears (eles-4243)

## 3.4 Inference in fiction

### 3.4.1 Context is important

- Q Inference in **fiction** is about considering the information in the **context** of the rest of the story. If the main character says, “We will destroy each other” and the story is about aliens, we’re going to assume alien warfare. If it’s in a romance novel, we’ll assume just the relationship of the two people involved will be destroyed and not the entire human race.



### 3.4.2 Picking up clues

Read the following paragraph from *The Legend of Captain Crow's Teeth* by Eoin Colfer.

My family spend every holiday in a caravan by the sea. All of us get stuffed into a bedroom the size of a car boot. We sleep with the window open. If you have brothers, then you know why.

What do you think the author means by “if you have brothers, then you know why”? Let’s look at the surrounding clues.



int-8179

So what did we learn from the clues? A tiny sleeping space combined with a lot of people. The window might have to be open just because people sweat and breathe and make other smells, but because the author made specific reference to brothers, it’s more likely he is referring to farts.

Read the following short story and try to **infer** the things the author doesn't say outright.

 **Fossil by Rhonda Matheson-Browne**

Jedda kicked the stone; it rolled and bumped along the dirt track she had walked her whole life. The earth was dry in March, but the river and ocean **teemed** with life. A rod and bucket were all she needed.

 This past year she had been **discouraged** from fishing and hunting, skills she had **honed** with the guidance of her father and grandfather. Now, with both men passed away, she was supposed to act less 'wild'. Might as well tell her to flap her arms and fly.

 She passed the stone she had kicked. It had stopped amongst many others. Like the rolling stone, if she was **motionless**, she would blend in, be ordinary just like everyone else. Even the littlest kids knew that her people wanted others to approve of them. Look normal, act normal. This made no sense to her at all.

*Slow down*, people often yelled at her. *Just sit down and be quiet for a while*. Do they also tell the sun not to rise?

 Near the swing bridge she squatted by the **tranquil** river; white bait played follow-the-leader through the lightly tinted water swirling around the rocks.

Sensing movement, she whipped her head around; she was alone. Her mind travelled to the small gravesite along the Great Ocean Road containing the bodies of children who had been sucked up by the beach's quicksand. No wonder she thought that this side of the river, the northern side, was haunted. How often she dreamed that she walked down the stairs onto the beach and was caught in the quicksand, forever joining the other victims.

 The quick darting of the white bait brought her back to her task; if she was swift and patient, she could save herself the **dull** task of digging worms.

*You need to watch them*, her grandfather would tell her. *See their patterns and do not disturb their environment with your movements, scent, or lack of patience. Listen, move slowly and watch their rhythm.*

 He had been a quiet man. No one knew anything about his family, or his story. It was like he turned up in Jedda's family and just **assumed** his place there, without having any history before that time.

Her net broke the surface without a ripple; the hunt was swift. The water in her bucket was now filled with the promise of good ocean fishing, which was her favourite pastime. The ocean cousins of river fish may have been faster and harder to catch, but that was the whole point. She always let them return home; it was about the hunt, not the kill.

 Her family's beach, **deserted** as always, was perfect at high tide; the bigger fish would seek shelter in the boulders. The strong swell sent sea spray up onto the rocks, misting her hair all bundled up like a bird's nest.

 She loaded the squirming bait onto her hook, cast her line and felt the warm hug of **contentment envelop** her. These were her places: the bush, the ocean and the river. Her family constantly needed people and entertainment. **Solitude** was all Jedda **craved**.

 At the first tug on her line she knew it was a big fish, but not one she wanted. She could always tell by how quickly they twisted and yanked. As she hauled in the massive parrot fish, she **scolded** herself for forgetting her knife. *Moving too quick for thought*, her father used to say. *No common sense*, her mother preferred.

 Calming the panicked creature as she had been taught, she carefully pulled the hook out. At the water's edge she released the **mesmerised** fish. As she traced its path through the surging water, she noticed that the **swell** was perfect. She baited the hook, cast her line far, and wedged the rod into the rocks.

She retrieved her hidden board; just a daggy Farrelly, covered in dings and holes, but it did the job. She threw her shirt and shorts to the rocks; underneath she always dressed ready for a surf.

 Paddling out through the white caps, she forgot all about her line. She had surfed for as long as she had walked; the waves were her home. Safer there than in a room full of people. She caught wave after wave, moving **effortlessly** from one face to the next.

 Mid-wave she noticed a woman **manning** her rod; dark and unfamiliar, she was wrapped in layers of rugs.

Jedda rubbed the saltwater from her eyes. The woman was definitely real. Their eyes met and she nodded with a warm smile. Jedda rode a wave in and climbed the rocks until she faced the stranger.

"You have a fish on here," the woman said.

Jedda didn't recognise the accent but felt a soothing calm settle over her.

"Is it a good one?" Jedda asked.

Q "A gummy shark I think. Good eating." The woman smiled as if they were old friends as she wound in Jedda's line. A gummy shark **thrashed** with **instinctive** panic.

"Do you want him?" the woman asked.

"No, my family won't eat anything that I catch," Jedda said.

"We watch you and know you. You are like us," the woman laughed, removing the hook with a practised twist.

"Who are you?" Jedda had never seen a black woman with eyes like these before.

"This animal, this sea and land," she motioned to the mountains and bush behind them, "is part of us, it's our song." She pointed to Jedda's chest. "It's your song, too."

With that the woman draped the shark over her shoulder and walked away.

Jedda shivered as she watched her disappear up the beach. As she gathered her gear, she noticed something on the rock where the woman had stood. She was certain it hadn't been there when she arrived.

Q Turning the hollow form over in her hands (a shell? a rock?), she studied the pattern **imprinted** on it. Like a fern frond behind a skeletal image of a white bait, not unlike the ones that still circled endlessly in her bucket. Glancing in the direction the woman went, she clutched the gift to her chest.

*It's your song, too.*

Refer to *Fossil* to complete the activities.

## 3.4 Activities

### 3.4 Level 1

1. What can you **infer** about the place Jedda lives, using the information from just the opening paragraph?

Sample response: I can infer that Jedda lives somewhere by the sea, as she talks about how the path she walks is dry, but the river and ocean 'teemed with life'.

2. How does Jedda feel about her environment? Does she like or dislike it? How do you know this?

Sample response: While it seems like Jedda herself is frustrated and lonely where she lives, you can tell she loves the nature around her because she uses such beautiful language when describing it, for example, the 'tranquil' river.

3. Why has Jedda been discouraged from fishing and hunting?

Sample response: Since the deaths of her father and grandfather, fishing and hunting are not seen as suitable activities for her, and she is told she needs to act less 'wild'.



4. Choose a scene from the *Fossil* story and draw it below as you imagine it. Ensure that your drawing includes an image of Jedda as you pictured her.

Responses will vary. Your picture could include:

- a picture of Jedda walking along the dirt path
- a picture of Jedda squatting by the river
- a picture of Jedda hunting the fish
- Jedda releasing the fish back into the water
- a picture of Jedda surfing
- Jedda talking to the other woman fishing.

### 3.4 Level 2 Responses will vary.

5. There are several references to Jedda's lack of patience. Can you **infer** from any details in the story that this is not totally true: that Jedda is, in fact, patient? Explain your response.

In this story we can see that Jedda does have patience through her fishing skills. When fishing, her movements are calm and deliberate, such as when she 'carefully' pulls the hook out of the fish she catches and then releases.

6. How does Jedda feel towards her grandfather? Why do you think this?

You can tell that she respected her grandfather and that he was someone that she loved and admired, because she is continuing his teachings and considers the wise advice he gave to her when fishing.

7. How does she feel towards the rest of her family? Select **two** quotes from the story that support your response and explain why they helped your **inference**.

Jedda feels like the rest of her family doesn't understand her. Jedda describes people yelling for her to 'just sit down and be quiet', and her mother says she has 'no common sense'. We as readers know that Jedda is careful and thoughtful with lots of knowledge, as demonstrated through her knowledge of the environment.

8. Read the following passage again. What do you think is meant by these sentences?

Now, with both men passed away, she was supposed to act less 'wild'. Might as well tell her to flap her arms and fly.

Now that her father and grandfather are gone, the rest of the family think it's time for her to settle down and stop doing outdoor activities. Flapping her arms to fly is impossible, which is how Jedda feels about stopping her activities in nature.

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### 3.4 Level 3 Responses will vary.

9. Do you think the woman on the beach is real? Find **evidence** for and against.

She may be real, as Jedda rubs her eyes and states the woman 'was definitely real'. Evidence against her being real is the fact that Jedda talks about how her family's beach is always deserted, and the woman is quite mysterious, being 'dark and unfamiliar' and 'wrapped in layers of rugs'.

10. What is the **importance** of the fossil that the woman leaves behind?

The fossil is a symbol that Jedda is connected to nature and this part of the land.

11. Read the following sentences again. What do you think is meant by this part?

*Slow down*, people often yelled at her. *Just sit down and be quiet for a while*. Do they also tell the sun not to rise?

I think this part means that a lot of the people left in Jedda's life don't understand her and she feels upset by this, because she can't help the way she is, just like the sun must rise each day.

12. **Summarise** the story in a short blurb, which is a paragraph that captures the theme of the story, enticing someone to read it.

After the death of her father and grandfather, Jedda's only real connection is with nature. Every moment she gets, Jedda practises the skills her grandfather taught her about fishing, ignoring the calls from her family to slow down and be less 'wild'. It is at her deserted family beach one day where Jedda realises she is not alone, and that a dark and unfamiliar woman is watching, controlling her fishing rod for her as she surfs...

### 3.4 Hungry for more?

1. Select a section from a story you've read or select one from the online **Writer's Library**. Answer the following questions:
  - a. What is the story about?
  - b. What is the main character (the protagonist) doing in the story?
  - c. What do you know about the character from **clues** the author has left?
  - d. Describe other things you have **inferred** from the story. Ensure you use quotes as evidence.

#### on Resources

-  **eWorkbook** 3.4 Level 1 worksheets (ewbk-6676), 3.4 Level 2 worksheets (ewbk-6677), 3.4 Level 3 worksheets (ewbk-6678)
-  **Interactivity** Picking up clues in fiction (int-8179)

## 3.5 Inference in non-fiction

### 3.5.1 Reading meaning in non-fiction

- When inferring from **non-fiction** texts, you can also use clues the writer gives, as well as your own context. Even when describing something in a non-fiction format, the author may not directly say what they mean.

In *The Fatal Shore*, Robert Hughes describes some of the native wildlife of Australia.

The word **dragon** suggests a fearsome creature. But look how the author goes on to describe the goanna.

Look at the **verbs** used to describe the goanna – **rush** and **cling**. It makes it sound pretty scared.

Even the **dragon** of the bush, a carrion-eating monitor lizard known as a goanna, would **rush** up a tree when approached and **cling** there, its throat puffed out in soundless alarm, until the intruder went away. The only universal **predator** was man.  
(Hughes, p7)

Man is referred to as a **predator**. Does the goanna still seem like the fearsome creature in this situation?



int-8180

Despite the popular belief that Australia is full of deadly animals, in fact our fearsome “dragon” is simply a frightened lizard, and instead Australia is full of deadly humans. The author didn't say that in those words, but we can **infer** it from his choice of words and our knowledge that a creature that runs and hides in “soundless alarm” isn't much of a threat.

Hughes also describes the following. Read it carefully and use it to complete the activities. Look up any words that may be unfamiliar to you, before attempting to answer the questions.



The first white Australian settlers were so obviously unfit for survival in the new land that they lived on the edge of starvation in the middle of what seemed abundant food to the Aborigines. The settlers had practically no idea of what they could eat or how to get it. Most of the First Fleet convicts had not moved ten miles from their place of birth, and had never seen the sea, before they were clapped in irons and thrown on the transports. They were lost in Australia. The tribesmen they encountered were so well adapted to their landscape that their standard of nutrition was probably higher than that of most Europeans in 1788. To the white convicts and officers, Sydney Harbor was the end of the earth. But to the Aborigines it was the centre.

## 3.5 Activities

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### 3.5 Level 1

1. Read this first sentence again:

The first white Australian settlers were so obviously unfit for survival in the new land that they lived on the edge of starvation in the middle of what seemed abundant food to the Aborigines. **Responses will vary.**

- a. What can you **infer** about the new white settlers?

**I can infer that the new white settlers were so unfamiliar with the land that they had no idea how to find food.**

- b. What clues in the sentence made you **infer** that about the white settlers?

**I used the clues 'obviously unfit for survival' and 'on the edge of starvation' to infer that.**

- c. The author states that the settlers "lived on the edge of starvation". Do you think the Aboriginal peoples were in the same situation? What part of the sentence makes you think this?

**The Aboriginal peoples were not in this situation, as they are described as having an 'abundant' amount of food.**



2. Read this sentence again: **Responses will vary.**

Most of the First Fleet convicts had not moved ten miles from their place of birth, and had never seen the sea, before they were clapped in irons and thrown on the transports. They were lost in Australia.

- a. Why do you think the author has mentioned that the convicts (settlers) had never been far from home or seen the sea before? What do you think the author wants you to understand about the settlers?

The author wants to show that these settlers were really out of their depth because they have very little experience of the world, apart from the very small geographical areas they grew up in, in England.

- b. What do you think the author means by, "They were lost in Australia"? What can you **infer** from the word *lost*, in relation to the experience of the settlers?

'Lost' here refers to the fact that they were helpless and had no idea how to live on this new land.

3. Draw an image that visually communicates what you **inferred** from the text.

Responses will vary. Your image might contain:

- new settlers trying to find food
- new settlers looking confused
- new settlers looking helpless
- Indigenous people finding food.

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### 3.5 Level 2

4. If the settlers “had practically no idea of what they could eat or how to get it”, what can you **infer** about what the Aboriginal peoples might have known? What clues in the text tell you this?

**Sample response: I can infer that the Aboriginal people knew both what they could eat and how they could get it. This is supported in the earlier description of their having an ‘abundant’ amount of food.**

5. What judgement is the reader invited to make about the settlers who “were so obviously unfit for survival”?

**Sample response: Readers are expected to think that the settlers were clearly out of their depth and unprepared to live off this new land.**

6. Read the following sentences again.

To the white convicts and officers, Sydney Harbor was the end of the earth. But to the Aborigines it was the centre. **Responses will vary.**

- a. What do you **infer** about how the convicts and officers felt about their new surroundings? What does “end of the earth” mean to you?

**This means that Sydney felt completely foreign and unfamiliar to the convicts. ‘End of the earth’ means far from everything you know.**

- b. What do you **infer** about how the Aboriginal peoples felt about the environment they had grown up in? What does it mean to you if something is the “centre” of the earth?

**The ‘centre’ of the earth is all you know, and you are familiar with every aspect of it. Sydney Harbour was of the utmost importance to the Aboriginal people.**

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### 3.5 Level 3

7. What can you **infer** from the choice of verbs in “**clapped** in irons and **thrown** on the transports”? What might this suggest about the settlers’ reason for travelling, as well as their physical and mental condition?

**Sample response:** This is referring to the fact that these settlers were convicts who had no choice in coming to Australia; they were prisoners in handcuffs.

8. What can be **inferred** about the *assumed* standards of nutrition of the two groups mentioned in the passage below?

The tribesmen they encountered were so well adapted to their landscape that their standard of nutrition was probably higher than that of most Europeans in 1788.

**Sample response:** This passage reads like it might be surprising to some people that Aboriginal people living off the land at this time had higher nutrition in their diets than most of Europe in 1788.

9. Write a brief summary of the message you think the author was trying to communicate in the text. What is the **main idea**?

**Sample response:** The author is trying to communicate that when white Australian settlers first came to this country, Aboriginal people had skills that allowed them to live comfortably off the land. Because the white settlers had never encountered this sort of lifestyle before, they were very much out of their depth and were struggling to survive when they first arrived.

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### 3.5 Hungry for more?

- Choose a topic that you are passionate about. Brainstorm the things you find most interesting about that topic, and undertake some research to fill in any gaps in your knowledge. Now write a single non-fiction paragraph about the topic.
- Swap the paragraph with another person in your class. Discuss what information can be **inferred** from the paragraph.
- Discuss: Does your non-fiction have fewer ‘layers of meaning’ than any fiction pieces you might have written? Explain your response.

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### Resources

 **eWorkbook** 3.5 Level 1 worksheets (ewbk-6679), 3.5 Level 2 worksheets (ewbk-6680), 3.5 Level 3 worksheets (ewbk-6681)

 **Interactivity** Picking up clues in non-fiction (int-8180)

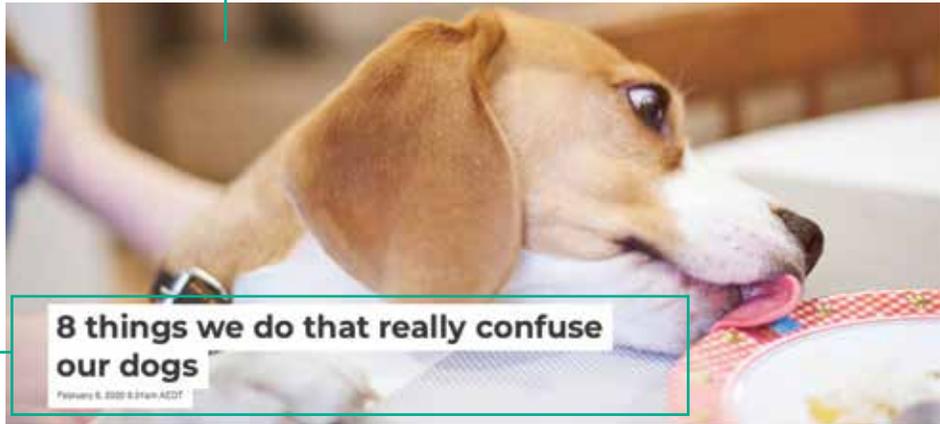
# 3.6 Inference in articles

## 3.6.1 Online news websites

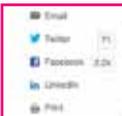
Q When we read a news website like *The Conversation*, we have to **infer** meaning to navigate the page **effectively**.

This is the webpage for the article '8 things we do that really confuse our dogs', published on *The Conversation* news website.

Looking at the **banner** of the webpage gives us the **title** and sets the **tone**. This is a pretty cute dog being incredibly adorable and licking a kid's bowl, so it gives the impression that it is not going to be some doom and gloom article. This is good to know if you're feeling unhappy: cute puppy = read on!



What can you **infer** about the **audience** for this article from the **headline**, which refers to "our dogs"? It seems like the authors assume that their readers have dogs, right?



Dog behaviour is extraordinarily flexible – this is why we can keep them in our homes and take them to cafes with us at the weekend. Nevertheless, there are ways in which evolution has not equipped dogs for the challenges of living in our world, and puppies must learn how to cope. These are some of the things we do they struggle to understand.



Is the article popular? Check out the ways you can share it, on the left. What do you think the numbers mean?

The **authors** also have little bios to give us an insight into their qualifications on the topic they're writing about.

Q You can tell when something is **hyperlinked** because it is underlined (and usually in blue). A hyperlink will take you to a new webpage. This encourages readers to stay on the website trawling through more articles.

The Disclosure Statements are there to explicitly state what their **biases** might be. But you should still make your own inferences about the biases of the authors or the publication.

These are some of the things we do they struggle to understand.

[Read more: Is your dog happy? Ten common misconceptions about dog behaviour](#)

**1. We leave them alone**  
As born socialites, dogs make friends easily. Puppies are intensely interested in spending time with other dogs, people, and any species willing to interact with them socially. They usually play, rest, explore and travel with company. Yet we often leave dogs alone: at home, in kennels or the vet clinic.  
In these situations, naive dogs can't be sure we'll ever return to collect them. Only after experience are they likely to expect a reunion, and even then, their experience depends on the context.

**Disclosure statement**  
Melissa Starling works for the Royal Dog Training Academy.  
Paul McGreevy receives funding from the Australian Research Council.



Here it mentions the publication's **Partners**. Have a think about what this means. It sounds quite friendly but remember that all these things are **businesses** so there is probably money involved and that might **influence** the content. Check who is **funding** the publication and have a think about what interest they might have in giving a particular **viewpoint**.

## 3.6.2 Analysing articles

- 🔍 **Articles** (from print or online sources) give us lots of explicit information – stuff they say directly without any hidden meaning. But there’s also lots of **implicit** information that we need to analyse to **infer** all the meaning in it. Implicit means that something is suggested, but not stated directly.

int-8181

The use of this word indicates that not all animal behavior is flexible.

Dog behaviour is **extraordinarily** flexible – this is why we can keep them in our homes and take them to cafés with us at the weekend.

For example, consider the idea of trying to take your cat or goldfish to a café. Suddenly the fact that we can do this with a dog seems pretty special, or as the article says, **extraordinary**.

This suggests that dogs and humans **share** the need to **socialise**.

This suggests that dogs need to **socialise even more** than humans.

As born socialites, dogs make **friends** easily. Puppies are **intensely** interested in spending time with other dogs, people, and any species willing to interact with them socially. They usually play, rest, explore and travel with company. **Yet** we often leave dogs **alone**: at home, in kennels or the vet clinic.

This **contrasting conjunction** is designed to make us **feel empathy** (tug on our heartstrings).

Using this word leaves us with a **negative** impression. Why do you think this is?

We might also **infer** that the authors think we should be careful to understand, and work with the needs of, our pets.

- 🔍 First, they mention the importance of company for dogs, then try to stir some empathy or guilt by using the **contrasting conjunction** ‘**yet**’ to point out that instead of keeping them company, we do the opposite and leave them alone. This implies that once we know this about dogs, we might reconsider leaving them on their own.

## 3.6 Activities

### 3.6 Level 1 Responses will vary.

1. Read the following extract from the article and answer the questions. Some of the difficult words have been defined and you can look up any others you’re unsure about.

smell

Dogs live in an **olfactory** world, while ours is chiefly visual. So, while TVs may offer a visual feast for humans, parks and beaches are an olfactory banquet for dogs.

An additional challenge is dogs move while investigating the world, whereas we often sit still. They may not **relish** the **inertia** we enjoy in front of a noisy, flashing light-box.

enjoy

doing nothing

a. What can you **infer** about how dogs explore the world from the fact that they “live in an olfactory world”? What words in the article make you think that?

I can infer that dogs' sense of smell is extremely important, because describing it as their 'world' implies that it means everything to them. Also, the fact that this 'world' of 'smell' is described as a banquet means we can infer dogs enjoy this sensory 'world' very much.

b. What can you **infer** about how a dog might perceive (understand) a TV? What words in the article make you think that?

Referring to the TV as 'a noisy, flashing light-box', we can infer that TV to dogs is something that is distracting, but not something they are going to engage with because it doesn't appeal to their senses as much as it does to humans. Dogs wouldn't follow plots of TV shows.

2. While reading the different parts of the dog article, what **context** did you use from your own life to help you understand it? For example, perhaps you own, or have owned, a dog.

I drew on the fact that I have a beagle, and she loves to stop and sniff absolutely everything!

3. What thoughts or emotions did you feel when reading the article? How do you think your own experiences have influenced your view?

I thought a lot about my own dog and how she might experience the world. I think that reading the article with this context helped me have more of an emotional attachment to the world as my dog sees it.

4. Draw an image that visually communicates what you **inferred** from the extract.

Responses will vary. Your image could include:

- a dog sniffing at the beach or park
- a dog being confused by a TV
- a dog sniffing while their human watches TV.

**3.6 Level 2 Responses will vary.**

5. Refer to the article extract below. Look up any words you. Look up any words you're unsure about.

Dogs live in an olfactory world, while ours is chiefly visual. So, while TVs may offer a visual feast for humans, parks and beaches are an olfactory banquet for dogs.

An additional challenge is dogs move while investigating the world, whereas we often sit still. They may not relish the inertia we enjoy in front of a noisy, flashing light-box.

a. What can you **infer** from the choice of the words **feast** and **banquet** when referring to the senses? In this context they are metaphors that compare the senses to something the writer wants you to picture.

In this passage, referring to 'feast' and 'banquet' means that watching TV for humans, and sniffing for dogs, is something that brings immense joy.

b. What can you **infer** about the kind of advice the authors might give on how to be a good dog owner?

I can infer that dogs should not be stuck indoors all day while their owners watch TV, and instead people should take them out to where they can smell exciting new things, such as to the park or beach.

6. In your own words, write a brief **summary** of what you think the authors were trying to communicate in the extracts shown below.

As born socialites, dogs make friends easily. Puppies are intensely interested in spending time with other dogs, people, and any species willing to interact with them socially. They usually play, rest, explore and travel with company. Yet we often leave dogs alone: at home, in kennels or the vet clinic.

Dogs live in an olfactory world, while ours is chiefly visual. So, while TVs may offer a visual feast for humans, parks and beaches are an olfactory banquet for dogs.

An additional challenge is dogs move while investigating the world, whereas we often sit still. They may not relish the inertia we enjoy in front of a noisy, flashing light-box.

The authors were trying to communicate that dogs have different needs and pleasures that their owners need to consider when looking after them. Dogs need to be taken out on walks to socialise, and should not be stuck at home with us watching TV, because they are not as fulfilled that way.

### 3.6 Level 3

7. Read this extract from the article and answer the questions. **Responses will vary.**

#### **We change our shape and smell**

Shoes, coats, wallets, briefcases, bags and suitcases: countless smells cling to these items after we take them into shops and workplaces, then back to our dogs. Cleaning products, soaps, deodorants and shampoos also change the scents our dogs are used to.

Towels, hats and bags change our shape when we're using them. And when we're pulling them on, jumpers and coats alter our visual outline and may catch dogs unaware.

Dogs change their coats at least once a year. In contrast, we change our external cladding every day. This means the odours we carry are changing far more than dogs have evolved to expect.

In their olfactory world, it must be puzzling for dogs to encounter our constantly changing smells, especially for a species that uses scent to identify familiar individuals and intruders.

- a. What can you **infer** about how a dog might react when its owner pulls on a jumper? What **clues** in the article tell you this?

**Dogs might get confused or aggressive when we put on our jumpers because it changes our visual outline. It also brings new smells that they might not recognise or identify. They might think we are intruders.**

- b. What do you **infer** is a good way to support dogs in your home, from the information that "cleaning products [and] soaps... change the scents our dogs are used to"?

**Using fragrance-free products and being mindful not to use too many different fragrances (such as perfumes or cologne) will help dogs not be as overwhelmed or confused.**

- c. What can be **inferred** from the phrase "external cladding"? You may need to look up the meaning first.

**Our 'external cladding' refers to the different clothes that we wear each day. Using it in this context, we can see that it would be confusing for dogs who only change their coats once a year (by moulting), to see us change into different outerwear every day.**

d. What is **implied** about the security risk of changes in shape and smell in a home with a dog? What **clues** in the article tell you this?

Because we humans always change our scents and visual outlines, dogs may lose their ability to identify who is familiar and who is not, so they may not be able to notice an intruder in the house.

Alternatively, they may think that their owners are intruders and attack them.

8. Rewrite the section of the article from question 7 in your own words. You can choose to be **explicit** in your meaning or leave clues for others to **infer**. Share your version with a partner and discuss their interpretation: was your partner able to infer anything? Did they think any hidden meaning you intended was clear? Alternatively, did they find it uninteresting because you explained so much that you didn't let them think for themselves?

While we might recognise the people around us by their faces and voices, dogs identify us by our smells. The problem is, the different perfumes, cleaning products, and clothes we wear each day carry their own scents, meaning the way we smell to our dogs changes every day. It would be like seeing your dad and realising he now has a new nose and looks totally different!

My partner was able to infer how important scent is to a dog in terms of identifying the people around them. They said that the example of having my dad suddenly having a new nose as a comparison worked well and made this point clear.

### 3.6 Hungry for more?

Write your own article about one of the following topics:

- why teenagers always want their phones nearby
- the highs and lows of having siblings
- the best way to spend a day off.

In the same style as the dog article, ensure your language choices provide opportunities for your audience to make their own **inferences**.

Create **five to ten** questions for your reader to answer about the article to see if their **inferences** match your intended **messages**. Look back through the questions in this topic for examples of the kind you could ask.

### on Resources

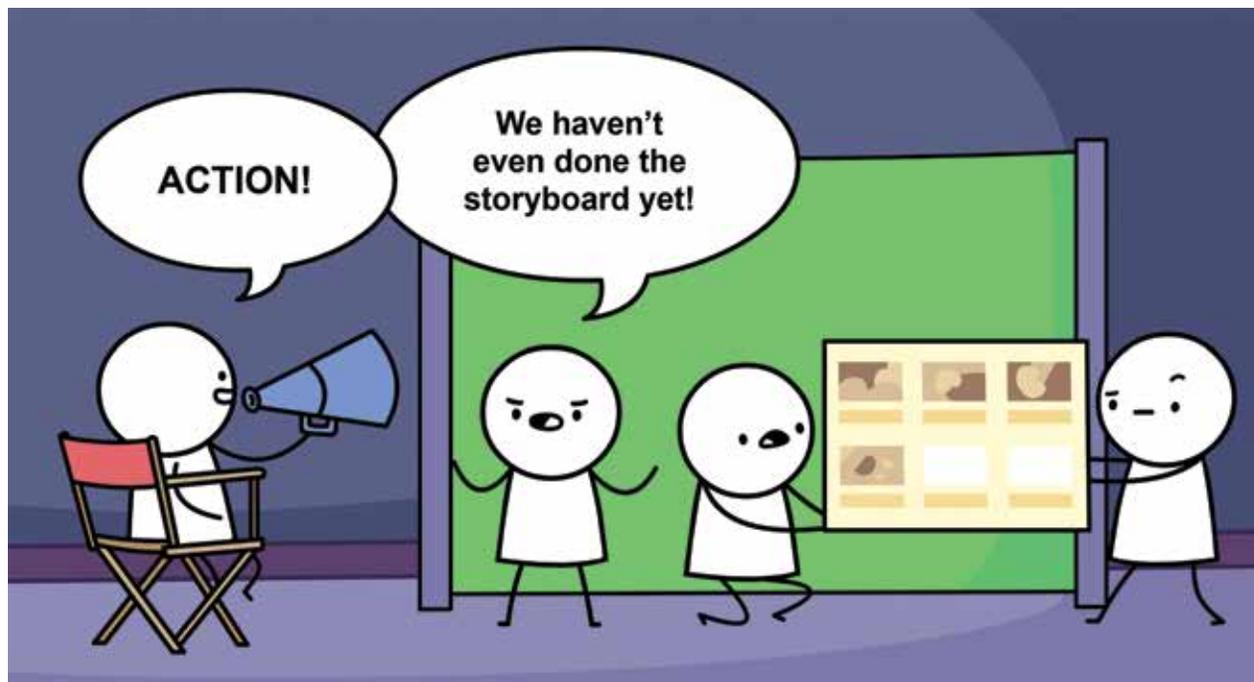
 **eWorkbook** 3.6 Level 1 worksheets (ewbk-6682), 3.6 Level 2 worksheets (ewbk-6683), 3.6 Level 3 worksheets (ewbk-6684)

 **Interactivity** Picking up clues in articles (int-8181)

## 3.7 Topic project: Short story adaptation

### Scenario

Hollywood just called and they want to adapt the *Fossil* short story from subtopic 3.4 into a film. As an inference expert, they want you to plan how part of the story will look. When you read the story you probably had a mini film version playing out in your mind. That's what you need to communicate in your adaptation. How do you tell the story on the screen? How do you turn all those words into something **visual**? You need to make sure that all the inferences you made from the written story come across in your adaptation.



### Task

- Q Before any filming is done a **storyboard** must be created. A storyboard is a series of sketches of the different shots in a scene that are arranged in the order they will be shown. It's how you will plan your film. The images can be as simple as stick figures and shapes, and short bits of text can be added for dialogue (things the actors say) or to explain something in more detail.

Select **one** small part of *Fossil* to turn into a storyboard. You can download a copy of the story from the online **Writer's Library** by selecting your learnON format.

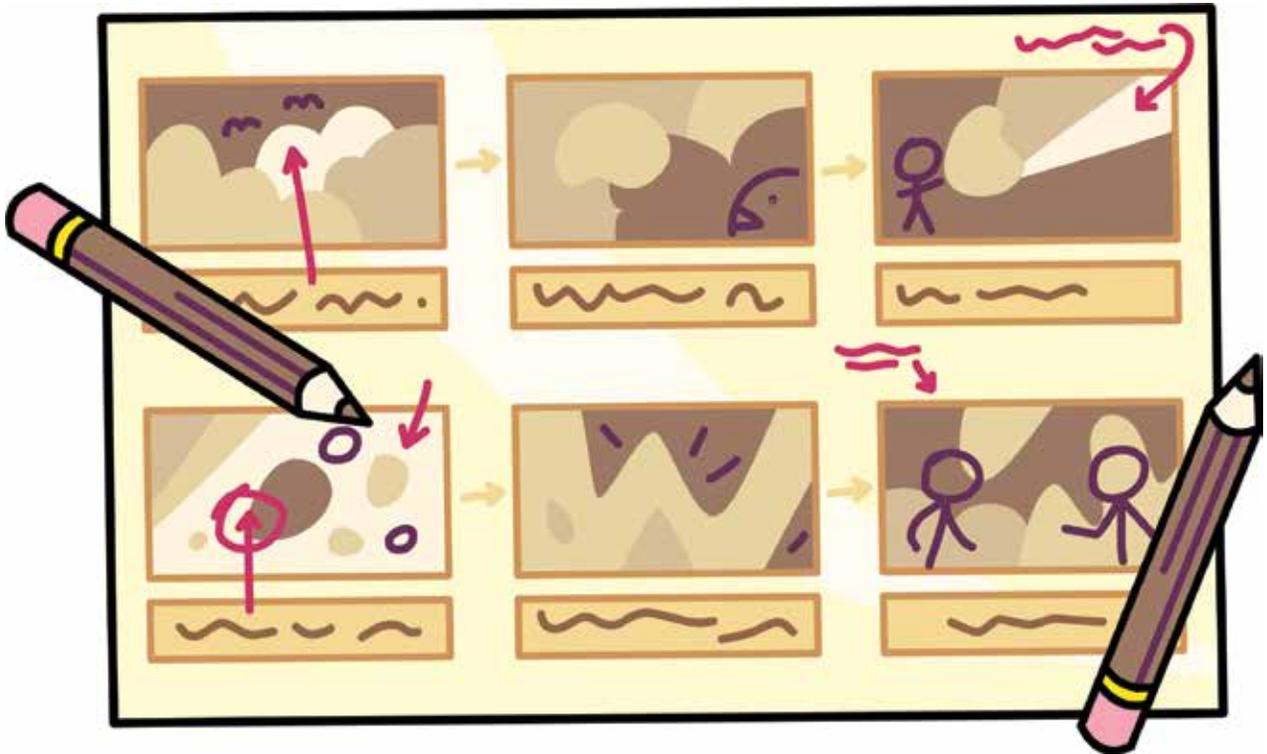
In your storyboard, show how the inferences will be made **visually**. Remember, although you can add dialogue, you wouldn't have a narrator reading out the entire story. You need to **show** your audience the things the writer described.

You can achieve this through dialogue, through the body language and gestures of the characters, or through the settings and visual themes. For example how would you show that the main character, Jedda, loves being in nature without having her actually say it? Could you have her smiling and relaxed? Perhaps have her turning her face to the sun with her eyes closed? Maybe she touches trees, leaves and rocks as she moves through the scene?

### Process

- You can work on this individually or your teacher may choose to allocate pairs.
  - Select a small section of the story *Fossil*. Just the ending, perhaps, or the climax. Any part that you think is interesting. Alternatively, choose another story you know or one from the online **Writer's Library**. Check with your teacher first.
- Q
- **Annotate** the section with all the **inferences** you can find. If you are working individually you could form pairs to help each other with this part.

- For each annotation, write down how the inference might be conveyed in dialogue, acting or visually represented on screen.
- Draw this information onto a storyboard outline (don't include your inference annotations here – keep them on a separate sheet). A storyboard template has been provided in the **Resources tab** of your learnON format. You could add drawings or photos to better illustrate body language, backgrounds or settings if it helps you to communicate your ideas.
- Create some questions about what the viewer infers from your storyboard. The questions should be direct and specific. For example: Why do you think Character X did this?
- Share your storyboard with a peer or another pair. Discuss their answers to your questions.



## on Resources

 **Digital Document** Storyboard template (doc-35115)

## 3.8 SkillBuilder: Annotating text

online only

### Why is annotating text useful?

Annotation is one of the most important skills in the English classroom and can be used to explore unfamiliar vocabulary, identify key concepts and ideas, and find important quotes. Annotation is personal and will vary for each individual, but you will find your own style that works for you.

#### Select your learnON format to access:

-  an explanation of the skill (Tell me)
-  a video and step-by-step process to develop the skill (Show me)
-  an activity and interactivity for you to practise the skill (Let me do it)



## 3.9 Review

### 3.9.1 Key points to remember

#### 3.2 What is reading for inference?

- Inference is finding hidden meaning. It's all the bits that get said without being stated explicitly. It's our interpretation of what we observe.
- When people infer they use clues in the text as well as knowledge they already have, or their context.
- Your context includes your family background, where you grew up, where you live, and the memories of everything you've experienced.
- Good writers use language to 'show and not tell', and good readers infer the information not explicitly stated, creating understanding about what the writing means to them.

#### 3.3 Inference in poetry

- Inference in poetry can be particularly open to interpretation, which means every reader may infer something different from the same poem.
- Your own memories and experience (context) will influence what you infer from a poem.
- Focusing on the language used and asking questions is a great way to understand poetry.
- Where the writer has started and ended each line can also help you find meaning in poetry.

#### 3.4 Inference in fiction

- Inference in fiction relies on the context. You need to make your inferences in relation to the entire story and its themes.
- As a reader, you still use your own context to help you understand fiction writing.
- Body language, tone of voice, gestures and facial expressions can all be described in fiction to help you make inferences.
- The genre and setting also influence your inferences.

#### 3.5 Inference in non-fiction

- Q
- Inference in non-fiction is about finding the full meaning and **interrogating** the values and assumptions that the author has.
  - Even when writing a non-fiction piece, a writer may leave their meaning unclear.
  - It's important to analyse the language choices writers make to understand what they might be trying to say.

#### 3.6 Inference in articles

- With online news websites, you need to infer meaning to navigate the page effectively.
- Knowing your way around a webpage means you'll be able to tell your hyperlinks from your social media.
- Look at all available information to infer any biases the author may have.
- Although articles are often explicit (explained without hidden meaning), they can also contain plenty of information that requires inference.



Finding joy in cloud animals...  
I saw a cloud shaped like a bunny once!



She cuddled her pet.



Context is important.

Genre: sci-fi

Everyone loves the warmer weather we've been having.



Whoops.  
I just shared to my social media that I'm reading about nail fungus!



## 3.9 Activities

online only

### 3.9 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 3.9.2 Reflection *Responses will vary.*

Now that you know how to find meaning in writing, take a moment to think about what this topic has taught you about reading for inference.

1. What did you learn that surprised you?

.....

.....

.....

2. What aspects of reading for inference do you enjoy the most?

.....

.....

.....

3. List three times in your life that you might use the inference skills you learned in this topic. You could also draw these if you prefer.

.....

.....

.....

### **on** Resources

 **Interactivity** Key terms crossword (int-8137)

## Glossary

**annotate** make notes on something  
**article** a piece of writing included with others in a newspaper, magazine, or other publication  
**assumed** to take on or begin to have a role or responsibility  
**aural** relating to the ear or the sense of hearing  
**biases** when a person prefers set ideas and possibly does not give equal chance to different ideas  
**contentment** being happy and satisfied  
**context** what you already know based on your experience  
**contrasting conjunction** a word that joins two clauses that express opposite ideas  
**crave** a great desire or longing for something  
**deserted** empty of people  
**discouraged** to make someone feel less confident, enthusiastic or positive about something, or less willing to do something  
**dull** lacking interest or excitement; boring  
**effectively** done in a way to produce the best result  
**effortlessly** requiring or involving no work; displaying no signs of effort; easy  
**envelop** wrap up, cover, or surround completely  
**explicit** stated clearly and directly  
**fiction** literature in the form of prose, especially novels, that describes imaginary events and people  
**honed** having been refined or perfected over a period of time  
**hyperlink** a feature of electronic texts: a link from a hypertext document to another location, activated by clicking on a highlighted word or image  
**implicit** suggested, but not actually stated  
**imprinted** making a mark (an imprint) on something by applying pressure to it  
**infer** use clues to detect hidden or unintended meanings using evidence, logic and your own prior knowledge to make an educated guess at implied (suggested) meaning  
**instinctive** relating to or prompted by instinct; done without conscious thought  
**interpretation** an explanation or way of explaining or understanding something  
**interrogate** to ask a lot of questions to understand something  
**manning** operating or working something  
**mesmerised** when someone or something's attention is fully captured; hypnotised  
**metaphor** saying that one thing is another thing to draw a comparison  
**motionless** not moving; stationary  
**non-fiction** writing that is informative or factual rather than fictional, often in prose but also including other forms such as instructions and poetry  
**observe** using the senses to take in information about the world around you  
**scolded** told off; spoken to angrily and in a disapproving tone  
**showing** using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills  
**solitude** being alone  
**storyboard** a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a film or television production  
**swell** (in the ocean) waves, the way the water moves up and down with wave action  
**teemed** full of or swarming with something  
**telling** revealing a story's details in a direct way without allowing the reader to infer; providing a reader with information or summarising it like a list. It's unoriginal and pretty boring within a narrative.  
**thrashed** moved wildly or violently  
**tranquil** calm and free from disturbance  
**vague** not exact; of uncertain, indefinite, or unclear character or meaning

## 3.8 SkillBuilder: Annotating text

### 3.8.1 Tell me

🔍 **Annotation** is one of the most important skills in the English classroom. You might think that annotation is about using as many differently-coloured highlighters as possible; if you look at some people's annotated texts, almost every word is highlighted.

The problem with highlighting is that after a week or so you might forget what all those bright colours mean. A more effective strategy is to keep things simple by using a pen or pencil for your annotations.



Annotate literally means *make notes on*, and the **notes** – not the highlights, underlines, or circles – are the most important thing. Use annotation as an opportunity to explore unfamiliar vocabulary, identify key concepts and ideas, and find important quotes.

### 3.8.2 Show me

#### **on** Resources

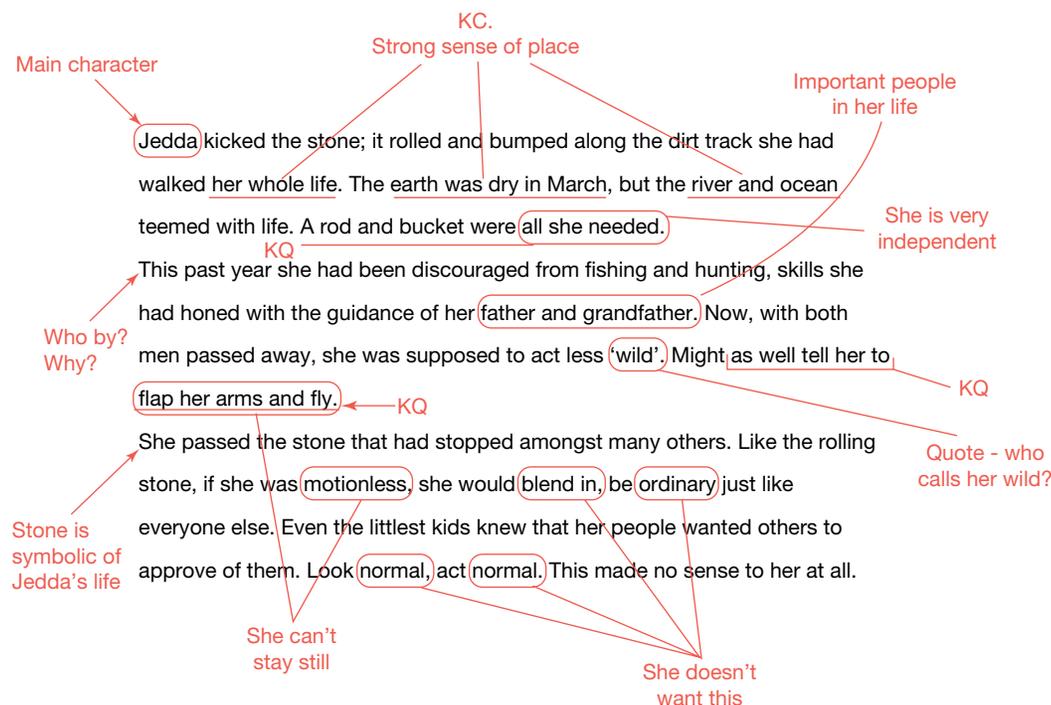
▶ **Video eLesson** Annotating text (eles-4244)

## How to annotate text

### You will need:

- a copy of the text, either hard copy or digital
- coloured pens (hard copy) or software (digital) that can be used to annotate.

Study the annotated passage below, which uses the *Fossil* story from subtopic 3.4.



What do you notice? Messy? Definitely. Confusing? Maybe. There is a lot going on here and at first it can be difficult to work out. That's partly because annotating is very personal; everybody annotates and reads differently.

It is clear that the passage has been annotated. Look at how the notes surround the text itself but are clearly referring to specific parts of the text. There is also some **shorthand** or **abbreviations**, which are like a special code that you come up with yourself. In this case, KC = **Key Concept** and KQ = **Key Quote**.

When making annotations it's a good idea to focus on one concept at a time, rather than trying to find everything at once. Let's step it out together.

## Step 1

Find any tricky, unfamiliar, or interesting vocabulary. Look up and define words you don't understand.

*Slow down*, people often yelled at her. *Just sit down and be quiet for a while*. Do they also tell the sun not to rise? **crouched**

Near the swing bridge she **squatted** by the tranquil river; white bait played follow-the-leader through the lightly tinted water swirling around the rocks. **strange**

Sensing movement, she whipped her head around; she was alone. Her mind travelled to the small **gravesite** along the Great Ocean Road containing the bodies of children who had been sucked up by the beach's quicksand. No wonder she thought that this side of the river, the northern side, was haunted. How often she dreamed that she walked down the stairs onto the beach and was caught in the quicksand, forever joining the other victims.

## Step 2

Now look for the key concepts, ideas, and broader themes.



KC: She never stops moving

*Slow down,* people often yelled at her. Just *sit down and be quiet* for a while. Do they also tell the sun not to rise? *crouched*

Near the swing bridge she *squatted* by the tranquil river; white bait played follow-the-leader through the *lightly tinted water* swirling around the rocks. *strange*

Sensing movement, she whipped her head around; she was alone. Her mind travelled to the small *gravesite* along the Great Ocean Road containing the bodies of children who had been sucked up by the beach's quicksand. No wonder she thought that this side of the river, the northern side, was haunted. How often she dreamed that she walked down the stairs onto the beach and was caught in the quicksand, forever joining the other victims.

KC: nature, the land

## Step 3

🔍 If you can, try to identify **techniques** such as **symbolism**, **metaphor** and **simile**. See Topic 8 Metalinguage for more on these parts of speech.

KC: She never stops moving

*Slow down,* people often yelled at her. Just *sit down and be quiet* for a while. Do they also tell the sun not to rise? *crouched*

Near the swing bridge she *squatted* by the tranquil river; white bait played follow-the-leader through the *lightly tinted water* swirling around the rocks. *strange*

Sensing movement, she whipped her head around; she was alone. Her mind travelled to the small *gravesite* along the Great Ocean Road containing the bodies of children who had been sucked up by the beach's quicksand. No wonder she thought that this side of the river, the northern side, was haunted. How often she dreamed that she walked down the stairs onto the beach and was caught in the quicksand, forever joining the other victims.

More natural symbols

KC: nature, the land

The ghosts and dreams might be important later

### 3.8.3 Let me do it

Complete the following activities to practise this skill.

#### Resources

 **Interactivity**    Annotating text (int-8227)

## 3.8 Activities

1. Have a go at annotating the following passage entirely by yourself. Download a copy of this passage from the **Digital documents** section of the Resources tab for printing.
  - Look back through the Show me section for helpful strategies.
  - Look up any words you don't understand and write down their definitions.
  - Come up with your own shorthand or abbreviations if it helps.



Calming the panicked creature as she had been taught, she carefully pulled the hook out. At the water's edge she released the mesmerised fish. As she traced its path through the surging water, she noticed that the swell was perfect. She baited the hook, cast her line far, and wedged the rod into the rocks.

She retrieved her hidden board; just a daggy Farrelly, covered in dings and holes, but it did the job. She threw her shirt and shorts to the rocks; underneath she always dressed ready for a surf.

Paddling out through the white caps, she forgot all about her line. She had surfed for as long as she had walked; the waves were her home. Safer there than in a room full of people. She caught wave after wave, moving effortlessly from one face to the next.

Mid-wave she noticed a woman manning her rod; dark and unfamiliar, she was wrapped in layers of rugs.

Jedda rubbed the saltwater from her eyes. The woman was definitely real. Their eyes met and she nodded with a warm smile. Jedda rode a wave in and climbed the rocks until she faced the stranger.

2. Choose a passage/text of your choice. This could come from the online **Writer's library** or be a piece you're studying in class. Apply the method used above to annotate the passage.
3. Repeat your annotations with any piece of text you like, to practise this skill. Be sure to look back over your annotations to see if they make sense to you later. If you find them confusing you may need to be more specific next time.

### Resources

 **Digital document** *Fossil passage (doc-35194)*

### Glossary

**abbreviation** a shortened form of a word or phrase

**annotation** notes made on something

**Key Concept** ideas that are central to the main points of the text

**Key Quote** words or sections that can be quoted (copied directly, within talking marks), to illustrate or sum up key ideas within your writing

**metaphor** makes a comparison between two things in a way that isn't literally true

**shorthand** a short and simple way of expressing or referring to something

**simile** makes an explicit comparison between two things using the words 'like' and 'as'

**symbolism** the use of symbols to represent ideas or qualities

Below is a full list of the **digital resources** available in **Topic 4**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 4.1 Overview

-  **Video eLesson**
  - A picture is worth a thousand words (eles-4129)

## 4.2 Analysing images

-  **eWorkbook**
  - 4.2 Level 1 worksheets (ewbk-2940)
  - 4.2 Level 2 worksheets (ewbk-2941)
  - 4.2 Level 3 worksheets (ewbk-2942)
-  **Video eLesson**
  - Vectors (eles-4130)
-  **Interactivity**
  - Reading visual imagery (int-8037)

## 4.3 Visual storytelling

-  **eWorkbook**
  - 4.3 Level 1 worksheets (ewbk-2943)
  - 4.3 Level 2 worksheets (ewbk-2944)
  - 4.3 Level 3 worksheets (ewbk-2945)

## 4.4 Advertising

-  **eWorkbook**
  - 4.4 Level 1 worksheets (ewbk-2946)
  - 4.4 Level 2 worksheets (ewbk-2947)
  - 4.4 Level 3 worksheets (ewbk-2948)

-  **Video eLesson**
  - Advertising (eles-4128)

## 4.5 Topic project: A visual story

-  **Digital document**
  - Story prompts (doc-34692)

## 4.6 SkillBuilder: Annotating visuals

-  **Video eLesson**
  - Annotating visuals (eles-4131)
-  **Interactivity**
  - Annotating visuals (int-8038)

## 4.7 Review

-  **Interactivity**
  - Key terms crossword (int-8138)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 4 Visual literature

## 4.1 Overview

### 4.1.1 Ideas through imagery

**Visual literature** covers a huge bundle of ideas. At its most basic form, it's about looking at images and being able to interpret what an artist or illustrator has tried to communicate to you. At its most complex, it's understanding **design philosophy** and **authorial intent**. But why don't we just stick to the basics for now?

Every time you see an image (online or in the real world), it's carefully made for a very specific purpose. Those social media influencers are trying to get you to follow them, that company's advertisement is trying to sell you something, and that artist is trying to show how they feel or what they believe.



Reading a graphic novel is not less than reading a book, it's just very different. Just like a traditional book doesn't capture the vivid colours and shapes of a graphic novel, if you replaced all books with graphic novels, you'd lose the creativity the author poured into the language they used to build images in the reader's mind.

### on Resources

- Video eLesson** A picture is worth a thousand words (eles-4129)  
Watch this video to learn about visual literature.



### STARTER QUESTIONS

1. What is an example of visual literature that you have seen recently (such as an advertisement, movie poster or illustration)? What message do you think it was trying to send?
2. Why do you think visuals can be important in storytelling?
3. Do you think that books with pictures should be taken less seriously? Why or why not?

## 4.2 Analysing images

### 4.2.1 Reading imagery

- Q The first step to 'reading' an artwork is **analysing** the image, which means to study it and consider what all the different elements mean. This applies to paintings, sketches, comics, photographs, and every other type of image there is. There are a *lot* of things to think about, but some of the most important are:

#### Colour and lighting

- Q The **colour** and **lighting** used in an image shapes its mood. If the lighting is dull and dark, it might create a sad or scary mood. Bright and colourful? You've probably got a cheery snapshot on your hands.



#### Vectors

- Q **Vectors** is the term for the path your eyes follow when you look at an image. Depending on the artform, these are going to be different – a painting has just one image and it needs to draw your eyes to certain spots, while a comic book or graphic novel needs to tell you a story in a specific order. Vectors can also be used to show movement or direction (such as lines behind someone to show they are moving).

How many vectors can you see in this image...?



## Symbolism

**Symbolism** refers to the way that different objects in an image can have an effect upon us and represent something much bigger than what's shown on the page or screen. For example, a rose is often associated with romance and love, and the image of a lion can be a symbol for bravery.

Owls are often used to symbolise knowledge or wisdom.

Blackbirds can also symbolise knowledge, and sometimes magic or mystery.



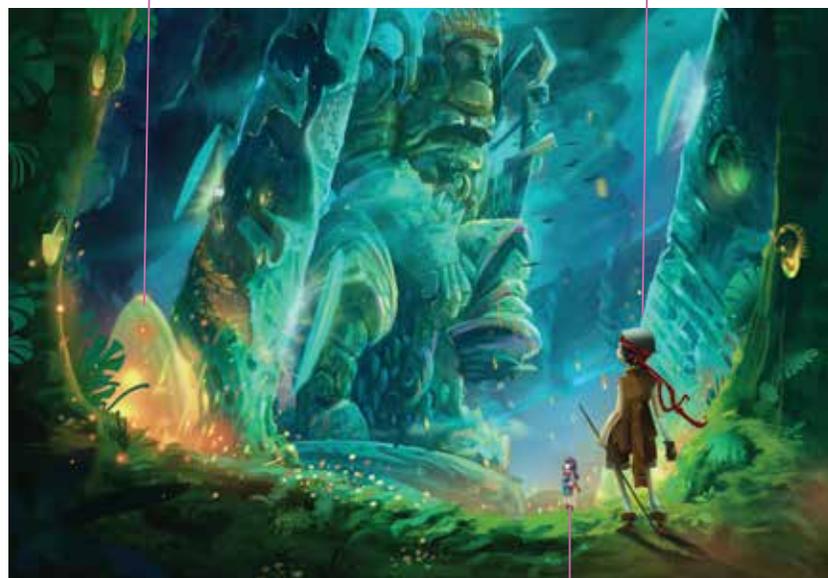
Foxes are often used to symbolise cunning or slyness.

## Salience

**Salience** is the focus point of an image, meaning it is the first thing that jumps out at you. It's likely to be the most important part of the image, which the artist wants you to look at first.

The eye might first be drawn to this cave as it is brighter than the rest of the image and seems to glow. This makes the cave the salient point.

The eye will likely then be drawn to the figure in the foreground (at the front). If we follow their gaze it takes us back to the cave (this is an example of a vector).



The eye has likely now found this third figure. Once again, their gaze leads us back to the cave, the salient point.

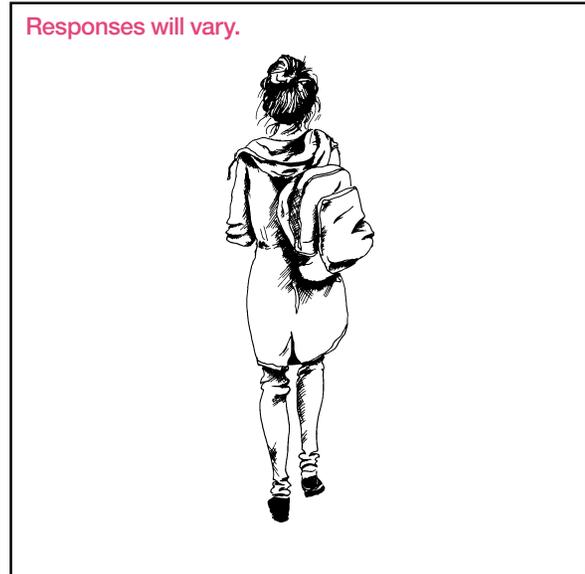
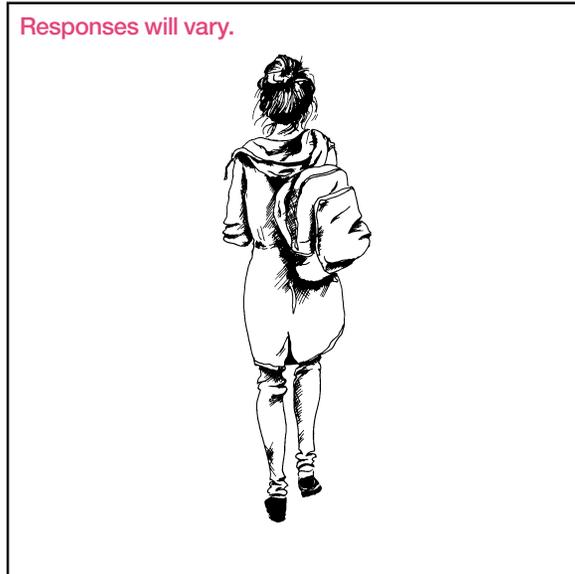


int-8037

## 4.2 Activities

### 4.2 Level 1

- Add backgrounds and colour in the two images below in different ways, to communicate different **moods**.
  - Add labels to the images to explain your choices.



Note: The important thing is that you have shown different moods through colour, shading and setting.

- Explain how **colour** and **lighting** can change the way we view an image.

Sample response: Colour and lighting can really influence the mood of the image and our perception of it. For example, if an image is generally made up of warmer colours and fewer shadows, it can be perceived as a brighter mood, or one taking place in a lighter/daytime atmosphere; while cooler colours and more shadows can be perceived as a darker and more eerie image, or a night-time scene.

- Use **see**, **think**, **wonder**, **like** to describe your initial thoughts about **one** of the images below.



**I see** Responses will vary but may include:

- LEFT IMAGE: I see beautiful plants.
- RIGHT IMAGE: I see stalagmites and stalactites.

**I think** Responses will vary but may include:

- LEFT IMAGE: I think the colour scheme is well balanced.
- RIGHT IMAGE: I think the mood is very eerie.

**I wonder** Responses will vary but may include:

- LEFT IMAGE: I wonder where the boy is going.
- RIGHT IMAGE: I wonder what's through the tunnel.

**I like (or dislike)** Responses will vary but may include:

- LEFT IMAGE: I like the colours of the flowers/plants.
- RIGHT IMAGE: I like the use of light.

---

## 4.2 Level 2

4. Carefully study the image below and answer the questions. You could add annotations (comments) to the image itself to help with your analysis.



BLUE by Braydon Walmsley

- a. Look at the **colours** the artist has used. What **mood** do you think this has created? (Hint: what emotion is the colour blue often associated with?)

Sample response: Black and white are tones. The only colour the artist has used in the image is blue.

The colour blue is often related to sadness, loneliness and fear, which complements the expression on the character's face and some of the other elements of the image.

- b. Describe any **vectors** used in this image. In other words, is anything directing your focus from one point to another? Hint: look at the eyes.

Sample response: The wide, scared eyes on the larger character, inside on his bed, are what originally

draws your attention. They act as a vector for the left side of the image as it makes us follow his

eyeline and then focus on what he is reacting to: the smaller character, outside in the cold.

- c. Describe some of the **symbolism** being used in this image and what you think it means.

Sample response: Things typically representing fears (e.g. spiders, body parts) and the lifelessness

in the eyes of the character outside symbolise a dark side to the story. The dabs of blue look icy,

emphasising fear and coldness.

- d. How is **salience** used in this image? What is your eye drawn to first?

Sample response: Salience is used in this image to initially draw your attention to the right, where

the main character is sitting on the bed. You are drawn here because it's the largest single object in

the frame.

- e. Why do you think the artist wants to draw your eye there first?

Sample response: The artist wants to draw your eye there first so that you can see the main

character's terrified eyes, and then follow his gaze to the left side of the image to understand the

reason for his emotions and make more sense of the entire image.

- f. Suggest three changes you could make to the image, to change the **mood**.

Responses will vary but could include:

- change the colour to red to look evil

- make one or both character(s) smile to look more positive

- colour the entire image to make it more lively and warm

5. Carefully study the image below and answer the questions. You can add annotations (comments) around the image, to support your analysis. **Responses will vary.**



- a. Consider the **colours** and **lighting** the artist has used. What **mood** do you think this has created?

The artist has used soft colours to illustrate a sunset-like horizon, with smooth and minimalistic details. The mood created through this simplicity is calm and serene.

- b. Describe any **vectors** used in this image. In other words, is anything directing your focus from one point to another?

Your eye is initially drawn to the giant bird and little girl riding on its back. You are then directed to take in the wingspan of the bird, before your eyes then take in the land and water below, and the sunset sky above the bird and girl in flight.

- c. Describe some of the **symbolism** being used in this image and what it means to you. For instance, are any of the objects supposed to represent something else?

The bird in this image appears to be a dove, which is usually a symbol of peace and love. This sense of peace is also reflected by the fact that the girl on the back of the dove is in all white, which commonly represents purity or innocence.

- d. How is **salience** used in this image? What is your eye drawn to first?

The salience used in this image is the giant dove, which is the central and biggest object in the image. Your eyes are also immediately drawn here because of the contrasting colour of the red blanket on its back, and the little girl sitting astride it.



e. Why do you think the artist wants to draw your eye there first?

The artist would want to draw your eye to the dove first, as you are then directed to look at the girl sitting on its back, which depicts the central symbolism of this image.

6. Compare the images in questions 4 and 5. Discuss the differences in the way each artist used **colour**, **lighting** and **symbolism** to create moods.

In the first image there is very little colour; only splashes of blue. The blue symbolises the sadness and dread of the main character. There are common symbols of fear, e.g. spiders and the black eyes of the secondary character. This creates a mood of mystery and anxiety. The second image has light, gentle colours and soft lighting, which provides a calm mood. The main object of the picture is a dove, a symbol of peace. The predominance of white, which can symbolise purity and innocence, adds to the feeling of peace and contentment.

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## 4.2 Level 3

7. a. Discuss the use of the following visual features in the image below. Remember to discuss **how** they are used and **what** you think the artist is trying to **communicate**. **Responses will vary.**



i. **Colour and lighting:** The colours used are primarily brown and green, both of which are often associated with nature. The lighting is dark at the forefront of the image, but is lighter at the top, showing the child going towards a clearing.

ii. **Vectors:** Your eye is immediately drawn to the small toy in the image, as it is bright blue. You are then guided to look at what the toy is resting on and realise it is a small child in a brown bear suit. The direction of the child and the pointing toy then make you look to the trees.

iii. **Symbolism:** The toy used in this image is a symbol of childhood and imagination. Using the surrounding forest can be seen as symbolising adventure and fantasy, leaning into the fact that the image is using the theme of imagination.

iv. **Saliency:** The eye is immediately drawn to the child in the foreground and then the toy, which is brighter. The child looks small compared to the large trees. The artist might be suggesting that the child is off on an adventure, but perhaps heading towards danger.

8. How do you think a viewer's **context** (their existing knowledge and life experience) could change the way they interpret this image?

Sample response: A viewer's context will usually change how an image is interpreted. In this instance, if you are younger you might look at this child in the forest and think of adventure and fun. If you are older, and even more if you are a parent, you might think more about the child being alone, and interpret the image with that thought in mind.

9. Suggest two changes you could make to alter the **mood** of this image. Describe the effects these changes might have.

Sample response: To change the mood of this image, firstly I would add more bright lighting, especially to the child, who is in some shadow. The forest ahead could be brightened as well. It would also be great if you could see the child's face smiling. These changes would make the image seem cheerful and not as gloomy and sinister.

## 4.2 Hungry for more?

Create an image or a short comic strip that incorporates **colour and lighting, vectors, symbolism** and **saliency**. See what story you can tell using these skills. Annotate your creation to show where you've used each element and why.

### Resources

- |  |  |
|--|--|
|  <b>eWorkbook</b>     | 4.2 Level 1 worksheets (ewbk-2940), 4.2 Level 2 worksheets (ewbk-2941), 4.2 Level 3 worksheets (ewbk-2942) |
|  <b>Video eLesson</b> | Vectors (eles-4130)  |
|  <b>Interactivity</b> | Reading visual imagery (int-8037)  |

## 4.3 Visual storytelling

### 4.3.1 Telling a story with pictures

There are lots of ways to tell a story through pictures – way too many to list here. Instead we'll focus on four popular types.

#### Comics and comic books

- 🔍 **Comics** or **comic books** are normally a snippet of a larger story told through **snapshot images**. In early comics, it was often a slice of a superhero's life and one comic's plot didn't always lead to the next. This is often different today, where a comic book can contain a set of individual editions of comics so the entire story is in one place, but smaller, strip comics – like the ones you might find in newspapers – still follow the traditional format.



#### Graphic novels

- 🔍 OK, isn't this just a comic? Well, kind of. A **graphic novel** is a book-length story made of art panels, making it a lot longer than individual comic books. It tells a bigger story, through art panels with dialogue, and brief sentences which alert the reader to something such as a change in scene. Classic novels have been adapted into graphic novels. This format is quite new, so it's still changing and growing.

#### Manga

- 🔍 **Manga** is a Japanese art form that was created separately to comics and comic books, but with very similar construction. There has always been a big focus in manga on characters growing and becoming new people through their journey, and some of the stories have been going for a very long time. As it originated in Japan, manga is read from right to left, and unlike many comics it's usually printed in black and white. Manga has a particular drawing style.



## Webcomics

- Q **Webcomics** are the newest form of visual literature. They are usually run by independent artists, who want to share their work without going through a big company. You can find lots of these online, and they're normally regularly updated with notices being posted on social media or blogs. There are a lot of unfinished webcomics out there because authors move on to different projects, or it becomes too difficult to keep working on them. A key part of this style of visual literature is that it's all affected by the audience's opinions and feedback; what followers suggest to the webcomic artist can help to determine the plot and the characters' actions.

### 4.3.2 Reading visual stories

So how do you read visual stories? Using techniques such as colours, lighting, vectors, salience and symbolism, the artist will teach you the vocabulary you need to read the stories themselves – and that doesn't just mean the words. Since the artist can *show* you what a person is doing or feeling instead of writing it out, they're going to help you to understand how to read emotions, ideas and scenarios through imagery.

- Q They can show what a character might be thinking or feeling using only images. You will also use your own **inference** to understand the story. When you infer you use your existing knowledge and the clues in the image to find meaning that makes sense to you. See Topic 6 for more on inferring from animation.

If you regularly read visual stories, you will build up a knowledge of the ways artists convey messages and can use it to help you understand the story each time you encounter a new image. For instance:

The use of warm, bright colours sets the mood of the story and shows us that it is a happy scene.

In this panel the girl is the focus (salience). We follow her gaze (a vector) and it leads us to the bug.

The bug is smiling and the colours are still warm and cheerful. We can tell that the story has a happy mood.

In this panel the girl is hunched, holding the bug close to her. She looks a little secretive so perhaps she wonders if taking the bug is the right thing to do.



In this panel the caterpillar is the focus (salience). A space in the leaves has even been cleared around it to help it stand out.

The girl holds the bug close to her face and looks calm and fascinated. This tells us that she is unafraid.

In the middle panel the girl is looking back at something (a vector) as she thinks. Perhaps she is looking at her house as she considers whether to take the bug there.

In the right-hand panel we see her hair swishing (a vector) as she takes off. This shows us that there is movement.

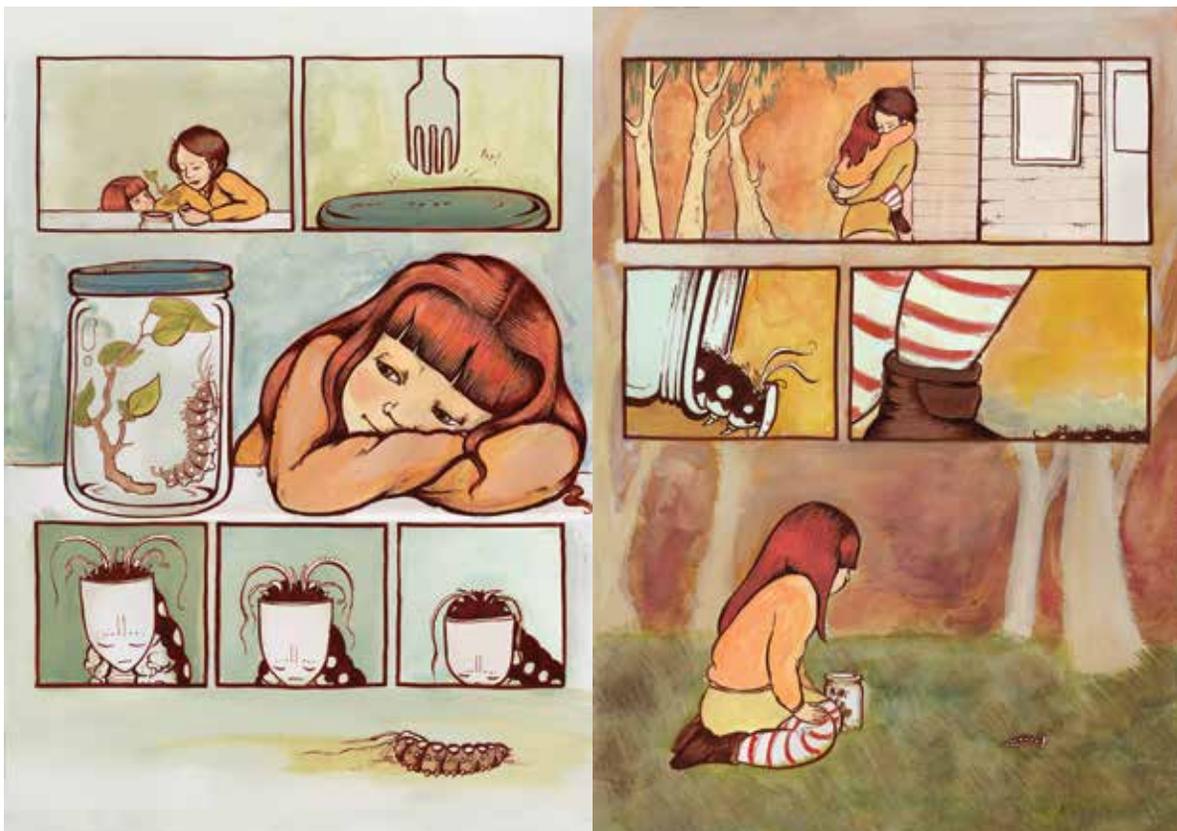
*Bug* by Scarlette Baccini

## 4.3 Activities

### 4.3 Level 1

1. Describe what you think is happening in the images below. Remember to specify **why** you think that. What **techniques** has the artist used to tell the story? You may want to compare it to the earlier panel from the *Bug* story in section 4.3.2. Add annotations to the images to help you organise your ideas.

Sample response: I think that the images below are telling the story of a girl who captures a bug but realises that he is much happier in nature, so she releases it. I think this is what is happening because the first image shows her mum poking holes in the top of a jar, setting up a home for the bug. While the girl is gazing happily at the bug, the next images are close ups of the bug frowning and looking sad. This sadness is added to by the artist changing the background from warm colours to a lifeless grey as the story progresses. The image of the young girl hugging her mum tells us she is being consoled, which is followed by a close-up frame of the jar opening. Then the young girl releases the bug and she is sad to let the bug go. While the images of the girl may be sad, the artist has reintroduced the warm colour scheme in the background, highlighting to us that releasing the bug back into nature is the right thing to do.



*Bug* by Scarlette Baccini

2. a. Choose one of the following scenes from stories and draw a comic to tell the same thing using **images** (a couple of words are fine to use as dialogue). You can divide the drawing space into four or six panels.

- i. A mouse took a stroll through the deep dark wood.  
A fox saw the mouse and the mouse looked good.  
“Where are you going to, little brown mouse?  
Come and have lunch in my underground house.”

(From *The Gruffalo* by Julia Donaldson)

- ii. They examined the mushroom, which was of a size and solidity unknown on the mainland; they tried to pull it up, and it came away at once in their hands, for it had no root. Stranger still, smoke began at once to ascend. The pirates looked at each other. “A chimney!” they both exclaimed.

(From *Peter Pan* by J.M. Barrie)

- iii. Goorialla, the rainbow serpent, lay in the sand all alone until he decided to create more life in the world. He called “Frogs, come out!” and frogs rose out of the ground with their bellies full of the water they stored. He tickled the frogs until the water burst from their mouth and filled the gouges in the land. These gouges made the rivers and streams we see today.

(From *The Rainbow Serpent* Dreamtime story)

Responses will vary, but your comic could include use of light and colour to create a mood, salience to draw the reader’s eye, symbolism to represent bigger ideas and vectors to show movement or to direct the eye.

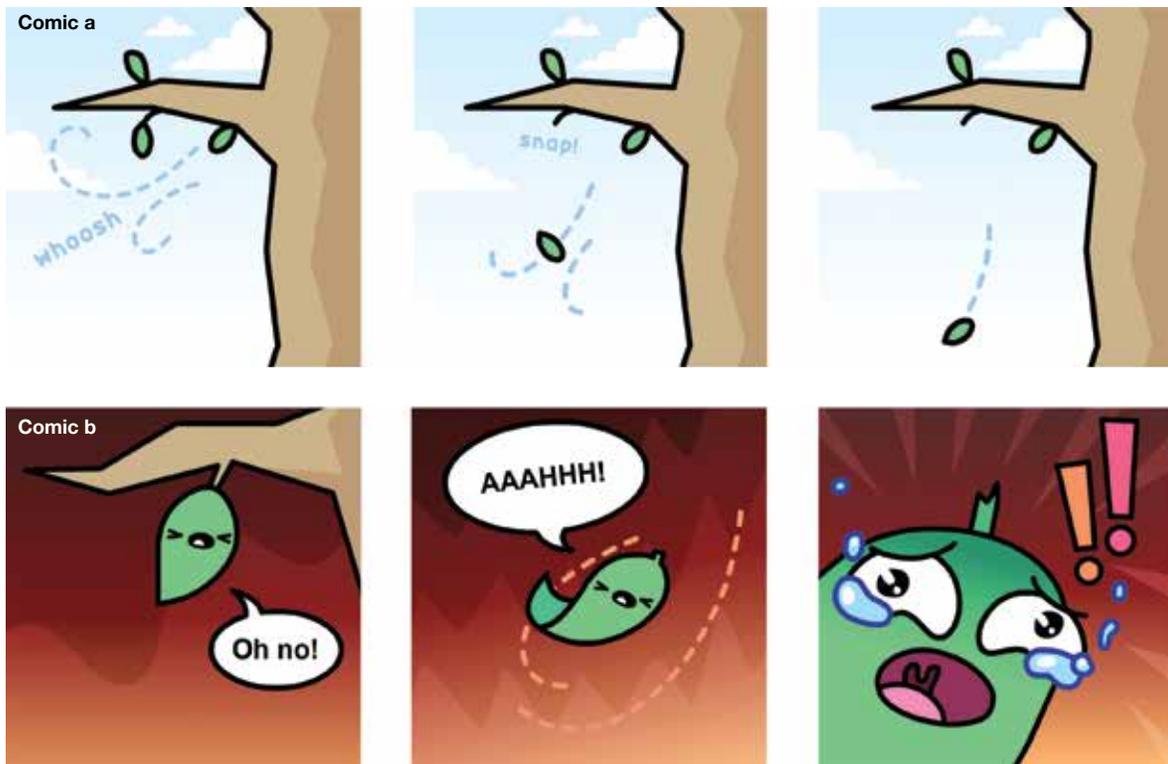
- b. Why did you draw your comic the way you did? Were you using any **context** (existing knowledge) you already had about your chosen story? If so, what was it?

Sample response: I chose *The Gruffalo* by Julia Donaldson. I put the mouse in bright light and the fox in shadows, as I thought the fox was being devious. I haven’t read the story, but in other stories I’ve read foxes are cunning and lie easily.

### 4.3 Level 2

3. Which of the following comics tells a more interesting story? Explain why.

Sample response: The second comic tells a more interesting story as the leaf is shown to be sentient and expressing emotions, making it a character which has more depth compared to the first comic, which has no characterisation, dialogue or emotion attached to it. While the first comic is simply an event in action, the second comic shows a perspective.



4. Study the *Unplugged* comic on the next page and answer the questions. Responses will vary.

a. How do you think the story is going to continue?

The story may continue into a disagreement between the characters, where the character with orange hair becomes offended that the black-haired character chose to ignore him, and the black-haired character may pretend to only just have noticed the other's arrival.

b. Did you find the comic engaging? Explain why or why not.

I found the comic to be engaging because of the stark difference - in their personalities and appearance - between the two characters, and how their dynamic appears in the interaction: one character is very lively and personable while the other is aloof and bored. This works well with the way they interact. I also liked that there was a sort of 'twist' ending.

c. What could the artist have done to improve it?

The artist could have added scenery in the background to show where the characters were, orientating the viewer to their situation. This would have added some context to the interaction.



Unplugged by MJ @majoy.art

### 4.3 Level 3

5. Study the following page from a webcomic. Has the creator used any **visual imagery (lighting and colour, vectors, symbolism, salience)** to help tell the story? Discuss what they have used and how it helps with storytelling. Add labels and annotations around the image to help with your analysis.

Sample response: This comic begins by using the contrast of shade, darkness and light to create a tunnel like vision, making the character the salient point. The middle three panels explain what the character is doing. Vectors are used to show movement when the stuff spews out of the machine. A yellow wash and indistinct backgrounds suggest a desert setting. The final close-ups express the eye contact and emotions of the characters. The visual imagery used in this image helps with the storytelling, as it directs our eyes to read the panels in the correct order.



<http://www.mfkcomic.com>

6. For black and white comics, what other elements can an artist use to enhance visual effect and maximise audience response? In other words, what elements can they use to make up for the lack of colour?

An artist can use elements such as texture and shading to emphasise visual effects. For example, shading in varying degrees of darkness, or using lines to enhance the effect of texture, can provide cues for the audience to gauge what colours could potentially be attached, as well as to differentiate between all the parts of the image and what they're 'made' of. They can also use vectors to help with showing the setting.

7. Using only a grey-lead pencil, draw an image of a person swimming fast underwater. Include elements that show they are underwater (and moving quickly) without using colour. Your drawing skills don't matter here; stick figures are fine. Add annotations to explain what **techniques** you used.

Responses will vary, but your drawing could include bubbles to indicate the swimmer is under water, movement lines to show they are swimming fast, underwater attire such as goggles and a swimming cap, and shading the image so that the water is darker than the sky.

### 4.3 Hungry for more?

Create a short story in any of the visual styles discussed in this subtopic (or in a different style of your choice). You must include some aspects of at least one of the discussed styles (such as right-to-left storytelling, visual vocabulary or snapshot stories which draw upon a wider character and world).

#### Resources



eWorkbook

4.3 Level 1 worksheets (ewbk-2943), 4.3 Level 2 worksheets (ewbk-2944),  
4.3 Level 3 worksheets (ewbk-2945)

## 4.4 Advertising

### 4.4.1 Rhetorical appeals

◻ Now that we've looked at how artists grab your attention, you'll be able to notice how companies do the same thing in their advertisements. Advertising companies also use visual techniques such as colour and lighting, vectors, symbolism and salience to get your attention. After all, often their advertisement is competing against many others and needs to stand out.

🔍 As well as sharing ideas, advertisements are trying to convince you that they offer the best thing to you, and they normally use one or more of the following **rhetorical appeals** (they're ancient Greek words, so just go with it). Rhetorical appeals are devices used to try to persuade people using emotion, values, character, and reason.

#### Ethos

🔍 **Ethos** is an **ethical** appeal, meaning it's trying to convince you that the person behind the ad is the best (usually by suggesting that they are **reliable** and **credible**). Ancient Greeks used the word **ethic** for character. Often companies will use popular, well-liked celebrities to make consumers think that, because they trust the person, they can also trust the product. A sporting brand is likely to use a professional athlete to **endorse** their product because they are an expert in the business of sport. Or a cookware company may use a famous chef for the same reason – who else would best understand the ideal tools to cook with?

Ethos is convincing because it:

- sounds unbiased (not having a preference for any particular side or idea)
- draws on expert knowledge of a topic
- speaks the language of the audience, that is, using commonly-spoken words.



#### Pathos

🔍 **Pathos** is an **emotional** appeal (pathos actually means 'suffering' or 'experience'). Basically, the advertisement is trying to make you feel something, and advertisers use what seem like normal people or situations to do this – that way, you're more likely to see *yourself* in that situation. These situations can include happy or sad events, wholesome family images, animals or kids doing cute or funny things, images of relaxation or luxury and many more.

Use of pathos creates:

- emotional tone
- stories about emotional events
- emotional reactions in the audience.

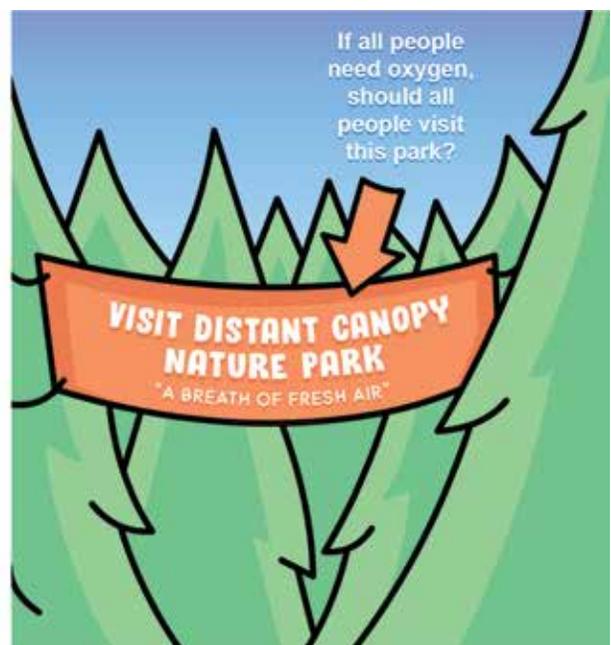


### Logos

You can probably guess that this is a **logical** appeal. **Logos** translates to 'word', but here it means the words inside your head. A logos appeal uses reason and fact to win over customers.

Use of logos:

- refers to facts and statistics
- discusses history or literature
- constructs logical arguments.



## 4.4 Activities

### 4.4 Level 1

1. Identify whether the following advertising scenarios are a good example of **ethos**, **pathos** or **logos**. Tick the option you think fits best. **Responses will vary.**

Example	Ethos (can be trusted)	Pathos (makes you feel)	Logos (uses logic and facts)
An elderly couple pushing a small child on a swing		✓	
An actor recommending a make-up brand	✓		
A napkin company claiming that '9 out of 10 cafés' use their product			✓
A girl in hospital warning about texting and driving		✓	
An advertisement that points out that most soft drinks contain a lot of sugar			✓
A busy teacher recommending a headache tablet	✓		

2. Imagine you are selling headphones (any kind you want). **Responses will vary.**

- a. How could you use **ethos** to convince people to buy them?

Ethos could be used to advertise headphones by bringing in a famous music producer/DJ who uses headphones often as part of their job, and having them review the sound quality and comfort.

- b. How could you use **pathos** to convince people to buy them?

Pathos could be used by having a story about a long-distance relationship where the method of contact is using video calling, where both parties use the headphones. An emotional reunion between both parties would tie the emotional element to the use of the headphones.

- c. How could you use **logos** to convince people to buy them?

Logos could be used by showing components of the headphones that make them better compared to other brands of headphones, and the technological justification behind it.

- d. Draw what your headphone advertisement might include (it could be the entire advertisement or just a few ideas).

Responses will vary, but your comic could include dialogue bubbles, statistics, characters, and a detailed picture of the headphones. It might include lots of colour, or maybe just the headphones will be coloured to make them stand out.

#### 4.4 Level 2

3. a. Think of an advertisement you've seen recently (either printed or on television) and describe which of the **rhetorical appeals** it uses to convince the audience. **Responses will vary.**

I recently saw an ad on television for a brand of washing detergent which used ethos to show the

audience that it was a great product. They sent the detergent to an internet personality and had them

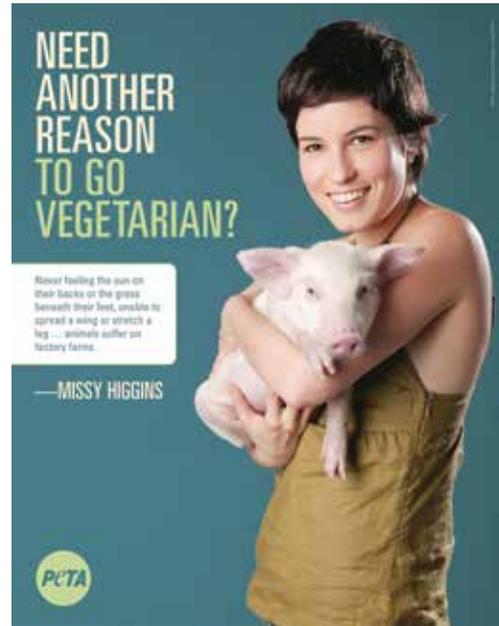
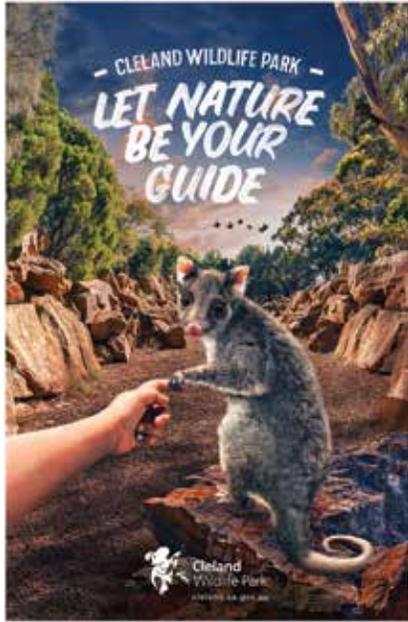
test it on camera to show that it worked, and that it was a trustworthy brand.

- b. Do you think their techniques were effective? Explain your answer.

Their techniques were effective as the reactions from the internet personality seemed genuine and

realistic, making me trust that the product would work.

4. What elements of **ethos**, **pathos** and **logos** are being used in the advertisements below? **Responses will vary.**



**a. Advertisement 1**

Ethos: This uses ethos by focusing on the possum at the centre of the image and highlighting that happy wildlife is the best indication that their Wildlife Park is a legitimate place to visit.

Pathos: This uses ethos by focusing on the possum at the centre of the image and highlighting that happy wildlife is the best indication that their Wildlife Park is a legitimate place to visit.

Logos: Logos is used here by suggesting that 'nature will be their guide' when visiting the park. This makes it sound like they will have a genuine, educational experience.

**b. Advertisement 2**

Ethos: Ethos is used by having Missy Higgins, a famous vegetarian, as a spokesperson. Using a recognisable and likeable Aussie makes audiences feel they can trust the message.

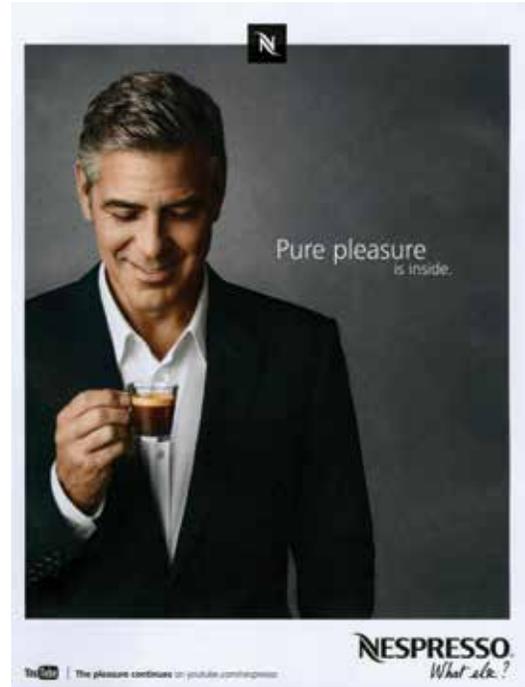
Pathos: By Having Missy Higgins posing with a cute piglet and the evocative quote which makes you empathise with animals on factory farms.

Logos: Logos is seen in this ad by using a description of the reality of factory farms, not only appealing to the audience's emotions, but also presenting how some of these farms operate.

#### 4.4 Level 3

5. Study the following advertisements and then explain how each one uses **ethos**, **pathos** or **logos** to appeal to people. Point out any other **techniques** the advertisers use (such as colour, lighting, vectors or salience).

Tick which appeal or appeals each advertisement uses and then explain how. **Responses will vary.**



**Advertisement 1:** Ethos  Pathos  Logos

This ad seems to use elements of all three rhetorical appeals. Firstly, it is using ethos by having what appears to be an Aboriginal man telling Australian stories, making the audience feel like this organisation can be trusted. Pathos is present in the two people connecting and coming together, appealing to the Australian sensibilities of adventure, socialising, and respecting the land. Finally, logos is evident in the presentation of a scenario where a tourist is experiencing unique aspects of Australian history, culture and stories. This ad uses bright lighting to appeal to the audience's expectations of travel in Australia. The framing makes sure to capture the height of the sky and the water below them, reinforcing the Australian tourism narrative.

**Advertisement 2:** Ethos  Pathos  Logos

This ad also seems to use elements of all the rhetorical appeals we have covered. Ethos is used by having George Clooney, an actor famous for being sophisticated and having good taste, promoting Nespresso's coffee. Pathos is also used through having an actor that audiences associate as classy and charming, as well as using emotive language such as 'pure pleasure'. Using George Clooney also uses the logos appeal, as it makes audience reason that Nespresso must be a good standard of coffee if celebrities such as him are endorsing it: refined, classy people wouldn't settle for less. This ad uses dark tones and clean lines to make the ad feel luxurious and classic, and having George Clooney looking down at the coffee immediately directs the audience's eyes to focus on the Nespresso.

6. Discuss why it is important to understand how advertisers use **techniques** to draw us in, and why we should critically analyse (carefully examine and evaluate) any situations or information they present to us.

Sample response: It's important to understand the techniques advertisers use to better understand how to analyse visual literature, and to improve our own use of persuasive language and rhetoric appeals. Knowing what to look for in advertising makes us aware of what we think works, and what doesn't, helping us to better understand and use communication skills through visuals in our own work. Such understanding makes us more conscious of our responses, and why we respond in certain ways. This can help us judge the message of the ad more subjectively.

#### 4.4 Hungry for more?

Create an advertisement that uses all three of the persuasive appeals: **ethos**, **pathos** and **logos**. Which appeal do you think is most effective for your advertisement? What does it depend on?

#### Resources



**eWorkbook**

4.4 Level 1 worksheets (ewbk-2946), 4.4 Level 2 worksheets (ewbk-2947),  
4.4 Level 3 worksheets (ewbk-2948)



**Video eLesson**

Advertising (eles-4128)

## 4.5 Topic project: A visual story

### Scenario

The local library is opening a new section on Visual Literature, and has called for talented storytellers to create their own visual masterpieces to fill this exciting new reading corner. Readers of all ages and abilities will be enjoying these visual stories, so the content needs to contain many elements of visual storytelling to make it easy to understand and appealing to look at.



### Task

Create a story that uses the elements of **visual storytelling** discussed in this topic. Your story will incorporate:

Image analysis – what would you like to highlight in your visual story, and how?

- colour and lighting
- vectors
- symbolism
- salience.

Form – what kind of art do you want to create here?

- picture book
- comic
- graphic novel
- webcomic.

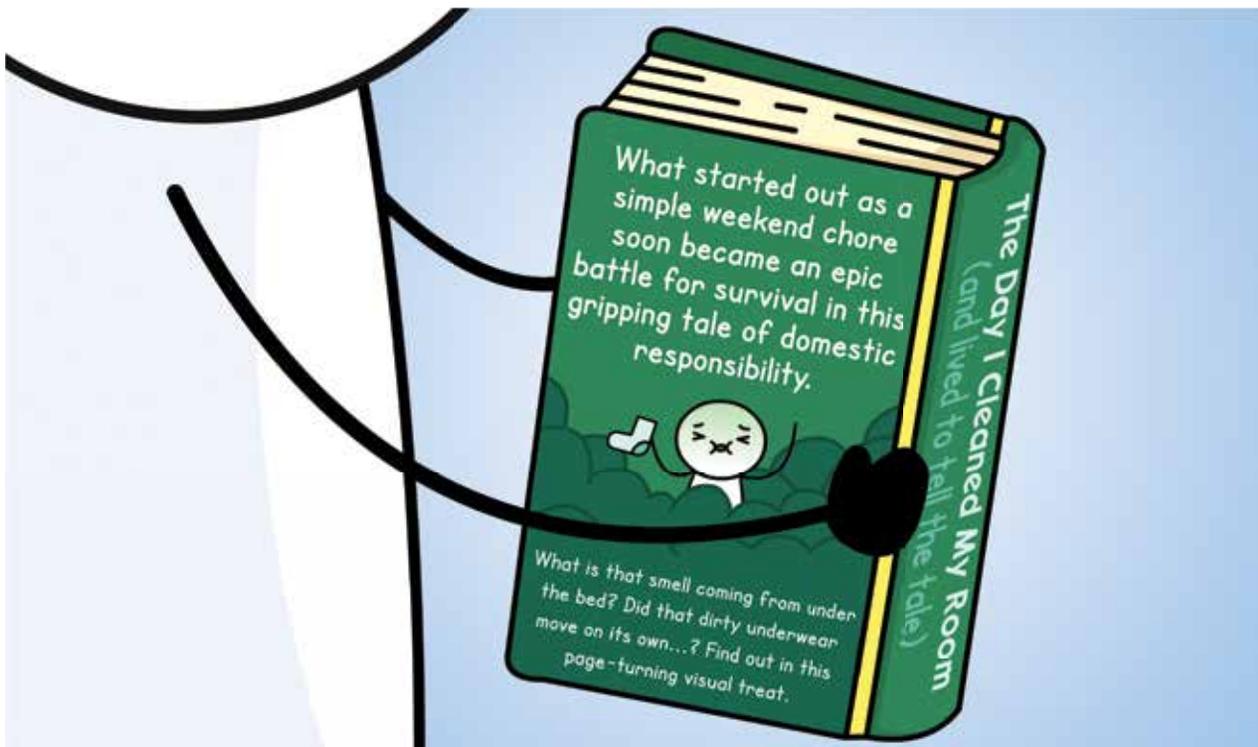
Appeals – do rhetorical appeals work in your story?

- ethos
- pathos
- logos.

### Process

1. You can work on this project individually or with a partner. Your teacher may choose to allocate pairs.
2. Decide on the form your story will take. Whatever you choose it should contain minimal text. Most of the story should be conveyed using images.
3. Decide on the style of your visuals. Your art skills aren't important here, as the focus is the choices you make with images and words. You could create the images yourself, find images online or use illustration software.

- Q
4. Make a **story mountain** to plan out your story (see Topic 13 Storytelling for more details). At first this plan is likely to be expressed using words, but once you know the outline you can experiment with telling each part visually, which will become your story mountain. For some story ideas, use the **Story Prompts** document in the Resources tab of your learnON format.
  5. Illustrate your work in the style you have chosen. Try to look at each image as if you don't already know the story: have you expressed each scene with enough detail to let your audience follow what's happening?
  6. Swap your creation with a classmate's for feedback. When giving feedback, remember to be positive and helpful. Saying, 'It's not very good' isn't as useful as saying something like, 'Perhaps the colours could be less cheerful in the sad scene'.
  7. Analyse your visual storytelling techniques using the points from the **Task** section. Comment on the following:
    - How have you used **colour** and **lighting, vectors, symbolism** or **salience** to tell your story? Why did you use those elements where you did?
    - Did you use any other visual techniques such as placement of images, different sizing or perspective (whose eyes we 'see' events through)? If yes, how did these techniques add to your product?
    - Do you think you chose the most appropriate form for your story? What is another format you could have used? How would a different format change the audience's engagement?
    - Have you used any rhetorical appeals to tell your story? Explain where you used them and what effect you hoped to achieve.
    - Overall, are there any areas you did particularly well in? Are there any areas you think you could improve in?
  8. Choose the story of a classmate and write a blurb for it: this is the short description on the back cover of a book. Write something that will entice potential readers to decide that this is a worthwhile book to read. Edit and proofread your blurb (see Topic 14 Editing and proofreading) to ensure you have used correct spelling and punctuation.



## on Resources

 **Digital document** Story prompts (doc-34692)

## 4.6 SkillBuilder: Annotating visuals

online only

### Why is annotating visuals useful?

Visuals are used for many reasons: to entertain, to persuade, to draw attention, and to inform an audience; or to reinforce an argument. Understanding the purpose of a visual is important, and annotations are a useful way to identify key areas and organise your thoughts.

#### Select your learnON format to access:



- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 4.7 Review

### 4.7.1 Key points to remember

#### 4.2 Analysing images

- When analysing an image, there are a lot of things to consider. This means you have to pay attention to everything – the artist put the image together very carefully and wants you to see what's there.
- Some of the most important things to look for are:
  - colour and lighting – how do they show mood in the image?
  - vectors – where does the artist want your eyes to go?
  - symbolism – does any part represent a larger meaning?
  - salience – what is the first thing that jumps out at you?



#### 4.3 Visual storytelling

- Visual storytelling is all about showing meaning with images, rather than in writing.
- It is important to know what sort of art form you are looking at, in order to get the most out of it.
- Some of the most well-known forms of visual storytelling are:
  - comics and comic books
  - graphic novels
  - manga
  - webcomics.



#### 4.4 Advertising

- Visual storytelling is not all about entertainment – advertisers also want to grab your attention to sell you something.
- Advertisements usually convey meaning through one (or more) of three rhetorical appeals:
  - ethos – convinces you that the company behind the advertisement is an expert
  - pathos – appeals to your emotions, trying to make you feel a particular way
  - logos – appeals to your logic and reason.



## 4.7 Activities

online only

### 4.7 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 4.7.2 Reflection *Responses will vary.*

Now that you know more about analysing visual literature, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. How do you think the ability to analyse images will be useful in your everyday life?

.....

.....

.....

3. Do you think visuals and imagery are important in storytelling? Explain your response. You can use the space at the bottom of the page to provide some images if you wish.

.....

.....

.....

### **on** Resources

-  **Interactivity**      Key terms crossword (int-8138)

## Glossary

- analyse** breaking down ideas and concepts to interpret what you see in front of you
- authorial intent** the message the author or artist intends to communicate in their work
- colour** how the artist or illustrator has coloured a particular panel or story; used to create mood
- comic** short story made up of just a few illustrated panels
- comic book** longer story featuring illustrated panels which might be episodic, meaning its parts might join together (in episodes) to create a bigger story
- credible** able to be believed or trusted
- design philosophy** what the artist is trying to accomplish using elements of design
- endorse** to show support for or approval of something
- ethical** involving questions of right and wrong; following accepted rules of behaviour
- ethos** a persuasive technique that uses expert opinion to convince an audience
- graphic novel** a book-length story made of art panels
- inference** an educated guess at implied meaning using evidence, logic and your own prior knowledge
- lighting** how the artist or illustrator has shaded a particular panel or story for effect; used to create mood
- logos** a persuasive technique that uses seemingly-unbiased facts to convince an audience
- manga** an artform originating in Japan which is similar to comic books, but which has developed separately
- pathos** a persuasive technique used to convince an audience using emotions
- reliable** something or someone you can trust and count on
- rhetorical appeals** techniques used to appeal to an audience (see ethos, pathos, logos)
- salience** when part of an image draws your eye first
- snapshot images** comic frames with a single setting and action, as if captured as a photograph
- story mountain** a tool to assist with the planning of a narrative; a visual representation of the plot; a way of visually planning the plot and structure of a story
- symbolism** the use of symbols to represent ideas or qualities; where one particular image or icon has a deeper overall meaning, hinting at a bigger picture
- vector** the visual lines your eyes move along, while looking at an image
- visual literature** a story or message communicated using images instead of words
- webcomic** an online form of comic book which allows smaller companies and individual illustrators and artists to publish their works. This format is much more interactive than traditional comic books.

## 4.6 SkillBuilder: Annotating visuals

### 4.6.1 Tell me

What types of visual texts are there?

There are many types of **visuals** that you could be asked to write about. For example, you may be studying a persuasive text which includes a photograph; or an informative piece which has some facts and statistics in visual form, such as an **infographic**.

The visuals might be obviously designed to grab your attention, or they could be deliberately **subtle**, perhaps supporting the main text. Whichever form they appear in, visuals have always been carefully chosen to suit the needs of the author, just like the rest of the piece has. Your job is to **infer** information to work out what the **photographer or artist wants you to see**.

A photograph.



An infographic showing lots of visuals, including statistics and graphs.

Clear title

# TRANSPORT EMISSIONS: HOW DOES AUSTRALIA COMPARE?

## 2018 GLOBAL RANKINGS: TRANSPORT ENERGY EFFICIENCY

**TOP**

1 <sup>ST</sup> FRANCE	4 <sup>TH</sup> CHINA
2 <sup>ND</sup> INDIA	5 <sup>TH</sup> UK
3 <sup>RD</sup> ITALY	6 <sup>TH</sup> JAPAN

**WHY IS AUSTRALIA SO POOR?**

- High polluting cars
- Lack of greenhouse gas emissions standards (or fuel efficiency standards) in place
- High car use
- The relatively high distances travelled per person (by car)
- Low share of trips taken by public transport
- Low ratio of spending on public transport compared to roads (ACEEE 2014; 2016; 2018)

**BACK OF THE PACK**

Australia is consistently at the "back of the pack" on transport energy efficiency.

**BOTTOM**

20 <sup>TH</sup> AUSTRALIA	23 <sup>RD</sup> THAILAND
21 <sup>ST</sup> TURKEY	24 <sup>TH</sup> SAUDI ARABIA
22 <sup>ND</sup> SOUTH AFRICA	25 <sup>TH</sup> UNITED ARAB EMIRATES

Educational images and symbols which reinforce the topic

Short bits of text that are quick and easy to read

Attention grabbing visuals to show statistics

Arranged in text rows - easy for the eye to follow

Lots of bright colours

CLIMATE COUNCIL.ORG.AU crowd-funded science information

## Why use visuals?

There are lots of reasons to include a visual image in a text. They might:

- draw the reader's attention to a particular part of the text
  - explain an aspect of the text more clearly
  - **reinforce** an argument
  - add humour to an otherwise serious topic (like cartoons in news articles)
  - prompt the reader to click through to another article (on a blog, for example)
  - be used as **clickbait** to attract a reader
  - show a powerful or important moment in time, as in a photograph.
- It's important to understand what a visual means. The best way to do this is by using **annotation**. Annotating an image will help you to identify key areas and organise your thoughts.



## 4.6.2 Show me

### on Resources

 **Video eLesson** Annotating visuals (eles-4131)

## How to annotate a visual

### You will need:

- a copy of the image, either hard copy or digital
- coloured pens (hard copy) or software (digital) that can be used to annotate.

## Procedure

### Step 1

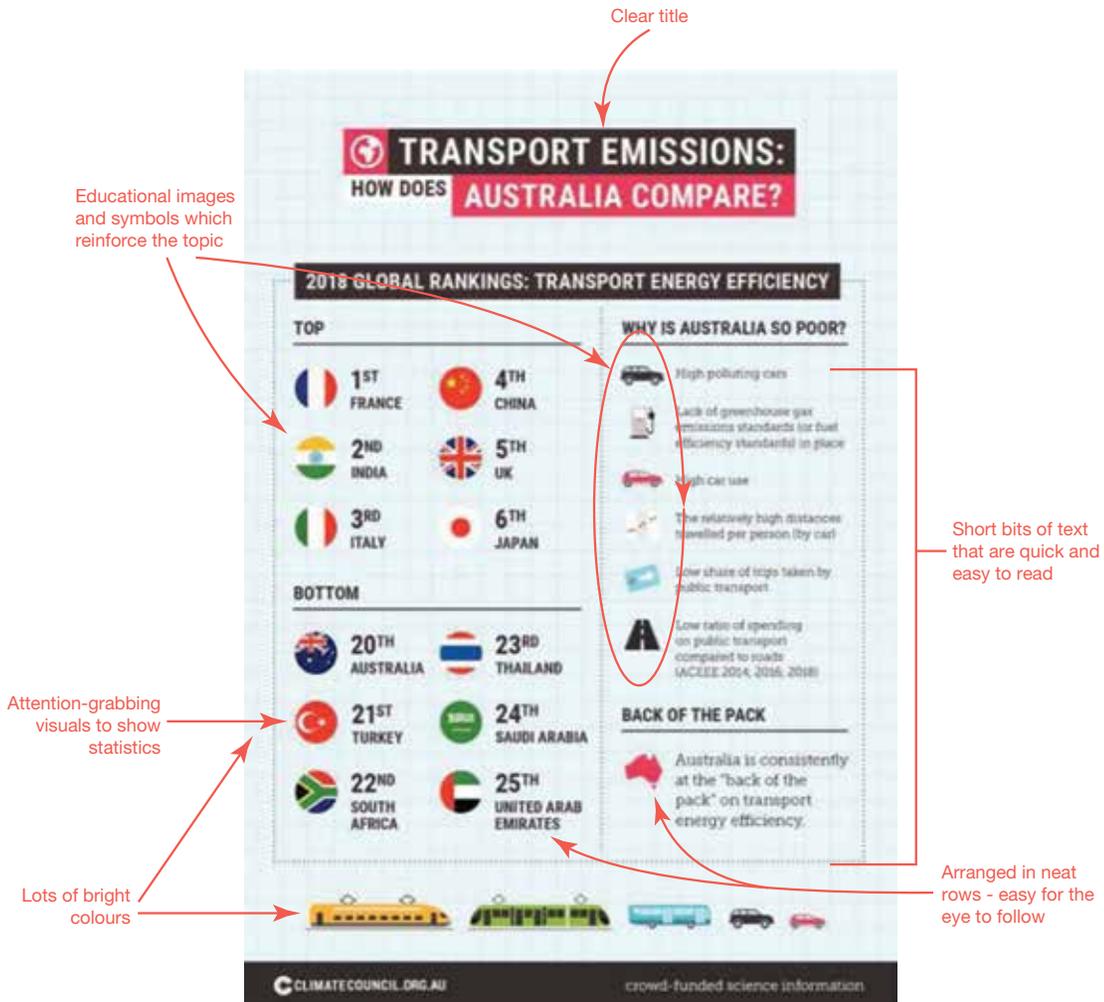
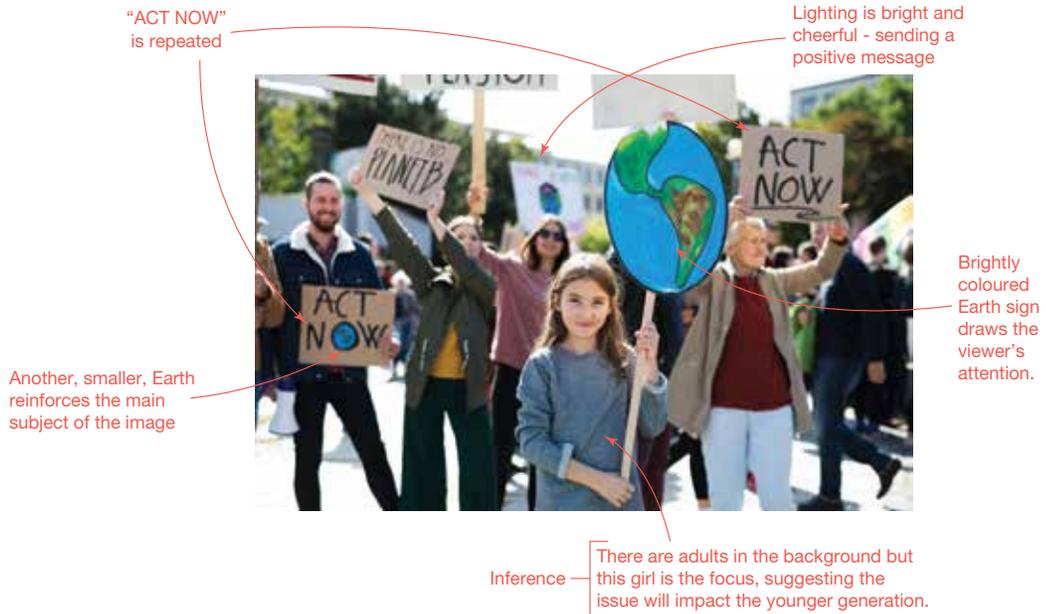
Study the image carefully. You are looking for the ways in which the photographer, illustrator or designer has constructed the image. This could include:

- the use of particular colours
- the use of light and dark
- the **composition** of the image – how it is arranged, including identification of the main subject of the image, the size and placement of objects in the image, and the focus or blurring (also known as **depth of field** in a photograph)
- any text on the image
- any use of graphs, statistics or other data
- any cartoons or cartoon-like images
- **clarity** and **prominence** of headings.

Look back through Topic 4 for more information on the elements listed above.

## Step 2

Add clear labels to show what you have found. For example, in the images below there are a number of things that stand out. You can add notes to suggest what you think each part means, or what message it might be trying to convey.



### 4.6.3 Let me do it

Complete the following activities to practise this skill.

#### **on** Resources

**Interactivity** Annotating visuals (int-8038)

## 4.6 Activities

1. Annotate the images below. Label everything you think is important to the overall meaning of the visual. Remember, you are trying to **infer** information from the images by trying to understand what it is the photographer or artist wants you to see.

Copies of these images are available for download in the **Digital documents** section of the Resources tab.

FIGURE 1



FIGURE 2



2. Find your own image and annotate it using the steps in section 4.6.2. Additional images can be found in the **Digital Documents** section of the resources tab.

## on Resources

 **Digital document** Images to annotate (doc-35193)

### Glossary

**annotation** notes made on something

**clarity** how clear something is, how easy it is to understand something

**clickbait** online content to attract attention, where the main purpose is to encourage visitors to click on a link to a particular web page

**composition** the way different elements are purposefully arranged in an image

**depth of field** the distance between the nearest and the furthest objects which appear in sharp focus, within a still (snapshot) image

**infer** using evidence, logic and your own prior knowledge to make an educated guess at implied meaning

**infographic** visual representation of information or data, for example, a chart or diagram

**prominence** how much something stands out, how easy it is for something to be noticed

**reinforce** strengthen or support, especially with additional material

**subtle** fine or delicate in meaning or intent; difficult to become aware of or understand

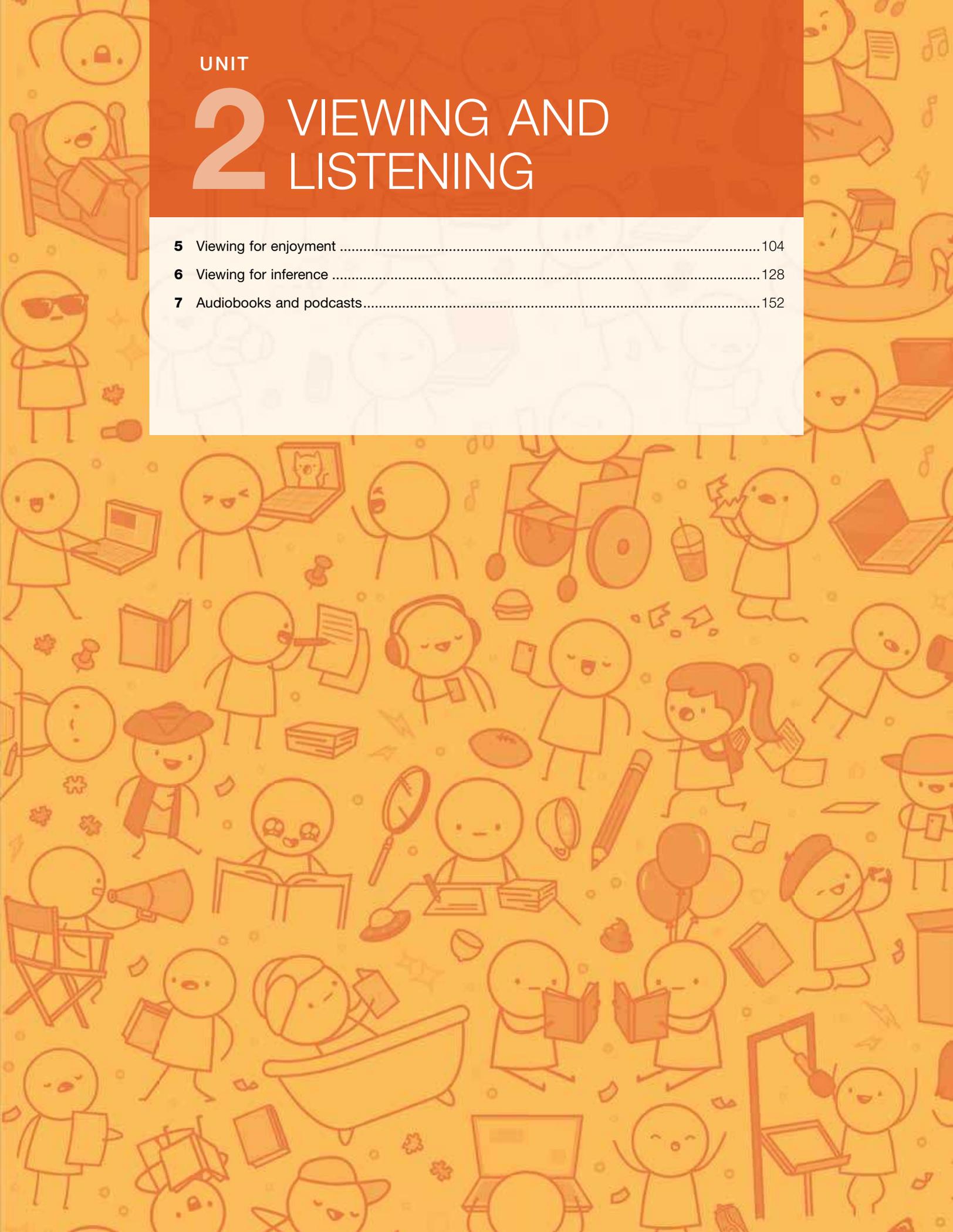
**visuals** a picture, piece of film or display used to illustrate something; often used to support written information



UNIT

# 2 VIEWING AND LISTENING

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Below is a full list of the **digital resources** available in **Topic 5**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 5.1 Overview



### Video eLesson

- Are you not entertained? (eles-4246)

## 5.2 Film and television genres



### eWorkbook

- 5.2 Level 1 worksheets (ewbk-6685)
- 5.2 Level 2 worksheets (ewbk-6686)
- 5.2 Level 3 worksheets (ewbk-6687)



### Interactivity

- Film and television genres (int-8183)

## 5.3 Film and television adaptation



### eWorkbook

- 5.3 Level 1 worksheets (ewbk-6688)
- 5.3 Level 2 worksheets (ewbk-6689)
- 5.3 Level 3 worksheets (ewbk-6690)



### Digital document

- Example film script (doc-35116)

## 5.4 Videogame narratives



### eWorkbook

- 5.4 Level 1 worksheets (ewbk-6691)
- 5.4 Level 2 worksheets (ewbk-6692)
- 5.4 Level 3 worksheets (ewbk-6693)

## 5.5 What makes engaging online content?



### eWorkbook

- 5.5 Level 1 worksheets (ewbk-6694)
- 5.5 Level 2 worksheets (ewbk-6695)
- 5.5 Level 3 worksheets (ewbk-6696)

## 5.7 SkillBuilder: Film critic



### Video eLesson

- Film critic (eles-4247)



### Interactivity

- Film critic (int-8182)

## 5.8 Review



### Interactivity

- Key terms crossword (int-8139)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 5 Viewing for enjoyment

## 5.1 Overview

### 5.1.1 What makes something engaging?

**Engagement** is a weird idea; all entertainment is created to engage you – to keep you looking or watching. Sometimes it's also trying to sell something and sometimes the watching or looking *is* the thing that's being sold (along with the 'like' or 'favourite' button you're pushing).

There are several ways to engage someone – appealing visuals, **compelling** stories or an attractive person in front of a camera. Artists and creators have been using these techniques for as long as there has been cinema, artwork or even just storytelling. These days digital technology is readily available and can reach out to the people of the world – people don't need to be talented enough to catch the attention of a Hollywood producer anymore; anyone can create their own content.



Your teacher may want to analyse and dissect everything, but anything created for entertainment is meant to do literally that – entertain. There's no wrong way to watch or play something, there's just what you enjoy.

### on Resources

-  **Video eLesson** Are you not entertained? (eles-4246)  
Watch this video to learn about the many ways to view for enjoyment.



### STARTER QUESTIONS

1. What is the last thing you watched? Did you enjoy it? What about it did you like/dislike?
2. List three different genres for film or television.
3. What is your favourite genre for film or television? What do you like the most about it?

## 5.2 Film and television genres

### 5.2.1 What are you in the mood for?

Film and television use a lot of different styles of storytelling to engage viewers. Just like books, these **genres** (categories of entertainment) aren't individual flavours but overlapping styles – you can easily have an educational animation, or an action romance.

Keep in mind that the chart below isn't a complete list of the genres and **sub-genres** that exist, just a taster of what's available.

<b>Action</b>				
<b>Superhero</b> Pretty much like the label says – there's someone with superpowers.		<b>Adventure</b> A character going on a trip and facing obstacles along the way.	<b>Military</b> War movies or those focusing on someone in the armed forces.	<b>Disaster</b> Where literally everything goes wrong (from a bad day to the end of the world).
<b>Animation</b>				
<b>Digital</b> 3D animation created using a computer.	<b>Cartoon</b> Illustrations that are hand-drawn and filmed in sequence so it looks like they move. Early Disney films are drawn this way.	<b>Stop-motion</b> Individual puppets or models which are photographed and moved bit by bit so it's one smooth movement when put together.		<b>Anime</b> A term for Japanese animation often adapted from manga (comics and graphic novels). It has a distinctive style.
<b>Thriller and Suspense</b>				
<b>Mystery</b> The characters have to figure something out, but often there's a twist.		<b>Police procedural</b> Usually follows the police as they try to solve a case or investigate a crime scene.	<b>Spy</b> There's always the chance they'll be caught, making for some really tense moments.	
<b>Science Fiction (Sci-Fi)</b>				
<b>Dystopian</b> Adventures in our world after an apocalypse or disaster event happens in the future.	<b>Cyberpunk</b> A dystopian future about a high-tech civilisation with a focus on the grimy, dirty parts of society.	<b>Steampunk</b> High-tech steam engines and machinery rather than electronics.		<b>Space opera</b> High fantasy, but it's set in space. Interplanetary battles and lots of romance.
<b>Romance</b>				
<b>Coming-of-age</b> Often exploring the relationships of teenagers. May include awkwardness.		<b>Period romance</b> A romance set in the past in order to explore modern ideas with old-fashioned rules.		<b>Contemporary</b> A romance set in the time it is written. Reflects the customs and behaviours of that time.

## Fantasy

### Urban fantasy

Fantasy in a city setting rather than the wilderness. Could be our world or a world with communities like ours.



### Alternate history

Imagining how our world would be different if some big event had happened or if someone made a different decision in our past.



### High fantasy

Set in an imaginary world with powerful characters. Epic stories which affect the whole world.

## Comedy

### Romcom

Short for romantic comedy – people falling in love, but in funny situations or with funny things to say about it.



### Slapstick

Where people get hurt (whether it's real or staged) for laughs.



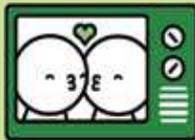
### Sitcom

Short for situational comedy – this often puts normal people in an odd situation and develops a story around that.

## Drama

### Soap-opera

Overly dramatic reactions to *everything*, but otherwise just daily life.



### Legal

Lawyers, judges, juries and cases. Set in law offices or courts.



### Crime

This could be a caper (just one person) or a heist (a group of people).

### Historical

Not always fact-based, often just using the time period to explore different ideas.

## Horror

### Monster

There's a monster. What else do you need to know?



### Found footage

Supposedly real footage which has been recovered after everything went wrong.

### Supernatural

Ghosts, demons, vampires, zombies; you might need to sleep with the light on.



## Educational

### Documentary

An exploration of our planet, or the people and creatures on it.



### Biopic

The story of someone's life retold for the screen.



### Period piece

A historically accurate retelling of an event, sometimes using fictional characters.

## Other

### Western

Set in the American wilderness during the early days of expansion and exploration. Dusty with lots of horses.



### Musical

A story told using lots of singing and dancing. Often includes amazing costumes.

### Bollywood

Lots of singing and dancing – made by the Indian film industry. Expect fun and bright colours.



## 5.2 Activities

---

### 5.2 Level 1

1. Name at least one movie or TV show for each of the following **genres**. **Responses will vary.**

Horror: **Scream (1996)** .....

Comedy: **Brooklyn Nine-Nine (2013-present)** .....

Drama: **A Star Is Born (2018)** .....

Fantasy: **Harry Potter and the Philosopher's Stone (2001)** .....

Science-fiction: **Star Trek (1966)** .....

Animation: **Shrek (2001)** .....

2. Think of a **genre** or **sub-genre** you enjoy. Describe (or draw) the elements you like most about it.

**Responses will vary.** .....

**A genre that I really enjoy is animation. I particularly enjoy stop-motion animation because a lot of** .....

**thought and effort goes into ensuring the sequence is as smooth and coherent as possible. Animation** .....

**also allows the creators to explore lots of wild and wacky topics compared to live-action films/shows** .....

**because they are not restricted by the rules of reality.** .....

3. Write any words that come to mind when you think of movies or shows you've seen in the **sub-genres** below. If you haven't seen anything (or read anything) in a particular sub-genre, refer to the descriptions in the subtopic for hints. **Responses will vary.**

Mystery: **murder, crime, detectives, clues, secrets** .....

Documentary: **animals, reality, history, life, celebrities, nature** .....

Adventure: **mountains, quest, journey, danger, friendship** .....

Spy: **suits, weapons, technology, secrets, agents** .....

Dystopian Future: **apocalypse, zombies, anarchy, corruption, injuries, fighting** .....

Monster: **colourful, scary, creepy, funny, misshapen, interesting.** .....

---

## 5.2 Level 2

4. Choose three movies or TV shows you've watched recently and determine what **genre** they are. Justify your reasoning. **Responses will vary.**

Example 1: **Grease** Genre: **Musical**

This film is a musical because it uses a lot of original songs that the characters all perform, and it includes a lot of choreography. Most of the songs are in relation to the plot of the relationships between characters.

Example 2: **Ace Ventura: Pet Detective** Genre: **Comedy**

This film is a comedy because there are non-stop jokes, it's very silly in nature, and Jim Carrey has amazing physical actions that make you laugh the entire time.

Example 3: **Gravity** Genre: **Drama**

Gravity uses lots of tense, edge of your seat moments, as well as emotional scenes that make it fit the drama genre.

5. Select two **genres** or **sub-genres** of film or TV.

- a. Identify one thing that really interests you in each genre. **Responses will vary.**

Genre 1: **Rom-com. I really like that in romantic comedies the conclusion of the film is generally positive and results in the two main characters ending up in a relationship together.**

Genre 2: **Horror. I really like how these films use music and creepy shots to scare me and keep me on my toes.**

- b. Combine your two **genres** or **sub-genres** into one feature genre and give this category a brand new title. You could combine the names of the two original categories into a new word or make a new term for it altogether.

**Rom-com and horror together becomes hor-rom-com. Or horromantic-comedy.**

- c. Briefly write an idea for a movie set in this new style. Just a few sentences to give the overall concept.

**A couple decide to go on a date night, only to discover they have become part of a dangerous scheme that could result in their murder, but they both think they planned it for each other as they both love mysteries and horror. Chaos ensues.**

---

## 5.2 Level 3

6. Answer the questions below about a movie you particularly enjoy. **Responses will vary.**

a. Title: **A Bug's Life (1998)** .....

b. Which **genre** (or genres) is it? **It is an animation/family film.** .....

c. Which elements do you find most **engaging**? What makes you say that?

**I find the fact that it is three-dimensional very engaging because it gives the characters a lot of depth.** .....

**I also like that it's a film that I can watch with the entire family.** .....

d. Is there another movie, TV show, game or book that you regard as similar? Describe why you think this.

**The film Toy Story 2 (1999) is similar to this as they were made around the same time and have the** .....

**same animation style. This is another film with family as the target audience, and I think it succeeds.** .....

7. Think of a movie or TV show that is a mix of two or more **genres**. Describe the individual elements that make up the mix.

**The movie Into the Woods (2014) is a mix of a fantasy and a musical. It is a fantasy because it includes** .....

**fairy-tale characters such as witches, Little Red Riding Hood and Cinderella. It's also a musical** .....

**because it uses song to tell the story.** .....

---

## 5.2 Hungry for more?

a. Pick two or more genres that normally wouldn't go together. Then create a totally new show which mixes them together. What will the success of this show depend on? Identify at least three elements.

b. Write the basic outline for an episode of this new show (you may do this in movie script style or write it in **narrative** style, as a story).

---

### Resources



**eWorkbook**

5.2 Level 1 worksheets (ewbk-6685), 5.2 Level 2 worksheets (ewbk-6686),  
5.2 Level 3 worksheets (ewbk-6687)



**Interactivity**

Film and television genres (int-8183)

## 5.3 Film and television adaptation

### 5.3.1 What is adaptation?

**Q** **Adaptation** is when something is changed from one **format** to another, like when a novel is turned into a movie. When we read a story that engages us, we live through the characters and can sometimes almost see them as real people. Film and television creators feel the same way, and this is why we have so many adaptations of novels. In some cases, multiple adaptations of the same novel have been made.

Some book-to-screen adaptations include:

Book	Adaptation
<i>Hidden Figures</i> by Margot Lee Shetterly	<i>Hidden Figures</i>
<i>Mary Poppins</i> by P.L. Travers	<i>Mary Poppins</i>
<i>Charlie and the Chocolate Factory</i> by Roald Dahl	<i>Willy Wonka and the Chocolate Factory</i>
<i>Rabbit-Proof Fence</i> by Doris Pilkington Garimara	<i>Rabbit-Proof Fence</i>
<i>A Wrinkle in Time</i> by Madeleine L'Engle	<i>A Wrinkle in Time</i>
<i>The Hunger Games</i> by Suzanne Collins	<i>The Hunger Games</i>
<i>Coraline</i> by Neil Gaiman	<i>Coraline</i>
<i>Deadly Unna?</i> and <i>Nukkan Ya</i> by Phillip Gwynne	<i>Australian Rules</i>
<i>Holes</i> by Louis Sachar	<i>Holes</i>
<i>Harry Potter and the Philosopher's Stone</i> by J.K. Rowling	<i>Harry Potter and the Philosopher's Stone</i>
<i>Locke &amp; Key</i> by Joe Hill (graphic novel)	<i>Locke &amp; Key</i>

### 5.3.2 Why hasn't this been adapted?

You might have just finished reading (or writing) a book and you're just *itching* to have it made into a movie or series. You're positive you have an instant hit on your hands! The problem is that:

- not everyone (maybe no-one) has read the book, and it might not be well-known
- it might not be easy to adapt, since it can take a *lot* of money
- writing a script takes a lot of people a long time
- it might already be happening
- someone may have already tried, and studios (the people with the money) said no.

On top of these problems (and more) authors might not *want* their book to be adapted. There are a lot of authors who absolutely *hate* the screen version of their work. Overall, adapting from book to screen is a lengthy and difficult task, and it requires teams of dedicated and talented people to do it.

Finally, there are just some books that won't suit a film or television format without losing what makes them special. Film and text are very different ways of depicting (showing) something. Keep loving the book even though it's not a movie (no matter how well the film plays out in your mind), and let the author know how much you enjoyed it by writing to them.

Though it's not very common, there *are* shows and movies out there which are even *better* than the text version. However, there are also plenty of adaptations that don't even come close to the beloved book they were adapted from.



## 5.3 Activities

### 5.3 Level 1

1. Choose **one** of the following story extracts. Draw how you picture the character(s) and setting in your mind.
  - a. There was once a velveteen rabbit, and in the beginning he was really splendid.  
(from *The Velveteen Rabbit* by Margery Williams)
  - b. Lyra and her daemon moved through the darkening hall, taking care to keep to one side, out of sight of the kitchen. (from *The Golden Compass* by Philip Pullman)
  - c. There were a bunch of rock formations like this one around here, rising up from a flat red plain that was dotted with trees. I liked the trees. They were old and white and twisty, spiralling upwards to reaching out their leaves as if they were hoping to touch the sky.  
(from *Catching Teller Crow* by Ambelin Kwaymullina and Ezekiel Kwaymullina)

Responses will vary, but your drawing might include: an adorable rabbit, a mysterious creature, giant trees, lots of shadow.

2. Choose one of the story extracts from question 1 and describe what kind of movie you think it should be. What genre would it suit best? Who is the target audience? **Responses will vary.**

A movie of *The Velveteen Rabbit* would be a great family/animation film. I think the target audience

would be children, but it would also have elements and jokes that appeal to adults.

3. Look back at the table of book-to-screen **adaptations** in section 5.3.1. Choose one that you've seen a screen version of and describe what you liked about it. If you haven't seen any, describe which one you'd like to see and why. **Responses will vary.**

I have seen the screen version of *The Hunger Games*. I really liked the detail behind everything, especially the costumes and the setting. The script was also very well written and easy to follow, and the plot wasn't completely overshadowed by action scenes.

---

### 5.3 Level 2 **Responses will vary.**

4. Why do you think filmmakers sometimes use stories that already exist instead of coming up with new ideas for movies?

Sometimes filmmakers may wish to depict a story that already exists because they want to make their own interpretation of a story they love, and are now able to express it in a way that's slightly different than the original.

5. a. Think of a scene from a favourite book or comic that hasn't yet been **adapted** for the screen (to your knowledge). Alternatively, choose a story from the online **Writer's Library**. Imagine you were asked to adapt it into a short film (live action, animation, stop-motion or another suitable format).

Book/story title and author: *An Absolutely Remarkable Thing* by Hank Green

Brief scene description: The main character, April May, discovers a large robot sculpture in Manhattan, and begins recording it with her friend Andy. Her video soon goes viral, as people all over the world begin to discover similar sculptures appearing out of nowhere.

- b. Who would you cast as the different characters? These can be famous actors, well-known people or just your friends. Explain why you made the choices you did: What about your chosen cast makes them perfect for their role?

I would cast Zendaya as April May, because I think she's a great actress who can pull off the aloof coolness that April has. I would cast Michael Cera as her friend Andy, because he is meant to be a loveable dork, and Michael Cera is great at playing being loveable and being a dork.



- c. Where would you film? (Hint: think about whether the action takes place mainly inside or outside.) You may want a set created for the scene, or you may know an existing place that suits your story.

I would like to film my movie in Manhattan, New York as much as possible, because that's where it's set. I know a lot of famous movies have filmed on the actual New York streets rather than in a studio, and I'd like to do that.

### 5.3 Level 3 Responses will vary.

6. Select a movie or television show that you've seen, that was **adapted** from a novel or comic.

- a. Which elements do you think were captured well?

The Perks of Being A Wallflower is a great movie adapted from Stephen Chbosky's book. I think that the best thing about the film is the casting, especially of Charlie, because they really captured the awkward sensitivity that makes him such a memorable and loveable character.

- b. Which elements do you think could have been better?

The movie cut out some of the great dialogue between Charlie and Sam, and I wish they were able to use more of that in the film.

7. Consider the difficulties you think filmmakers might face when **adapting** a long fantasy novel into a two-hour movie. List the main ones below.

- trying to make elements seem realistic
- condensing the story/including all parts of the story
- having the facilities to create fantastical parts (e.g. CGI, animation)

### 5.3 Hungry for more?

Choose a scene from a story you've read (or choose one from the online **Writer's Library**). Adapt the scene for the screen – you can even write it in the style of a script (with dialogue). Make sure to include very specific directions so your actors know what to do. You can put your directions in angle brackets <like this>. An example of a film script can be found in the Resources section of your learnON format or you could conduct some research.

Remember – interesting language choices bring your script to life. Share your script with a peer for feedback.

### on Resources



**eWorkbook**

5.3 Level 1 worksheets (ewbk-6688), 5.3 Level 2 worksheets (ewbk-6689),  
5.3 Level 3 worksheets (ewbk-6690)



**Digital Document**

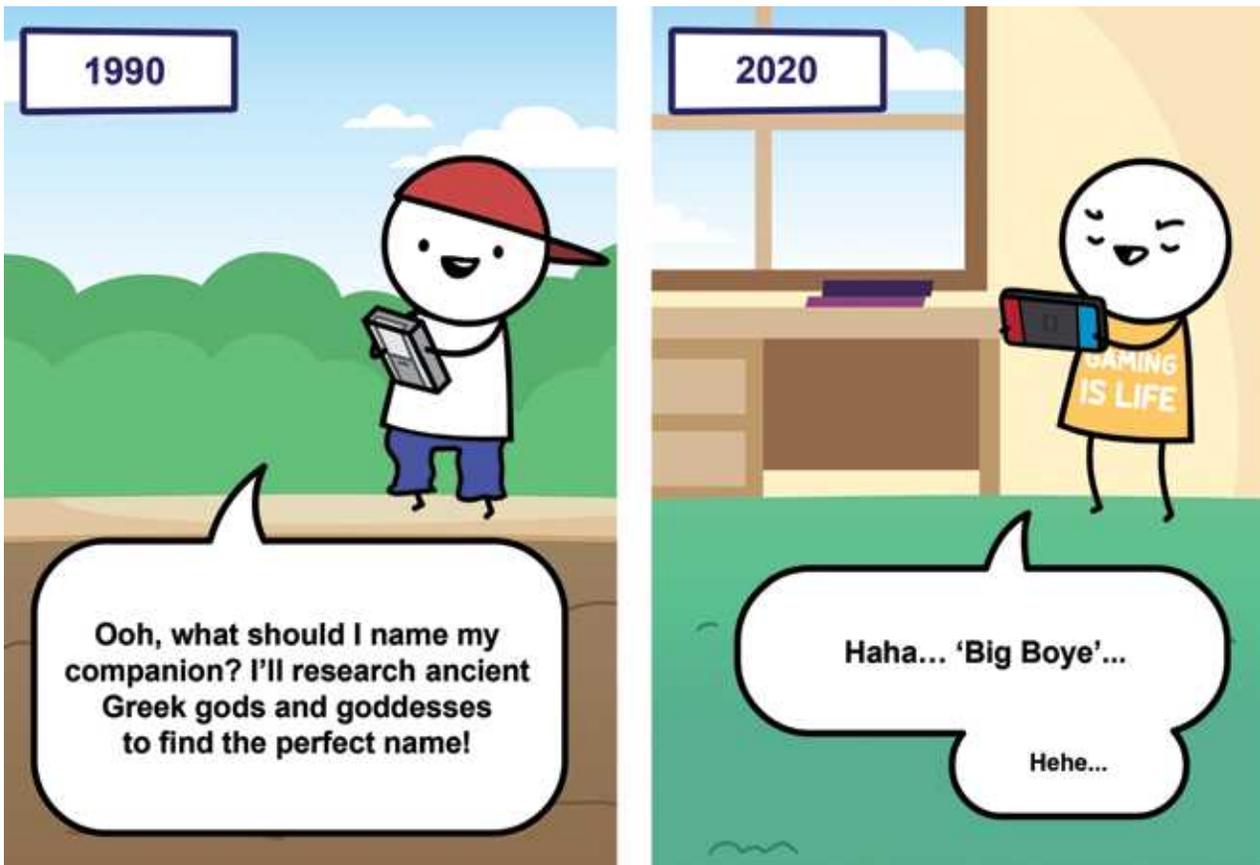
Example film script (doc-35116)

## 5.4 Videogame narratives

### 5.4.1 How can videogames tell stories?

Q A **videogame** can refer to such a wide variety of things, from **8-bit** to **mobile** to **AAA**. The focus here is mainly on games with a strong story behind them, but that doesn't mean that there aren't lots of great games out there without a story attached.

Our culture is always changing and progressing, and videogames are one of the big changes in the last 50 years. They started off simply (though they were amazing to kids back then), but in recent years they've evolved with sophisticated technology to provide us with compelling stories and characters.



The stories we see in videogames are often like the plots in movies, where you get the main character from place to place, completing activities and challenges along the way. Some, however, have different endings depending on **how** you play throughout the game.

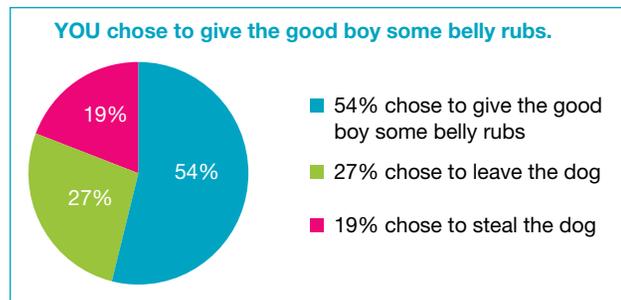
Q Many people prefer videogame **narratives** because of the control they have over parts of the game. For instance, in *Jedi: Fallen Order* (2019) you can totally customise your character, ship and droid, and you can see this during cutscenes. *The Legend of Zelda: Breath of the Wild* (2017) lets you explore the entire world of Hyrule in your own way. *Armello* (2015 – created by an Australian company) is a digital role-playing board game that requires skill and strategy.

Other games let you make choices which affect the ending, whether it be through the difficulty setting, the way you ask and answer questions, or how nice you are to different characters.



Some stories, such as those by TellTale Games, are told in chapters. The choices that players all around the world make are recorded, and you get to see what they've chosen at the end of each chapter, alongside your own choices.

Q Videogame stories are presented through a **contemporary digital medium**, and their form adapts as technology changes. **Virtual Reality (VR)**, where you can interact with a virtual world by doing more than just pushing buttons, is having a huge impact on the way narratives are told. We call this form of storytelling a **ludonarrative**. This word comes from ludology (undirected playfulness in gameplay) and narrative (story). The mixture of these two things makes videogames their own unique form of entertainment.



## 5.4.2 Videogame Narrative Techniques

### Quick-time events

These are those edge-of-your-seat times when the action is moving so quickly the character has to make split-second decisions and you still need to hit buttons at the right time (not everyone likes these events, but they're here anyway).

### Mastery of the game

There's nothing quite as satisfying as beating your record in Tetris or going back to your spawn point and defeating the enemy that first got you. These are the things that keep you engaged and coming back for more (sometimes for too many hours at a time).

### Alternate dialogue options

These can either be additional things your character can say or ask to provide more information about the game's world for you, or they might be related to choice and effect.

### Choice and effect

This is where the things you make your character say or do might change the way the game ends. If you kill that chicken, or are mean to the wrong person, or go in a particular direction, the game's narrative will change.



## 5.4 Activities

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### 5.4 Level 1 Responses will vary.

1. a. Name and describe a videogame you have enjoyed playing (or watched someone else play).

I really enjoyed playing Minecraft, which is a first-person sandbox adventure game where the player is required to survive, build and craft things in a world made of blocks.

- b. Which **features** of the game kept you entertained and **engaged**?

The design of Minecraft was very straightforward which made it simple to navigate. Also, the fact that there were endless possibilities and things to do in the game kept it consistently engaging.

2. Draw how you feel when you play videogames. Write a few words to help explain your images. If you've never played a videogame before, draw how you imagine you'd feel when playing.

Responses will vary, but your image could include you:

- smiling ear to ear
- looking bored
- looking scared
- looking indifferent
- playing with all of your friends.

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### 5.4 Level 2

3. Do any of the videogames you've played or seen remind you of movies or books? Describe the similarities.

Responses will vary. The game MediEvil reminds me of the movie The Nightmare before Christmas

because they both have a skeleton character and the look is very cartoonish and appealing in both.

They both also have fun horror themes.



4. How do you think playing videogames could help improve your **reading and writing skills**? **Responses will vary.**
- Playing video games could improve reading and writing skills through comprehension - video games requires you to listen/read to understand the instructions and solve puzzles, which involves lots of reading and understanding.

---

### 5.4 Level 3

5. Suggest a few ways that videogames could be more **immersive** (pull you into the world) than film and television. Try to list at least three ways. **Responses will vary.**
- their interactive nature (the player has to actively respond to prompts, to move forward)
  - concentration and effort are required, to work videogames (using controllers etc.)
  - customisation or free building (free to use imagination) is allowed/encouraged in some games (such as sandbox games)
6. Suggest **one positive** and **one negative** aspect of playing videogames regularly. **Responses will vary.**
- Positive: Playing video games stimulates the mind and video games can teach technical skills.
- Negative: Regular video game playing can lead to neglectation of health and other needs.
7. Some people consider playing videogames to be a waste of time. Do you agree or disagree? Explain your view. **Responses will vary.**
- I disagree. I believe that video games can be educational on top of entertaining, and can be more immersive and interactive in comparison to films and television. There are also multiple video game mediums and genres that extend outside of the usual entertainment genres, which keeps them interesting.

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### 5.4 Hungry for more?

Plan a new, immersive videogame. You may choose if it's VR or a more traditional style.

- What sort of videogame narrative techniques are you going to include?
- How are you going to appeal to a wide audience? (Consider your target audience, then aim to expand it.)
- What genre or sub-genre will it be? (Detective/Mystery, Action/Adventure, etc.)
- Write a blurb for your new game — something that would normally appear on the game's case to promote it to potential customers. You could even design the game case cover.

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### Resources



eWorkbook

5.4 Level 1 worksheets (ewbk-6691), 5.4 Level 2 worksheets (ewbk-6692),  
5.4 Level 3 worksheets (ewbk-6693)

## 5.5 What makes engaging online content?

### 5.5.1 Social media

You've probably been sucked into the online whirlpool that is social media before – Instagram, YouTube, TikTok, and loads of other sites. One moment you're reading your English textbook, the next you've watched 100 cat videos and learned that giraffes only sleep for about 30 minutes each night (true fact).

So how do you get sucked into this endless abyss of engaging content? Well...

There's just so much out there. About 300 hours of video are uploaded *just* to YouTube every hour, so there's loads to catch up on.

- Q Social media platforms employ top **psychologists** to figure out how to keep you there for hours. Every time there's a *whamp*, *diiing* or *shaaaah* on your phone, it's grabbing your attention away from something more important.

Since you're starting a new small video every few moments, it doesn't really seem like you're spending a lot of time watching one thing – instead, your brain thinks you're moving on to new things all the time.



### 5.5.2 Entertainment on demand

- Q There's one important element to social media which is 100% new and changes the way we engage with online content: **entertainment on demand**.

You may have heard this term before, but it's actually quite new. Way back in the 1970s, if your family was lucky enough to own a VCR (video cassette recorder), there was **video on demand** where you could rent something from your local store, but they only had a certain number of the things you wanted, and you had to drive there to get it. (And remember to rewind and return it. Ask your parents. Or maybe ask *their* parents.)

You've grown up in a world where it's all readily available in this magic place...



This has led to a lot more than just easily accessing the things you love. It's also meant that the things you love reach more people, and that anyone can create a new thing to love. Before the internet, phones with cameras, and **influencers**, it cost a lot of money to make and send out even the simplest video. Now, you can do it within about 30 seconds (depending on how good your reception is).

Listed below are just a few of the ways that social media keeps you hooked.

### There is no end to your screen

If you're scrolling through memes and then get to the end and have to click a button to continue, you might think, "Hey, why don't I just *not* click it and get on with living my life...?". The developers wouldn't let that happen; your feed loads continually so you don't know how many things you've looked at.

### Cookies for your brain

Every time you hit 'like' or reach a new Snapchat streak, your brain dishes up a little bit of dopamine – a feel-good chemical. When your brain sees the little  icon flash up over someone's photo, it decides to reward you with that happy feeling.

### FOMO

Fear of missing out. This is the best marketing that social media could ever get. You feel left out when your friends want to talk about the latest update or video an influencer has shared but – gasp! – you haven't seen it yet.

Of course, there are also all the subscription-based streaming sites such as Netflix, Stan, Foxtel Go and Disney+. These are crammed with amazing movies and TV series, and entire days easily disappear when you chill with them.

## 5.5 Activities

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### 5.5 Level 1

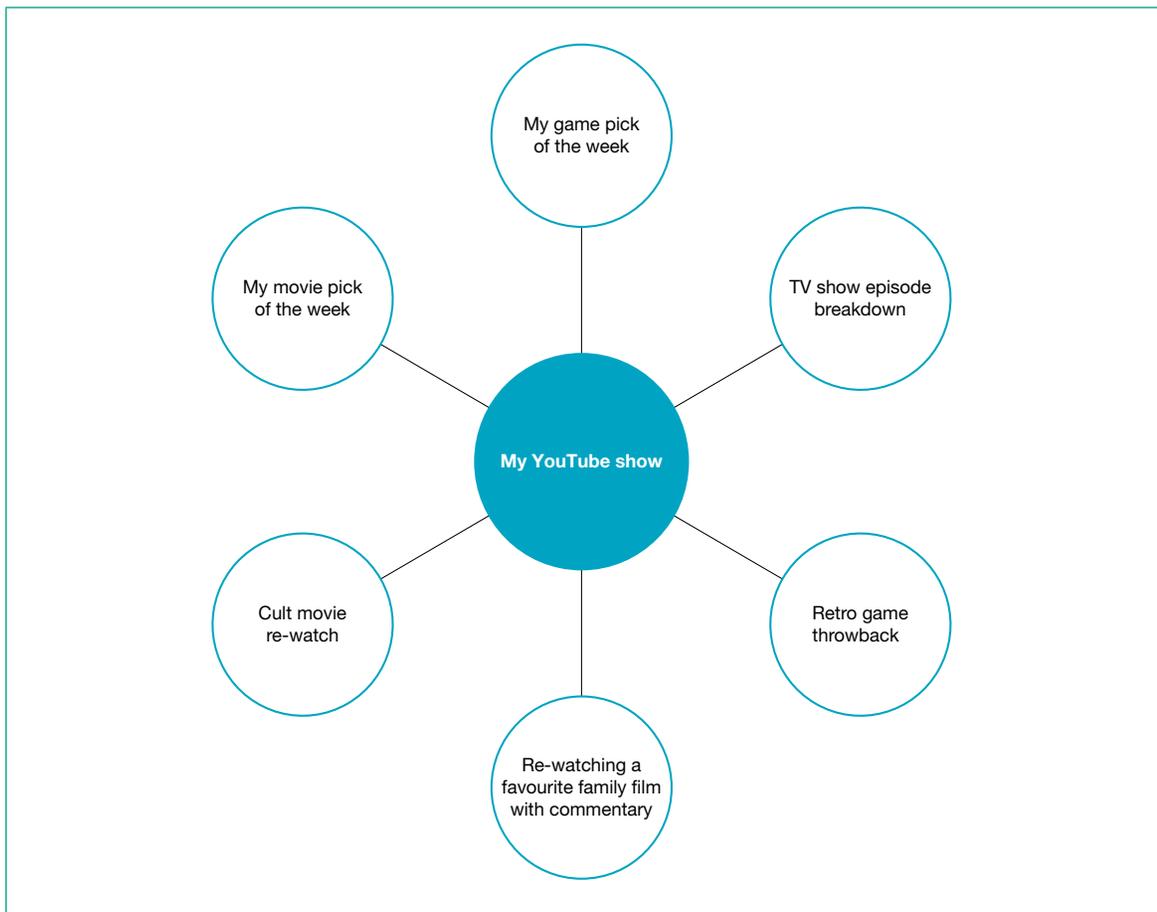
1. Think of a social media site that you visit frequently. What features keep you on the site and going back for more? What feelings do you get when you use it? **Responses will vary.**

I use Instagram often to keep up with friends, celebrities and other content. Instagram's endless scrolling gets you hooked on seeing what everyone has recently posted. Being able to see my friends and family doing awesome things makes me excited to check Instagram every day.

2. a. Imagine you could run your own YouTube channel (which anyone can). What would it be about?

If I was going to run a YouTube channel, I would react to video games and films/shows I enjoy in a commentary-style manner, as that is the type of content that entertains me the most.

- b. Draw a mind map of all of the different topics you could cover in “episodes” of your YouTube show. Add images if it helps you to communicate your ideas. **Sample response:**



## 5.5 Level 2

3. Why do you think social media companies want to keep you on their sites? What do you think they get out of it? **Responses will vary.**

**Social media companies want to keep people on their sites as it allows them to gain traction and attention, which brings in advertisers who pay money to the social media companies.**

4. a. Discuss which form of online entertainment you prefer: watching videos on sites such as YouTube or TikTok; chilling with a movie or series on a streaming site such as Netflix; scrolling through posts on sites like Instagram or Facebook; or something else? **Responses will vary.**

**I prefer scrolling through posts on sites like Instagram because there are always so many different posts, accounts and hashtags for whatever you're looking for. The infinite scrolling and search functions means I can be endlessly entertained by lots of content.**

b. Why do you find that form of entertainment so **engaging**?

I find this form of entertainment to be engaging because of the range of things you can find to do and explore without getting bored. There are lots of different accounts to be entertained by - friends, family, celebrities and even brands I like, which means I get to see all different types of content all the time.

5. Write down some of the tricks your favourite social media platform uses to keep you **engaged**.

Responses will vary but could include: • advertisements based on data

• promotion of celebrity topics

• recommended products/videos/posts

• scrolling system/easy to understand layout

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### 5.5 Level 3

6. Using examples, explain your understanding of the term **entertainment on demand**. Responses will vary.

Entertainment on demand refers to being able to seek out entertainment at the simple click of a button as opposed to having to take time and effort to find it. The internet is a big reason why entertainment on demand is such a big thing today, as it allows us to access all social media easily, as well as use services such as Netflix to stream shows and films.

7. a. Apart from enjoyment, do you think people get any benefits from using social media and entertainment on demand? Describe them. Responses will vary.

I think that social media and entertainment on demand is a great way for people to stay informed about important social issues. For example, the Black Lives Matter movement saw many people posting a Black square on Instagram in solidarity, promoting the issue as something that we should continue to have conversations about.

b. Describe negative aspects of frequently using social media and entertainment on demand, as opposed to other activities such as reading, working on hobbies or physical activity. **Responses will vary.**

- Sometimes social media use is like working on autopilot with endless scrolling, and doesn't

stimulate the mind

- Neglect of important activities and routines such as physical activity can be detrimental to health

- FOMO and issues relating to confidence, satisfaction and comparison can stem from social media use

- Reading and hobbies provide genuine stimulation and positive feelings, whereas social media gives

that temporarily

8. In a paragraph, summarise the ways that social media developers keep users **engaged**.

Responses will vary, but could include:

- seeing what other companies and developers have used and incorporating them into their own

- targeted advertisements/posts that cater to a user's interests

- fixing errors, bugs and all other things that users comment on not liking

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## 5.5 Hungry for more?

Design your own social media platform and come up with a few ways to keep people on there for as long as possible.

Create a mind map with visual elements to communicate your ideas.

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### Resources



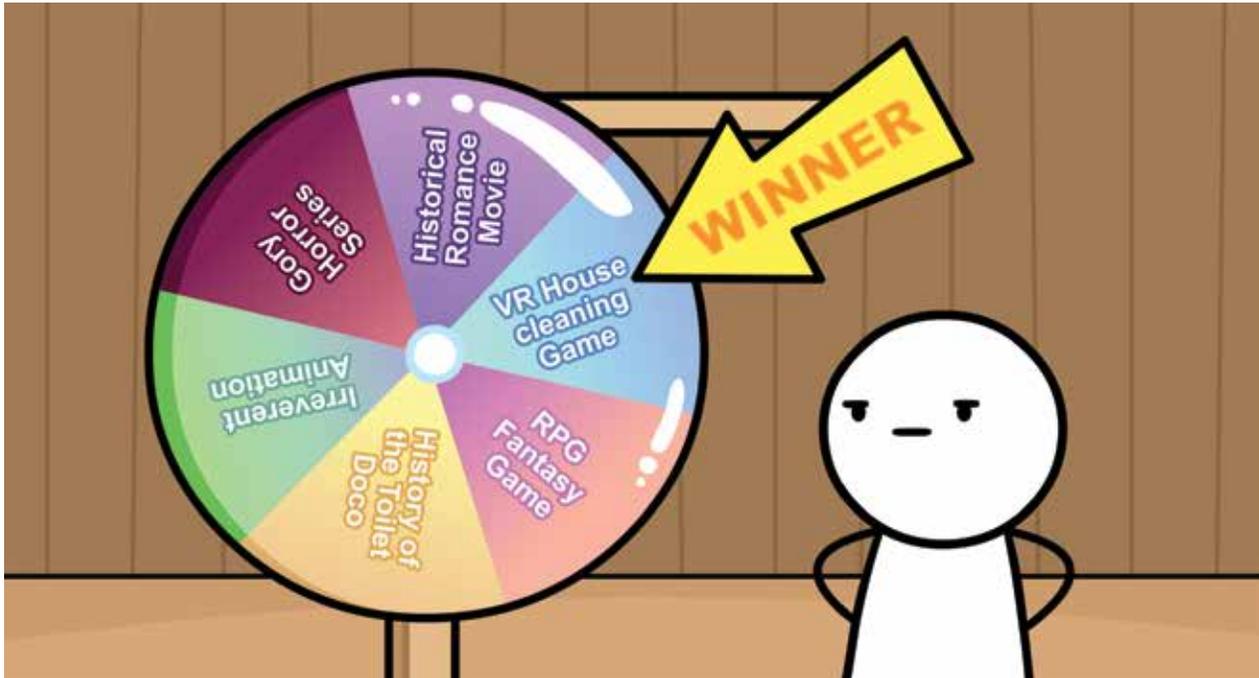
eWorkbook

5.5 Level 1 worksheets (ewbk-6694), 5.5 Level 2 worksheets (ewbk-6695),  
5.5 Level 3 worksheets (ewbk-6696)

## 5.6 Topic project: Create your own engaging content

### Scenario

Life is more interesting when we try new things. It's time to expand your horizons and experience a new type of entertainment that you normally wouldn't have considered. Then *you'll* become the creator and *someone else* can experience something new: your imagination.



### Task

There are a lot of interesting and engaging things to watch and play out there, so there are two parts to this task.

- Q The first part is for you to experience a movie or television genre, or type of game, that you're not familiar with. Get **recommendations** from friends and family and give it a go. Who knows – you might find something you just weren't expecting but can't get enough of.

Next comes the best part; you will create something engaging for others to enjoy watching or playing.

### Process

- Decide which new movie, show or game you're going to experience – and then try it.
- Have a discussion with a peer about your thoughts on the new content you tried and listen to their own experience with something new. Are you likely to watch or play that type again?
- Decide what you will create. Some suggestions include:
  - Make a short film (it could involve actors, toys, drawings, stop-motion, animation).
  - Make a clip of small videos to show your experiences.
  - Create a game, for example, a simple text-based one (like a choose your own adventure – you can create these online with no knowledge of coding).
- Q Film a **vlog**.
- Create any other engaging content someone can watch or play.
- Conduct research by watching or playing other people's created content: what style and techniques have they used?
- Figure out how you're going to engage your audience: what are you going to do to keep them hooked? A storyboard or a mind map may help you here.

Consider:

- stimulating questions
- interesting angles and camera movements
- a unique or individual story
- videogame narrative techniques.
- Create your content. Be sure to test it out so you can make adjustments if needed.
- You could create a survey to give to people who try your content. Ask questions about how engaging they found the content and the reasons why. This can give you valuable feedback about how to make your content more engaging.
- Share your creation with the class. You could even hold a 'watch and play' event to showcase all of your creations.



## 5.7 SkillBuilder: Film critic

online only

### What does a film critic do?

Everyone's a critic. But there's a difference between criticising something and critiquing it. **Criticism** means finding all the faults and pointing them out. **Critiquing** means analysing and assessing both the good and bad points. Film critics use their critiques as a way to engage with the content, and to inform wider audiences.

#### Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 5.8 Review

### 5.8.1 Key points to remember

#### 5.2 Genres

- Genres are different styles or categories of entertainment.
- There are many genres out there, and each of those has many sub-genres.  
If you're interested in something, there's sure to be a genre for it.
- Some movies and TV shows are a mix of genres and sub-genres, such as sci-fi/western or action/romance.
- New genres (and sub-genres) are being created all the time.



#### 5.3 Film and television adaptation

- Adaptation is when something is changed from one format (such as a novel) into another (such as a movie).
- Adapting a novel for the screen is no easy task and can be very expensive.
- Some adaptations rock, and some... not so much.
- There's lots of material out there to be made into a film or show, or even turned into a videogame (quite a few books have inspired games over the years).



#### 5.4 Videogame narratives

- Videogames can tell stories too.
- Videogame narratives can be as compelling as any movie.
- Some games have a predetermined ending, and some you can influence with your choices.
- VR games allow you to interact with the story of a virtual world.
- Videogame narrative techniques are designed to keep you engaged in the story while being challenged.



#### 5.5 What makes engaging online content?

- Online content is never-ending and can be quite addictive.
- Social media platforms use techniques to keep you engaged.
- Your brain is easily seduced by 'like' buttons and heart icons.
- Entertainment on demand lets you engage with an enormous amount of content at any time.
- If you understand how something was made, or how a creator is engaging you, you can still enjoy the content and take it in. What's important is that you recognise the ways in which you're being influenced by what you watch.



## 5.8 Activities

online only

### 5.8 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### on Resources



Interactivity

Key terms crossword (int-8139)

## 5.8.2 Reflection *Responses will vary.*

Now that you know the many different ways you can watch for fun, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. What types of visual entertainment do you enjoy the most?

.....

.....

.....

3. What new type of entertainment will you try next? It could be a new movie or TV genre, a game, or something online.

.....

.....

.....

### Glossary

**8-bit videogame** when the console or computer uses an 8-bit processor, limiting the storage and display of colours. 8 bits make up one byte.

**AAA videogame** a title developed by a large studio with a big budget

**adaptation** changing from one form to another (i.e. a book being turned into a film or TV show)

**compelling** something so interesting it's hard to resist

**contemporary digital medium** a way of delivering digital content using the latest standards of technology

**criticise** pointing out something's faults

**critiquing** analysing something's good and bad elements

**engagement** how invested the audience is (in a piece of content)

**entertainment on demand** the ability to engage with any sort of content immediately or at a time of individual choice, with few or no limitations on what is available

**format** the way in which something is presented

**genre** a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.

**influencer** an online personality who uses social media to connect with fans

**ludonarrative** the mixture of free gameplay and story elements in a videogame

**mobile videogame** game played on a portable device such as a phone or tablet

**narrative** a story or description of a series of events

**psychologist** someone who studies the human mind, emotions and behaviours

**recommendation** a suggestion to try something because it is good or suitable

**sub-genre** a smaller genre that fits into a larger, overarching genre

**videogame** any computer-operated game; often using an interactive narrative

**vlog** a blog (weblog) that contains video content

**Virtual Reality (VR)** a digital form of mixed reality that allows people to experience a place or narrative as if they are actually there

## 5.7 SkillBuilder: Film critic

### 5.7.1 Tell me

- 🔍 *Everyone's a critic.* But there's a difference between criticising something and **critiquing** it. Criticism means finding all the faults and pointing them out. **Critiquing** means analysing and assessing both the good and bad points. Putting on a film critic's hat can add to the enjoyment of watching a film, particularly if you engage with what other people think of the film too.



Film critics don't criticise, they critique, so to prepare for this activity, read or watch a few reviews from a trusted source to get a feel for how they operate. There are a *lot* of film review websites. Some are written by professional reviewers; others are written by shady characters called something like *anonymous90876* (and are best avoided).

Use the **Film review** weblinks in the Resources tab to find examples of professional reviews.

### 5.7.2 Show me

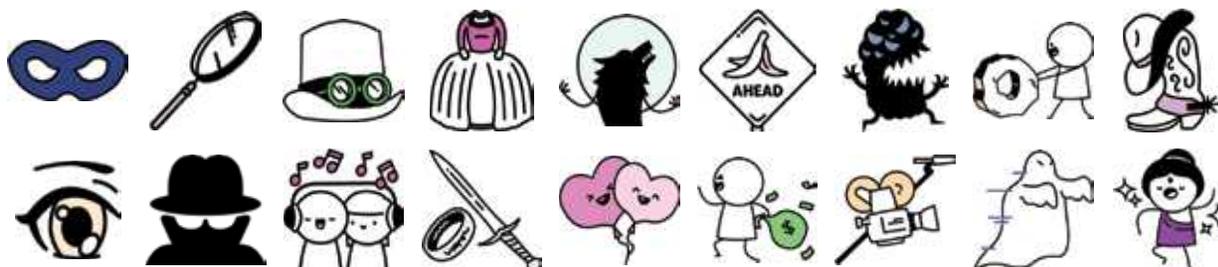
#### on Resources

🎥 **Video eLesson** Film critic (eles-4247)

#### How to critique a film

##### Step 1

Watch plenty of movies. This goes without saying, but a film critic has to watch movies from different genres, directors, countries, and cultures. Just like reading widely, a film critic has to *watch* widely. The internet is packed with recommendations, or you can read film review magazines from the library to find new movies to try.



## Step 2

Read other film critiques for films you've already seen. Use the weblinks provided or conduct internet research to find quality reviews. They might also be found in film review magazines such as *Empire*. Take notes on the style of different authors, and the type of things they write about.

See the film review below for an example of what might be discussed.

*Harry Potter and the Philosopher's Stone (2001) is the first film in the Harry Potter series. Adapted from J.K. Rowling's best-selling novel, this film follows the story of Harry Potter, an orphaned boy living with his dreadful aunt and uncle, who on his eleventh birthday finds out he is actually a wizard. From there, we are taken on a fantastic journey into the magical world of witches and wizards, filled with wondrous adventures and dark secrets.*

*One of the best parts of the film is the cast. The three lead actors – Daniel Radcliffe, playing Harry Potter; Rupert Grint, playing Ron Weasley; and Emma Watson, playing Hermione Granger – perfectly bring this famous trio to life. The three mains are also well supported by a huge number of talented British actors, including Alan Rickman (Professor Snape) and Robbie Coltrane (Rubeus Hagrid), who all play their roles brilliantly. The only part of the film I did not enjoy are the special effects, which in some scenes – particularly the end with Lord Voldemort – have not aged well for an audience in 2020.*

*Directed by Chris Columbus, the fantastical elements of the wizarding world, especially Hogwarts School of Witchcraft and Wizardry are elevated through his choice of camera work. Using long and establishing shots, Columbus captures the grandness that Harry is experiencing for the first time. There is also a great use of lighting and colour in the film, with spells lighting up the screen, and shadows and darkness being used to build suspense, such as in the Forbidden Forest. Columbus, who is also known for directing both Home Alone films, is excellent at presenting a film that appeals to both young and older audiences with a combination of fantasy, adventure, heart and thrill.*

*Overall, Harry Potter and the Philosopher's Stone is a well-cast, awesomely-shot film that creates a magical experience for anyone watching: and that is why I am giving it 4 out of 5 stars.*

The reviewer has identified one reason why they think the film is so great. They then explain why using specific examples.

The director has been named, showing that the reviewer has done some research. They also mention the director later on.

Drawing a comparison between this film and others the director has made lets readers know that this film will appeal to fans of his work.

The reviewer has provided a brief summary of the plot without any spoilers. This helps people decide if this is the kind of film they'd enjoy.

One aspect of the film they didn't enjoy has been mentioned and an explanation has been provided. The camera angles and shots are discussed to help give a picture of what the film looks like.

By discussing the lighting and colour, the reviewer has revealed the tone and mood of the film.

The reviewer ends the review with a brief summary and a rating out of 5. They gave it 4 stars so it sounds like they loved it.

## Step 3

Learn about film techniques. Topic 6 Viewing for inference is a good place to start. Having an understanding of film techniques such as camera work, direction, and editing will make your critiques more **credible**, as well as interesting for the reader.



You could also research particular directors and their past films so you can draw **comparisons** and note any **contrasts** in their styles.

## Step 4

Take notes. As you're watching films, take notes on things you like and dislike. Write down any of the film techniques you learned about in Step 3, and anything else that catches your eye. Remember, this is not about being opinionated or criticising only the faults; you are trying to look at the film from a **critical** point of view.

Below is an example of some notes you might take:

- characters are relatable
- costume design is amazing
- action sequences a little long
- interesting camera angles in forest scene
- lack of sound in death scene is powerful
- editing is confusing in **third act**.



## Step 5

Write! Film critics are successful because they write their thoughts down. The style of your writing is up to you: use the film reviews you have read to guide you. Reviews are often **semi-formal**, slightly (or very) **opinionated** and **persuasive**, and sometimes humorous. At the end, they usually give a summary of the content and provide a score.

Q Avoid giving away too much about the plot so you don't ruin any surprises or twists for the reader. If you feel you really need to reveal them, be sure to mention at the start of the review that it contains **spoilers**.

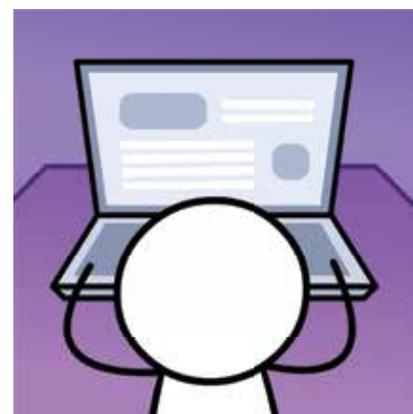
Edit and proofread to ensure your review makes sense, and is free from spelling and punctuation errors. See Topic 14 Editing and proofreading for tips.



## Step 6

Publish. You've written a review. Great. But what's the use if no one reads it? There are plenty of places to publish work nowadays. IMDb is the biggest site for user-reviews of films. Alternatively, you could create your own blog, or a website just within your classroom. You could even publish reviews to a local publication such as your school newsletter.

Q You might also consider recording a **vlog**.



## 5.7.3 Let me do it

Complete the following activities to practise this skill.

### **on** Resources

 **Interactivity** Film critic (int-8182)

## 5.7 Activities

1. Using one of the weblinks provided, or a source you have identified yourself and trust, find **three** film reviews and complete a table similar to the one below. One row has been filled out to guide your comments. Remember, in the following table you are commenting on the *review* itself, not the film it is about.

Download a template for this table from the **Digital documents** section of the Resources tab.

Film Reviewed	Name of Reviewer	Positives/Negatives	Notes on Style

2. Choose a film you know well – your favourite, or one you’ve studied at school perhaps. Write down notes on the following:
  - a. things you like about the film
  - b. things you dislike about the film
  - c. technical aspects (camera, editing, etc.)
  - d. an overall summary
  - e. some research into the director, e.g. their other films, style, etc.
3. Take your notes, and your table from question 1, and write a review in the style of one of the reviewers you read earlier. Try to match the overall **structure** of their review, and the language **tone** and **style**.
4. Find somewhere to publish your review: a blog, in class, in a newsletter or a local newspaper. Think beyond school – people in the real world love to read film reviews, and your review might just help someone decide to watch this movie (or not).

### Resources



#### Weblinks

Film reviews 1  
Film reviews 2  
Film reviews 3  
Film reviews 4  
IMDb



#### Digital Document

Film review notes (doc-35192)

## Glossary

**comparisons** noting the similarities between two or more things

**contrasts** noting the differences between two or more things

**credible** the quality of being trusted and believed in

**critiquing** a detailed analysis and assessment of something

**opinionated** having very strong opinions about something and being convinced they are correct; not willing to consider other views

**persuasive** convincing someone to do or believe something

**semi-formal** combining formal and informal elements

**spoilers** key plot events (sometimes outside the actual story) which give important information away

**third act** the end section of a film. Modelled on play structures, films are traditionally broken into three acts: beginning, middle and end.

**vlog** short for video log, a vlog is posted online (usually regularly) for an audience to watch; often contains the author's personal thoughts and opinions; a video version of a blog

Below is a full list of the **digital resources** available in **Topic 6**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 6.1 Overview

-  **Video eLesson**
  - Viewing like a detective (eles-4247)

## 6.2 Inferring from film

-  **eWorkbook**
  - 6.2 Level 1 worksheets (ewbk-6697)
  - 6.2 Level 2 worksheets (ewbk-6698)
  - 6.2 Level 3 worksheets (ewbk-6699)

-  **Video eLesson**
  - Inferring from film (eles-4248)

-  **Interactivity**
  - Talk film like a pro (int-8184)

## 6.3 Inferring from plays

-  **eWorkbook**
  - 6.3 Level 1 worksheets (ewbk-6700)
  - 6.3 Level 2 worksheets (ewbk-6701)
  - 6.3 Level 3 worksheets (ewbk-6702)

-  **Video eLesson**
  - Inferring from plays (eles-4249)

-  **Digital document**
  - Example play script (doc-35117)

## 6.4 Inferring from animation

-  **eWorkbook**
  - 6.4 Level 1 worksheets (ewbk-6703)
  - 6.4 Level 2 worksheets (ewbk-6704)
  - 6.4 Level 3 worksheets (ewbk-6705)

-  **Video eLesson**
  - Inferring from animation (eles-4250)

-  **Interactivity**
  - Language of animation (int-8185)

## 6.5 Topic project: Become a scriptwriter

-  **Digital documents**
  - Storyboard template (doc-35118)
  - Example film script (doc-35116)
  - Example play script (doc-35117)

## 6.6 SkillBuilder: Annotating film

-  **Video eLesson**
  - Annotating film (eles-4251)

-  **Interactivity**
  - Annotating film (int-8186)

## 6.7 Review

-  **Interactivity**
  - Key terms crossword (int-8140)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 6 Viewing for inference

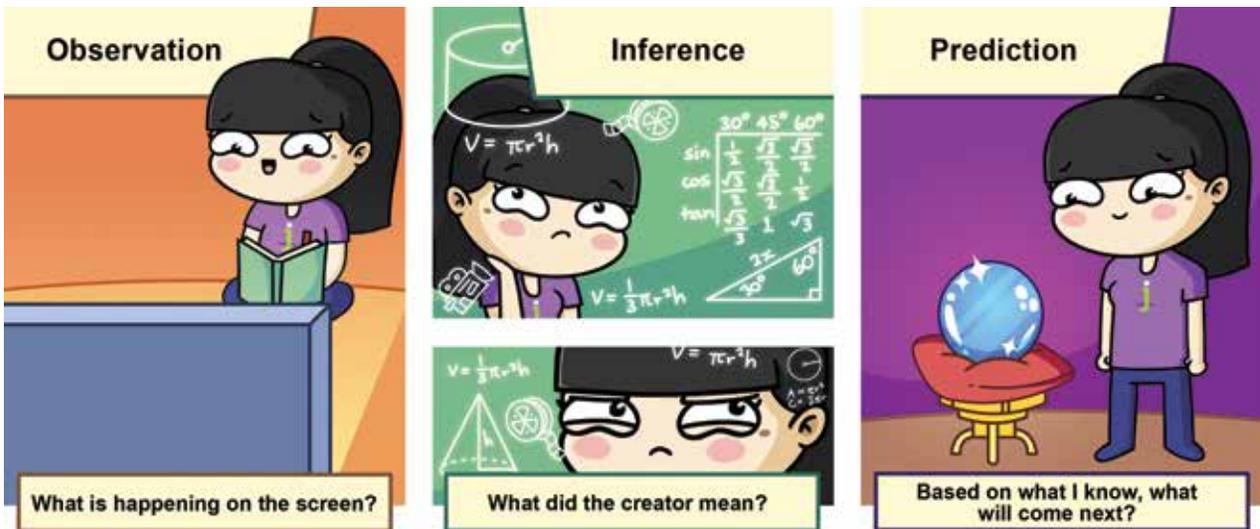
## 6.1 Overview

### 6.1.1 Watching for clues

From this point on, you're a detective. Your job as a viewer is to look for clues in order to figure out the whole picture.

Some movies and shows have a narrator telling you what's happening, but often you have to figure that out for yourself. The creators will have tried very hard to **show** you the story, instead of just **telling** you what's happening. See Topic 13 Storytelling for more on **showing** versus **telling**.

When viewing you will use **observation**, **inference** and **prediction**. These ideas get mixed up a lot, so let's look at each of them individually.



## on Resources

**Video eLesson** Viewing like a detective (eles-4247)

Watch this video to learn about the importance of using inference when viewing.



## STARTER QUESTIONS

1. Do you think you already **infer** when you watch things? Provide an example.
2. Riddles are great for building skills in **inference** – they rely on your **context** (what you already know) to help you solve them. Have a go at solving the riddle below.  
Only one colour, but not one size, stuck at the bottom, yet easily flies.  
Present in sun, but not in rain, doing no harm, and feeling no pain.
3. Discuss why it's important to use **inference** when watching film and TV content.

## 6.2 Inferring from film

### 6.2.1 How to talk about film like a smart person

Before we get into inferring from film, let's look at some common terms used in the movie biz.

#### Film speak

##### Cinematography

The art of using a camera to tell a story.

##### Set

The place where the film is being shot – sometimes this is a 'studio set' where everything is built for the shot (normally inside), or it might be filmed 'on location' (out in the wider world).

##### Shot

An individual moment within a scene. When you change to a different angle, it's a new shot.

##### Foreground

All the things close to the camera, and sometimes the focus of the shot.

##### Middleground

The regular focus of the shot, which is normally between the foreground and the background.

##### Background

All the things far away from the camera.

##### Mise-en-scène

This means 'what's in the scene'. It describes the entire set-up of a shot including the placement of sets, props and actors, as well as the use of colour, costumes, lighting and much more.

##### Types of shots

**Extreme close-up:** A very detailed, extremely close shot of a particular object, such as an eye.

**Close-up:** Most of the frame is filled with the object, such as a face to show expressions.

**Mid-shot:** A shot which shows about half of an actor, for example from the waist up.

**Full-shot:** Shows the full body of an actor or actors. Includes shots of actors walking, in action, and so on.

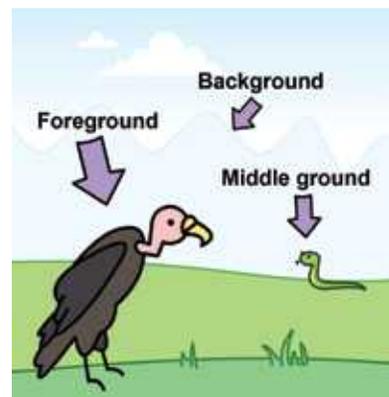
**Long-shot:** Pulls the camera back to show more detail of the setting. For example, the view of the outside of a house. Gives a sense of place and scale.

**Extreme long-shot:** Often used as an establishing shot at the start of a scene. Takes in a great deal of setting, for example, an aerial shot of an entire city.

**High angle:** The camera is high, pointing down. This can have the effect of making the subject look small, threatened, or insignificant.

**Low angle:** The camera is low, pointing up. This can have the effect of making the subject look tall, powerful, or like they are about to head off on a great adventure.

**Bird's-eye:** The camera is directly above the actor. Often used to show the actor moving through a crowd, or in an action shot.



## Camera movements

### Panning

Swivelling a still or video camera horizontally (from side to side) from a fixed position. It's like turning your head to follow something with your eyes.

### Zooming

Moving towards or away from the subject (closer or farther away).

### Tracking

Following the movements of an actor, vehicle, etc. The camera may be on an actual track.



## Sound design

### Foley

Named after Jack Foley, a sound-effects artist. There is way too much noise on a movie set to record footsteps, punches or anything else. There are specific people who make all of these noises in a studio after the filming is done, normally with the weirdest items you can imagine.

### Music

There aren't too many movies out there where an orchestra played while the filming was being done — composers (who write the music) are given the scenes and then have to make songs which perfectly match what's going on.

### Voiceover

If there's a voiceover in a film, they're definitely recording it months later in a studio to get the best sound quality.



## Editing

Before a movie reaches our eyeballs, it goes through hundreds of hours of editing — even stuff that looks like it was shot on a phone is actually a camera that costs thousands of dollars, edited to look shaky and unprofessional.

A couple of things that are added 'in post', or after the filming is done:

- **Colour grading** — ever seen a sci-fi movie where everything looks kind of green? Or a romantic scene where everything is rosy? That's because the scene has been colour graded.
- **Sequencing and restructuring** — nothing is filmed in the order you see it.
- **Computer generated imagery** — unfortunately dragons don't exist, sorry. They're added through the use of CGI.



## Motion capture

Today, almost all animation and every CGI character is based on a motion capture. A bunch of tiny dots are put on a skin-tight onesie, and specialised cameras track each of these to record movement. Animations have life-like movement and CGI artists don't have to spend a ridiculous amount of time animating each frame of a shot. Before this technology, it was a case of:

- a. filming someone, then physically drawing a character doing the same movements
- b. using a lot of maths to code how characters would move.

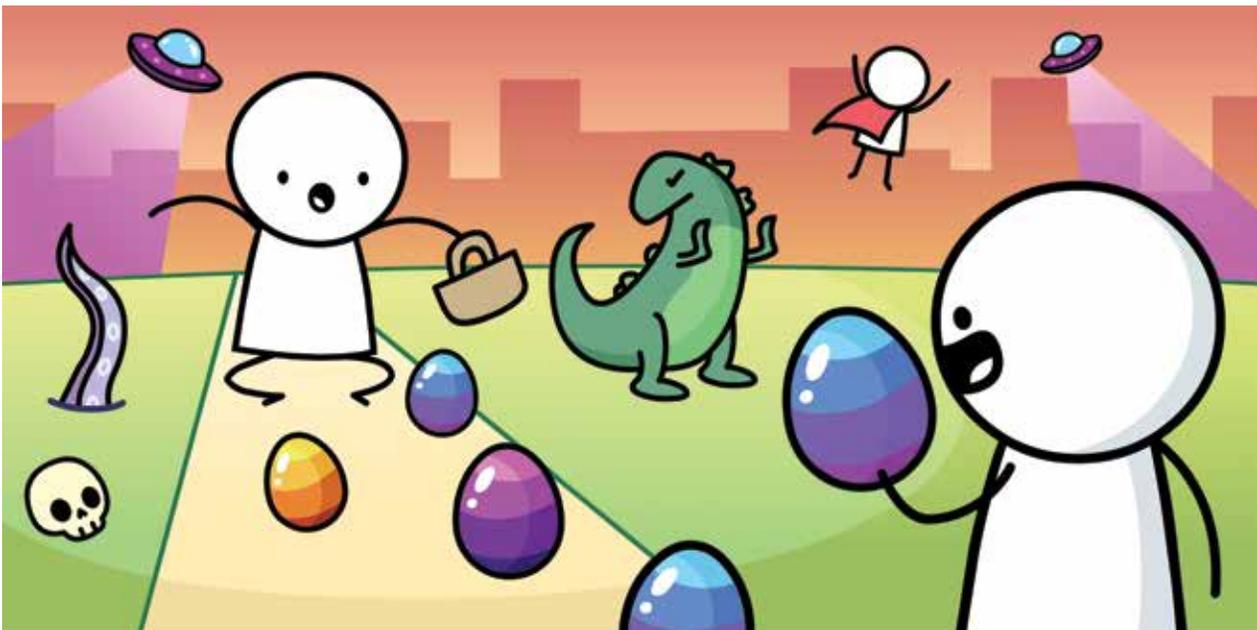


## 6.2.2 Films are made for inference

Films are the hardest and easiest place to infer from at the same time, because there are just so *many people* working on them. The writer wants to give you clues, the director wants to give you clues, the actors, cinematographer, editors, sound designers, composers, **everyone wants to help you infer.**

Because of that, there are loads of things to infer from, so it's easy to miss a lot. Often you will pick these things up when you watch a film more than once.

- Q Filmmakers *love* hiding little things throughout their movies. Today, we've come to call these **Easter eggs** because you have to hunt for them.
- Q These Easter eggs are little extra nuggets you can enjoy if you've already seen the film, or if you know the work from which it has been **adapted**. These secrets try to add to the enjoyment of watching a film and provide you with a great reason to re-watch your old favourites. Every Disney, Pixar and Marvel film is packed full of tiny secrets.



## Short films

- Q **Short films** are, well, short. The creator needs you to understand a lot in that brief amount of time, so they'll give you lots of information to infer, based on what they show you on the screen. A short film usually runs for less than 40 minutes.

## Feature films

- Q A **feature film** is an old-fashioned term, meaning the main thing (the feature) you go to a cinema for. In the past, cinemas showed a short film or two first, then the feature which was the one you were actually there to see.

Feature films are difficult to make today – they normally cost over one hundred million dollars to make, with some reaching up towards three hundred million dollars or higher. Because of that, the film needs to capture your attention in every moment.

Being able to speak about movies like a pro will not only help you

describe what you see on the screen, but is also important for inferring from film. Remember that **every single**

- Q **aspect** is very carefully designed to **convey** some sort of meaning – once you can spot these aspects, you can talk about how any of them made you feel, and what you think was being communicated.

## A few things you can infer from in films

eles-4248

### Foley

The background sounds make a movie what it is and create a

- Q **mood**. If you had absolutely no background noises, you wouldn't know what sort of situation the characters were in – a spooky forest, a crowded city, a romantic restaurant...

### Facial expression

Close-ups mean that you can really read how a character is reacting to a situation. Some scenes can convey a lot with no **dialogue** at all.



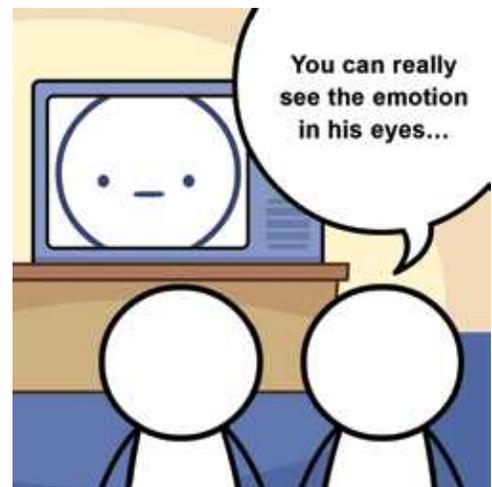
### Shot length and pacing

Some scenes just *feel* different to others depending on the **type** and **amount** of shots in each scene. In a romantic scene, the camera will likely linger for a while on each character, so there will be fewer overall shots (fewer cuts which change the frames). In action scenes, the shots are quicker and there's a lot of movement, which means more shots per scene (more jumps to different camera angles and focus points).

### Settings and costumes

If you were watching a film about medieval knights, you'd be confused to see a busy, modern city in the background (or you'd expect some crazy time-travelling). The world that the characters are in and the clothing and accessories they wear will tell you a lot, without any other information being given.

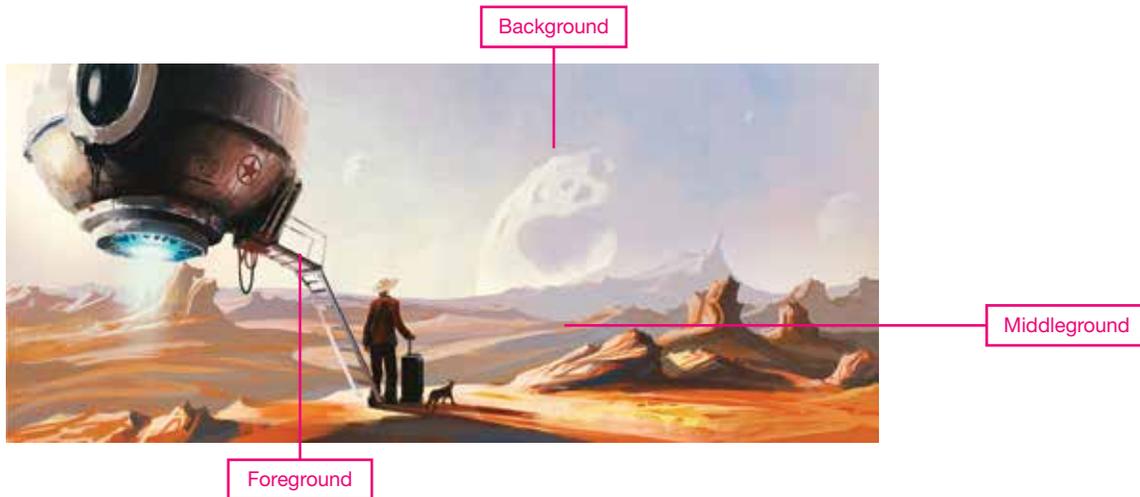
Just like with reading, you will also use your context (what you already know) to help you infer when watching films. A filmmaker might start a film with a shot of a huge city that's completely deserted. The audience probably already knows that large cities are always filled with people and vehicles, so the filmmaker has already let viewers know that something strange is happening.



## 6.2 Activities

### 6.2 Level 1

1. Study the image and answer the following questions. Responses will vary.



- a. If the image was a **scene** from a film, what do you think it might be about?

It might be about a woman travelling the universe in her retirement.

- b. Look at what the character is **wearing**. What does that tell you about what they might be doing?

Because she is wearing a hat and has a suitcase, she might be on holiday. She also has a dog so she might also be moving there.

- c. What **other films** does this scene remind you of? Why do you think that is?

This scene reminds me of The Martian, because it's a person on their own on a planet that looks like Mars. The general science fiction theme also makes me think this.

2. On the image from question 1, label the **foreground**, **middleground** and **background**. You could draw lines in different colours around each section to make it clear.
3. Describe or draw the **facial expressions** an actor might use to communicate the following emotions. You could try practising in a mirror or with a partner. **Responses will vary.**

**Guilt:** lips pushed together, looking down, jaw tight.

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**Disbelief:** eyebrows together or raised, head tilted, eyes wide.

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**An untold secret:** smirking, head tilted forwards, one eyebrow lifted.

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**Joy:** smiling, eyes wide, head tilted back.

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## 6.2 Level 2

4. Think of a film genre (such as drama or comedy) and describe the **music** or **sounds** that might be used to let you know what is happening and set the **mood**. **Responses will vary.**

Action films usually have cinematic and orchestral music which is very fast-paced, as well as the

sounds of gunshots and explosions.

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5. Why do you think different film genres (such as action or romance) use different types of **shots**?

Responses will vary.

Different shots convey different meaning. For instance, a long, still shot exemplifies calm while many

short and moving shots show movement or action.

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6. Name two types of **shots** you think a horror or suspense film would use. Explain your response.

Responses will vary, but could include:

- long still shot: this helps build suspense when a character moves down a dark hallway
- shaky, narrow field of view: can be used when a character is hiding and can't see everything that's happening. It makes the audience feel like they are in the same scary situation as the character

7. Describe the kind of **camera shots** and **music** that you think would best suit the film scene below.

A storm is coming so a teenage boy is asked to go down to the basement to find the torches. As he carefully descends the staircase he hears something move in the dark.

Responses will vary, but could include:

Camera shots: over the shoulder, moving with the boy or set at the bottom of the stairs with the only light in the scene coming from the open door.

Music: either none, or a long slow note drawn out (possibly quite high-pitched).

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### 6.2 Level 3 Responses will vary.

8. Describe the kind of **camera shots** and **music** that you think would best suit the film scene below.

In the final two seconds of a basketball game, a girl stands ready to shoot. The teams are tied. She looks around at the other players, at her coach on the sidelines, at her family in the crowd. She is nervous, but she's taken this shot hundreds of times. The ball travels through the air, bounces off the ring once, twice... and falls straight through the net.

Camera shots: profile shot of the player, focus then shifts behind her as she looks to her family and coach. Close-up shot of the ball as it flies through the air, then a shot from the backboard as it goes in, showing the reaction of the crowd. Music: tense music to start, then no music as the ball flies through the air, followed by a triumphant and upbeat score at the end.

9. Using examples, summarise how the different **shots** used in a film can convey meaning.

- Following something (as in tracking shots) can convey movement and gives a sense of urgency
- Low angles make something look big and powerful; high angles make something look small and weak
- Close-ups and zooming (in or out) gives a subject importance by letting the audience know to focus attention there
- Long steady shots can create a calm mood while quick short shots create a sense of action

10. Using an example, summarise how the use of **Foley** in a film can convey meaning. **Responses will vary.**

Foley can emphasise impacts or fights, show the location (i.e. rustling trees in a park, or the murmur of conversation in a restaurant) or provide other types of context for a story.

11. Using an example, explain how your **context** helps you to **infer** when watching films. **Responses will vary.**

My context allows me to draw from my own experiences to understand why a character might be doing something. For example, if an actor looks around suspiciously before leaning in to his friend and whispering something, my context lets me know that these characters are talking about something that they don't want others to hear about. I can interpret this from their behaviour because it's something I've done before.

## 6.2 Hungry for more?

Pick a scene from your favourite film and use your inference skills to answer the following questions:

- What events or circumstances led to the character's situation? If you already know this, what **clues** are there for someone who hasn't seen the rest of the film?
- What is being communicated by the director? Are they trying to hint at anything through **set design, lighting, music** or **shot style**?
- Focus on the actor – are they making specific **acting choices** which convey more meaning (or are they just standing in front of a camera saying the words)?

### Resources



**eWorkbook**

6.2 Level 1 worksheets (ewbk-6697), 6.2 Level 2 worksheets (ewbk-6698),  
6.2 Level 3 worksheets (ewbk-6699)



**Video eLesson**

Inferring from film (eles-4248)



**Interactivity**

Talk film like a pro (int-8184)

## 6.3 Inferring from plays

### 6.3.1 A story on a stage

Plays (or theatre) are the original films. The main difference is that a play (normally) has only one 'camera angle', and the audience can be far away from the actor. You're not likely to see their tiny facial expressions, and though clues may be given in the sets and costumes, there are not as many opportunities to do so.

Finally, you'll never see the same play twice – actors have good and bad days, they respond to different audiences, they learn from previous performances and they might just be replaced altogether.



- Q So how do you infer from a play? Mainly, you infer from the **script**. This was written *really* carefully, so that even if you're sitting at the very back of the theatre you can still understand and follow the story. Remember that the actor gets to make choices about their character, and they might say lines in a certain way or do certain things which bring those words to life.

#### ▶ A few things you can infer from in theatre

eles-4249

##### Blocking

These are the spots the actors move to on the stage, and where they enter and exit a scene.

##### Interaction with the audience

Unlike actors in a movie, stage actors regularly speak directly to the audience, and sometimes they leave the stage and end up among them as well. In theatrical terms, this is called 'breaking the fourth wall' (the 'fourth wall' is an imaginary invisible wall across the front of the stage, between the actors and the audience).

##### Using your imagination

Unlike a movie, CGI is not traditionally added to a play. Instead, the actors describe (through their words and actions) what their characters are seeing so that we can imagine it alongside the story. Sometimes, things happen that wouldn't be possible in the real world (for example, the moon could be narrating what it sees from high above the characters, giving us an overview of all of them).

##### Stage directions

Here's where plays are *totally* different to movies. When studying a play, we often read the script, so that we can see exactly what the **playwright** wanted in certain scenes. The **stage directions** direct the actors to key actions and emotions.

Q

##### Gestures and body language

Q

The audience can be too far away to see facial expressions, so actors **exaggerate** their body language and make broader, more obvious gestures to convey emotions all the way to the back rows.

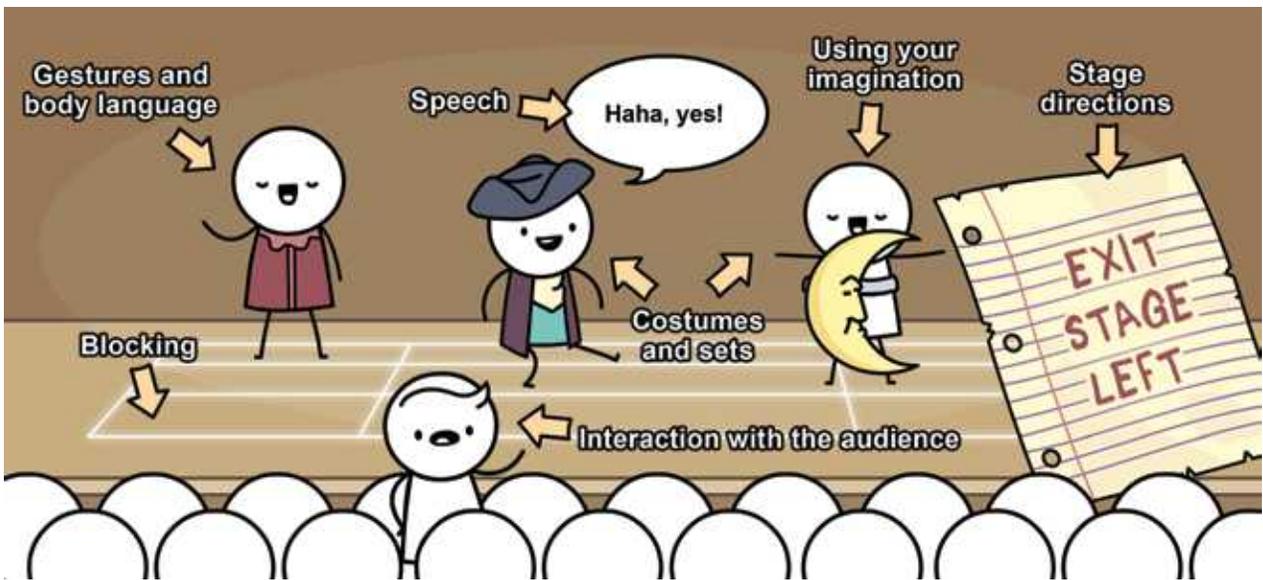
##### Speech

Q

As the audience can't always see facial expressions, the actors need to convey a lot with their **tone** of voice and the way they say their lines. We might not see a character smiling, but if they have a cheerful tone we know that they probably are.

##### Costumes and sets

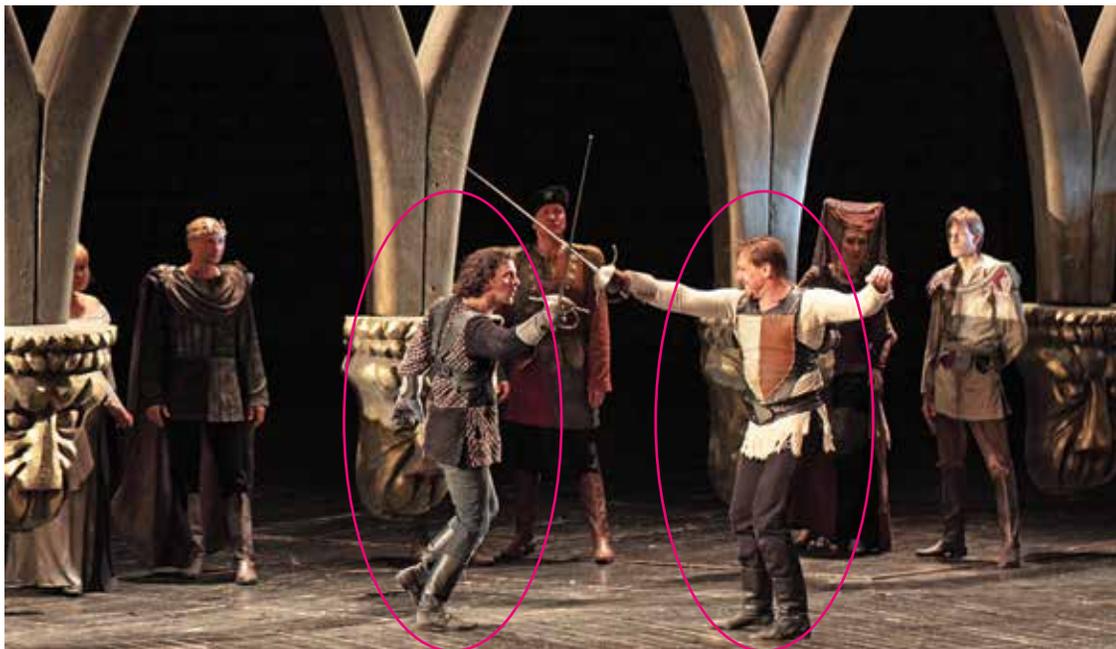
The clothing and set choices made in a play can give the audience an instant picture before any lines have been spoken.



## 6.3 Activities

### 6.3 Level 1

1. Study the following image from a play and answer the questions. There are no 'correct' answers here. Just focus on the details of what you see. **Responses will vary.**



- a. What do the character's **costumes** tell you about the play?

**It's set during the Medieval or Renaissance period, and the characters might be wealthy.**

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b. Looking at the **set**, what kind of **place** do you think these characters are in?

A castle or other building with impressive stonework.

c. Circle the **characters** you think are most **important** in this scene. How can you tell?

The two characters fighting appear to be the most important in this scene, as they are at the front of the stage and in the middle of the action. They are also the only ones taking action while everyone else is just standing and watching

2. Refer to the play scene from question 1. Imagine you are one of the actors standing in the background. If you don't have any lines to say, how could you **show** your reactions to the fight?

Responses will vary but could include: putting a hand over the mouth to show shock/concern or raising a fist and jumping up and down to show excitement.

3. Imagine that the play from question 1 featured cowboys and was set in the Old West. **Responses will vary.**

a. What changes would you make to the **costumes**?

They could be given riding gear in leather, canvas and wool. Cowboy hats and riding boots with spurs would make them very recognisable as cowboys.

b. What changes would you make to the **set**?

You could add wooden buildings with signs, perhaps saloon doors in the background.

c. How would you tell the actors to **stand** if they were cowboys having a fight?

Probably at opposite ends of the stage, as they would be using guns. They would have their feet spread, facing each other with hands on the guns at their hips. They may have bow-legs from riding their horses a lot.

### 6.3 Level 2

4. Study the following image from a play and answer the questions. Responses will vary.



- a. What can you **infer** from the **costumes**?

From the old-fashioned costumes I infer that this play is set sometime between 1800–1900 and that the characters are from rich society.

- b. What can you **infer** from the **set**?

That the characters are in a wealthy house, due to the number of candelabras and the expensive-looking chair. However, it is done in a minimalist fashion to not distract from the story.

- c. Describe what you think the actors on the right are trying to **communicate** to the audience.

That they are shocked or surprised, as they are leaning back and 'gaspings'.

5. What do you think it might mean if one character in a play was standing on something much **higher** than the others? Explain your thoughts.

Responses will vary but could include: It might convey that they are more important, or that they are more powerful/grand than the other characters. This is because putting someone above someone else usually makes them someone others are looking up to. This is a way to demonstrate authority.



6. If you were the writer of a play, what are some ways you could **show** the audience that the play is set in the future, after a huge event has wiped out much of the population?

Responses will vary, but could include:

- have wrecked or abandoned cars or buildings as the set
- discuss the disaster/event in dialogue
- use modern technology
- have costumes that look like they've been pieced together from whatever is left. Might be dirty/torn
- regularly refer to the events of the past

### 6.3 Level 3

7. As an **actor** in a play, what are some ways that you could **convey** the following? Responses will vary.

**Pain:** Holding the affected area and scrunching up your face while moaning. Perhaps bending over or limping.

**Love:** Clasp hands in front of heart or stare eagerly at the person you love. Maybe swoon or look down at the ground shyly.

**Fear:** Gasp and lean back or cower/cover your eyes. Maybe slowly back away.

8. Study the play image below and answer the questions. Responses will vary.



a. What can you **infer** from the **costumes**?

They have simple, drab clothes and one is wearing an apron. They look like they may be poor.

b. What can you **infer** from the **set**?

There is little focus on the set, so it must not contribute much to the plot. Or because it is so bare it could be suggesting their poor situation.

c. Describe what you think the **actors** are trying to **communicate** to the audience.

Desolation, weariness, disappointment or grief.

9. As the writer of a play, what **techniques** could you use to show the passing of several years between one scene and the next? **Responses will vary, but could include:**

- changes in costume or set
- wigs to show greying of hair
- clock noises (to symbolise the passing of time)
- changes in mood or atmosphere

### 6.3 Hungry for more?

Write a scene for a play. An example of a play script can be found in the Resources section of your learnON format. You can also conduct some research to find a play script.

Use some of the techniques discussed in this subtopic to communicate elements such as **character**, **mood**, **tone** and **setting** to your audience. Include **stage directions** in your script. These directions should help the actors to tell the story.

Share your script with a partner and ask for feedback on what they inferred from the scene.

#### Resources

-  **eWorkbook** 6.3 Level 1 worksheets (ewbk-6700), 6.3 Level 2 worksheets (ewbk-6701), 6.3 Level 3 worksheets (ewbk-6702)
-  **Video eLesson** Inferring from plays (eles-4249)
-  **Digital document** Example play script (doc-35117)

# 6.4 Inferring from animation

## 6.4.1 Learning the language

eles-4250

**When you're dealing with illustrations, it's important to remember that the artist is trying to teach you to understand their language while you're reading, sort of like picking up a new language on the fly.**

This narration is terrible! Why don't you let the experts explain?

Fine, you teach it. I'm taking a nap.

Well, the first thing is that cartoons can't talk when they're on the page. It's a bit unfair, but we need to signal with a good old-fashioned speech bubble.

Haha, lol. Omg, haha. Hehe, haha. Heh heh.

But they all mean different things. Learn as you go.

There are lots of different types you already know...  
And since we don't actually move, sometimes we leave lines for you to follow to make it easier.

It can also show speed, just look here!

Have a look here - some poor sucker didn't see it coming, and you can see a couple of things... whose hand is that?

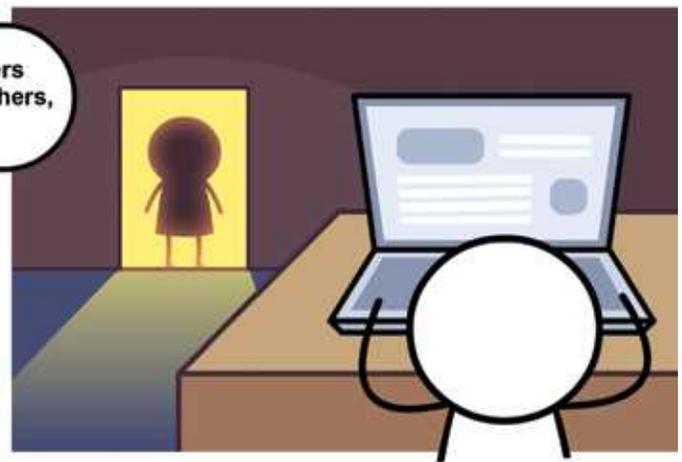
Stones shoot off and a dust cloud rises to show the impact.



Another nice thing is that cartoons don't have to play by real-world rules.

We can put images into our speech bubbles so there's no words needed to understand us.

Or we can show you when some characters are hidden in shadow and invisible to the others, even if you know where they are.



Comics can have a narrator, too. It doesn't always have to be done in speech bubbles – they can tell you a few key bits of information.

When they're **AWAKE**, that is.



John thought he was alone up there..  
He was very wrong.

What-? Hey, I was sleeping.



Man, you cartoons are annoying...  
Give me a regular old book any day.  
I'm going back to bed.



Anyway... when you put it all together...



## 6.4 Activities

### 6.4 Level 1

1. List three ways in which **illustrated** stories are different to written stories. **Responses will vary, but could include:**

- **colours and images are used to help tell the story**
- **the story is structured differently to incorporate these images**
- **context can be used in the imagery, rather than relying purely on the story telling you.**

2. Suggest (or draw) an **image** that could be placed in a **speech bubble** to convey that a character is angry.

**Responses will vary, but could include: a volcano or an explosion would convey anger.**

3. In the images in section 6.4.1, when Padmal has multiple **speech bubbles**, which one do you read first? Why do you think you read them in this order?

**Responses will vary, but could include: I find myself reading them from top to bottom. I think I do this**

**because the books I'm used to reading go from top to bottom (and left to right). Sometimes the most**

**important things are ordered first, so my mind immediately goes to the top.**

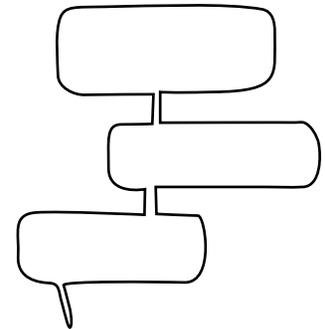
### 6.4 Level 2

4. If a **speech bubble** looks like the one on the right, what can you **infer** about how the character is speaking?

**Responses will vary**

**It might indicate that they are pausing between each section, or that they are**

**adding extra information onto their first point**



5. What are **illustrators** teaching you while you read their stories? How do they do this? **Responses will vary**

**They are teaching you to read their work fluently. They do this by incorporating various common**

**elements from all graphic novels, such as vectors, speech bubbles and narration, alongside new**

**techniques they wish to teach you.**

6. Pick one action from these options: **crying**, **running**, or **throwing a ball**. From the **techniques** demonstrated in this topic, describe which one(s) you could use to express your chosen action in a single image without using words. You may choose to draw it on a separate sheet of paper.

Responses will vary, but could include, for throwing a ball: stick figure shown leaning forward, arm extended. Ball is a short distance from their hand, with vector lines behind it showing motion.

---

### 6.4 Level 3 Responses will vary.

7. If comics can show everything using pictures, suggest why they might sometimes also use **narration**.

Narration is sometimes necessary for exposition, to help a reader understand the context of a situation or to build a better understanding of the characters and their motivation. Sometimes it's also a quicker way to explain what's happening.

8. Do you think there are any benefits to storytelling through **illustration**? List one positive and one negative for this style of storytelling.

Positive: A creator can share their specific vision of a character or setting, rather than relying upon an audience's interpretation of their writing. Negative: Some of the meaning you want to convey may not be interpreted how you want it to be, and that would change the audience response.

9. When reading a comic, your eyes will sometimes jump to a big or exciting panel before following the story thread up to that point. How do you think that affects the reader's experience?

Responses will vary, but could include: Sometimes it can take away from the experience as the surprise is spoiled, but often it can heighten the understanding of a series of panels when viewed together.

---

### 6.4 Hungry for more?

Plan out a brief comic that uses all of the **elements** demonstrated in this subtopic. Try to think of situations you could put the characters in, to allow you to use different **techniques** (such as lines to show movement and speed, or images in speech bubbles). Add labels to explain where you have used different techniques and why.

#### Resources



#### eWorkbook

6.4 Level 1 worksheets (ewbk-6703), 6.4 Level 2 worksheets (ewbk-6704),  
6.4 Level 3 worksheets (ewbk-6705)



#### Video eLesson

Inferring from animation (eles-4250)



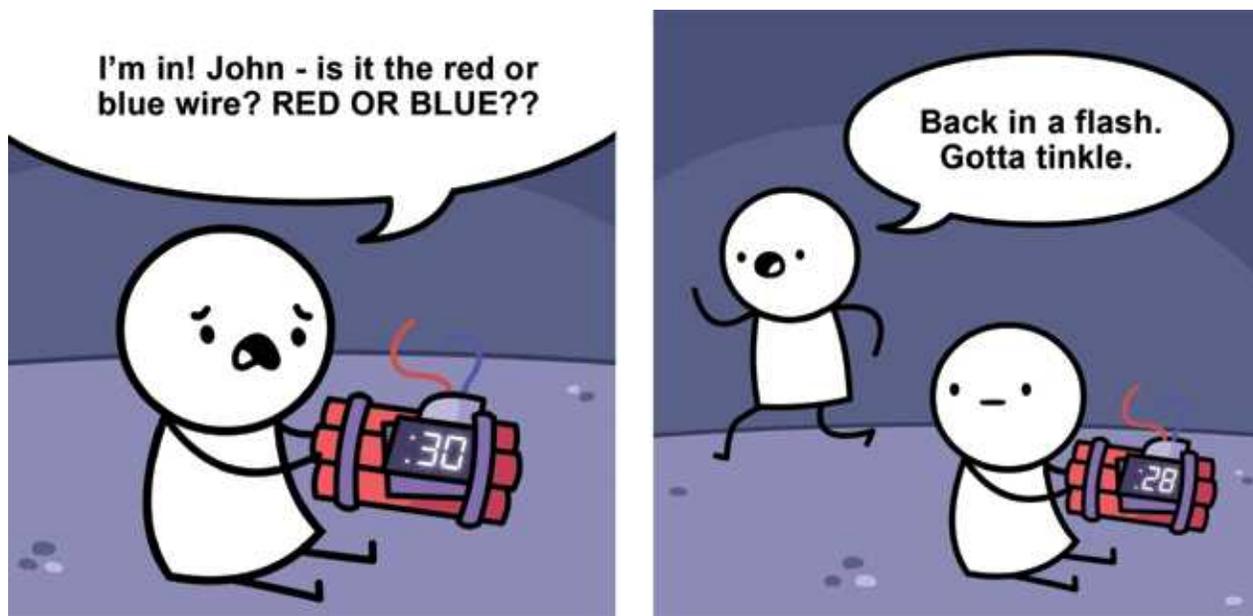
#### Interactivity

Language of animation (int-8185)

## 6.5 Topic project: Become a scriptwriter

### Scenario

Everyday life can't always be planned out; things happen unexpectedly, people sneeze at the wrong moment and we all need bathroom breaks. That's why it's sometimes fun to escape into a world where everything has a very specific purpose, and nothing is really done by accident. Scriptwriters can create these worlds and now it's your chance to try.



### Task

Create a short film or play script which encourages **inference** from the audience. The only rule: it has to seem like everything is going wrong until the end, where it's revealed that it was all planned from the start. Example play and film scripts have been provided in the Resources section of your learnON format to guide you.

You can think of your own ideas, or use one of the suggestions below:

- Someone is having the worst birthday ever because people keep trying to get rid of them and no one's remembered what day it is. At the end, it's revealed that they were all just planning a surprise party.
- A super-spy keeps getting caught and escaping again while exploring a top-secret military base. The soldiers taunt the spy a few times, until it's revealed that each time the spy was caught she stole another key to disarm the ultimate weapon being built there.
- A monster hunter keeps accidentally setting off their own traps, much to the monster's glee. The monster being hunted doesn't realise that it's actually all part of a master plan to take its mind off its capture and make it relax.
- A student has a terrible morning where everything seems to go wrong as they try to get to school (alarm doesn't go off, bus doesn't come, friends don't answer texts, etc.). It's not until they finally reach the locked school that they realise it's actually Sunday.

### Process

1. Think of an idea (or use one of the ideas provided) and write down the overall story in 2–3 sentences. Ensure you have a beginning, a middle and an end.
2. Plan the following:
  - who the characters are
  - where it's going to be set
  - what sort of story it is.

3. Make a **storyboard** (stick figure drawings showing what will happen) to help you organise your ideas. You can note key camera angles, stage directions and music in your storyboard. A **storyboard template** has been provided in the Resources section of your learnON format.
4. Draft the script, including:
- Dialogue: Remember that dialogue shouldn't be too lengthy. You don't want to **tell** your audience everything, but rather **show** them using the techniques discussed in this topic. For more on 'show, don't tell' see Topic 13 Storytelling.
  - Stage directions (for a play), or frame and shot suggestions (for a film).
  - Suggestions for sets and costumes.
5. Read your script through from the beginning to ensure that there are Easter egg clues for your audience about what the ending will be.
6. Share your script with someone outside your class and ask for feedback on what they inferred. Did they guess what was coming at the end?



## on Resources

-  **Digital documents** Storyboard template (doc-35118)  
 Example film script (doc-35116)  
 Example play script (doc-35117)

## 6.6 SkillBuilder: Annotating film

online only

### Why is annotating film useful?

Annotating film is a great way to analyse a particular scene from a film because annotations help you to pick out and discuss important elements such as camera, acting, mise en scène, editing, lighting and sound.

#### Select your learnON format to access:

-  • an explanation of the skill (Tell me)
-  • a video and step-by-step process to develop the skill (Show me)
-  • an activity and interactivity for you to practise the skill (Let me do it)



## 6.7 Review

### 6.7.1 Key points to remember

#### 6.2 Inferring from film

- There are a lot of terms used in the movie industry, and these will help you explain and discuss what you've inferred from a film.
- Filmmakers often leave clues for you to infer from, and sometimes you'll infer things they didn't even think of.
- You can infer a lot from the Foley (sounds) and music used in films. Sounds can supply a lot of information without the actors having to explicitly state it.
- Close-ups in film mean that actors can express deep emotions using facial expressions.
- You can infer what kind of scene you're watching by the amount of shots and the length of each.
- Settings and costumes often provide enough information for you to immediately understand the movie genre and the world the characters are in.



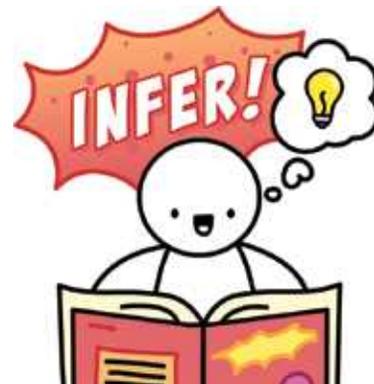
#### 6.3 Inferring from plays

- Reading the script will help you make inferences from a play.
- To infer from a play you can watch for the following:
  - Blocking — where actors enter, exit, and move to on the stage
  - Creating imagery — descriptions given by characters
  - Stage directions — how the writer wants each scene to look
  - Gestures and body language — actors exaggerate their movements so audiences can see them from far away
  - Speech — how an actor says their lines will convey tone and mood
  - Costumes and sets — these can help the audience by giving an instant picture of setting, before any lines have been spoken.



#### 6.4 Inferring from animation

- There are lots of ways to convey information visually. Creators of animation often build a vocabulary with readers to help them understand what they're trying to say.
- There are many techniques to show movement, emotion, impact and other key elements. Once you are familiar with these techniques you will find it easier to infer clues from the animations.



## 6.7 Activities

online only

### 6.7 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

## 6.7.2 Reflection *Responses will vary.*

Now that you know more about viewing for inference, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. How do you think the ability to infer when viewing will be useful in your everyday life?

.....

.....

.....

3. How do you think **showing** instead of **telling** makes a film or play more interesting?

.....

.....

.....

### **on** Resources



**Interactivity**

Key terms crossword (int-8140)

### Glossary

**adapted** when something is changed from one format to another, e.g. from a comic to a movie

**context** what you already know based on your experience

**convey** to communicate something directly or indirectly through words, actions or sounds (including sound effects and music)

**dialogue** a conversation between two or more people as a feature of a book, play, or film

**Easter egg** a hidden feature within created content that enhances the interactive experience for those who find it

**exaggerate** to make something seem bigger or more obvious

**feature film** a traditional film which is the focus of the audience's attention.

**infer** an educated guess at implied meaning using evidence, logic and your own prior knowledge to make an educated guess at implied (suggested) meaning

**mood** the atmosphere of a scene, or whole play, film or book, created through design elements like lighting and shot choice: encourages the audience to react in a certain way; the personality of your setting. Different situations have different moods, which bring out certain emotions in your reader. A light-hearted mood might change to a serious mood through a change in the action.

**observe** watch carefully; using the senses to take in information about the world around you

**playwright** someone who writes plays

**predict** use your ability to infer in order to make an educated guess about what's coming next

**script** the written directions and dialogue for a film or play

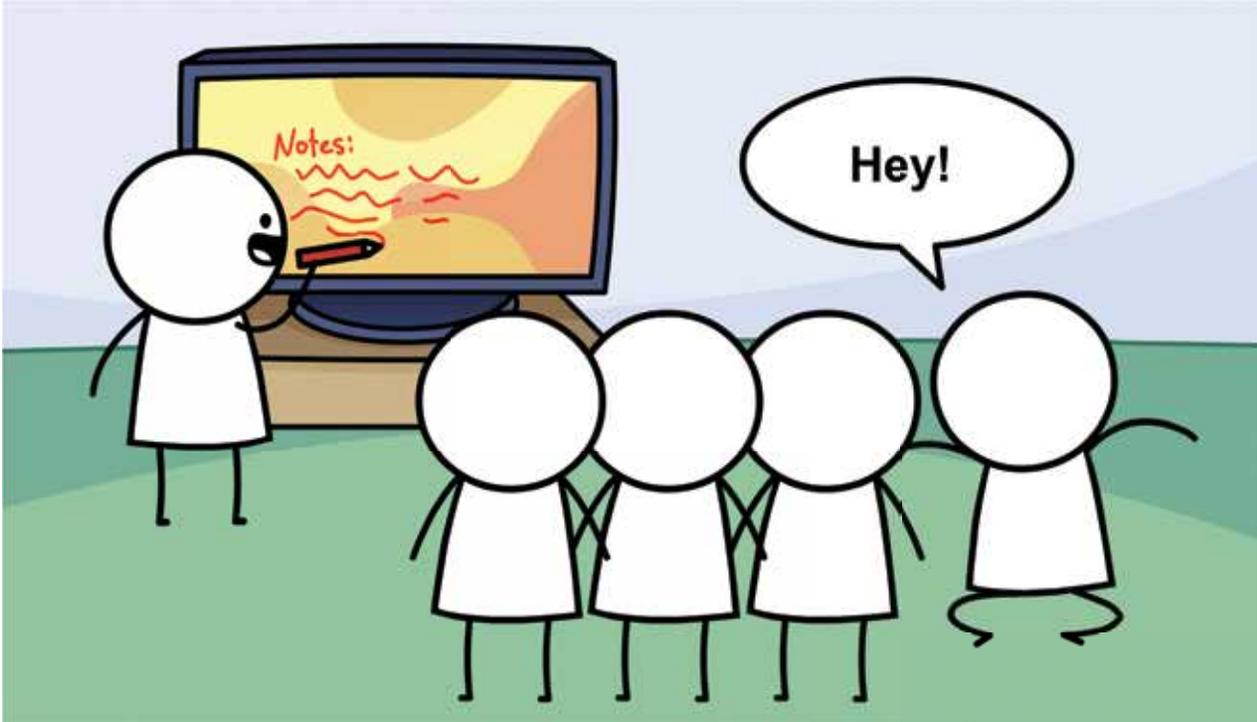
**short film** a film which is (usually) under 40 minutes in length

**stage directions** instructions in the script of a play indicating the movement, position, or tone of an actor; or the sound effects and lighting

## 6.6 SkillBuilder: Annotating film

### 6.6.1 Tell me

- Q **Annotating** film sounds like an impossible act. How are you supposed to write notes over something that's constantly moving? Get a whiteboard marker and scribble over the TV screen? Stick it into a film editor and scrawl over each frame?



Of course not. There's an easier way to think about annotating film, and it works in much the same way as the annotation of a visual (see subtopic 4.6 Annotating visuals). You need to select exactly which **shot** from the film you want to discuss, and then take a **freeze frame** or screenshot to use for your annotation. Obviously, there are certain elements – such as sound and editing – which you can't show on paper like this, but you can still write about them (and you should).

- Q Annotating in this way is also great for an **in-depth analysis** of certain elements of film, such as **mise en scène**, **camerawork**, and actors' **gestures** and **expression**.

### 6.6.2 Show me

#### on Resources

▶ **Video eLesson** Annotating film (eles-4251)

#### How to annotate film

##### You will need:

- A copy of the freeze frame, either hard copy or digital
- Coloured pens (hard copy) or software (digital) that can be used to annotate.

Before we get into the annotation, let's have a quick recap on the things you should be looking for. As well as **story** elements, such as **narrative**, **plot**, **characterisation** and so on, films have a range of **production elements**. Those are what we will focus on. An easy way to remember the production elements is with the **acronym** CAMELS.



- **C**amera (angles, shot, movement)
- **A**cting (gesture, expression, voice)
- **M**ise en scène (setting, props, colour, costume)
- **E**ditng (**pace**, **shot duration**, effects)
- **L**ighting (**high key**, **low key**, natural)
- **S**ound (music, **diegetic** and **non-diegetic**).



## Step 1

Find a film you'd like to analyse. Let's take a look at this scene of an astronaut on a spacecraft.



### Resources

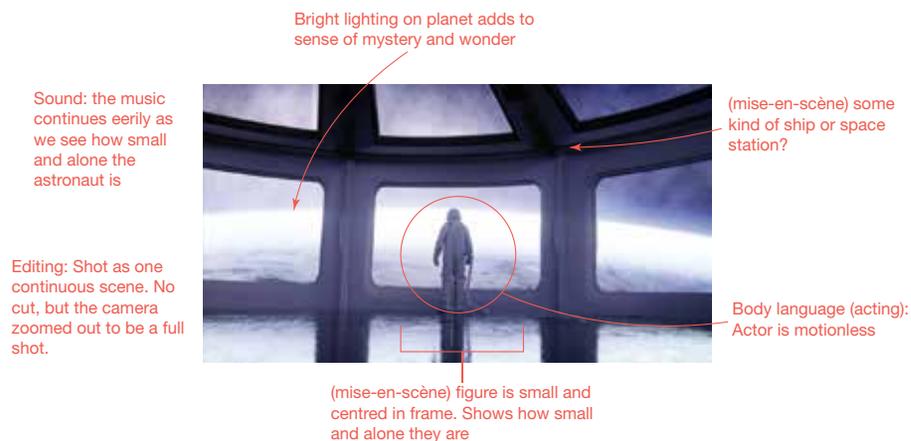


**Video eLesson**

Astronaut (eles-4286)

## Step 2

Select a scene or shot to annotate. Here, we've selected a moment from the start and the end for comparison. Annotate the **production elements**. Make sure to refer to things like **sound** and **editing** even though you can't hear/see them in a freeze frame.



### Step 3

Write about it. It's always a good idea to put your annotations straight into a short piece of writing. It helps you to **synthesise** your ideas: which is a fancy way of saying it helps to pull together all the different strands of your annotations. Then you'll end up with a detailed analysis of the scene(s) you chose.

Here's an example based on the annotations above:

As the actor playing the astronaut stares out the enormous planet before them the music is dramatic. The actor is framed at the centre of the shot and we can't tell if they are floating in space or inside a vessel. The camera slowly zooms out to reveal huge windows in a stark, empty room. The music builds as we see the expanse of stars and the massive planet. The actor is now small and centred in a long-shot. This illustrates how small they are compared to what is before them. Their body language is still, almost slumped in awe or intimidation. The editing of the scene – a cold blue tint over the continuous shot – adds the sense of stark emptiness.

Use the following video to complete some of the following activities.

#### on Resources

 **Video eLesson** Dogs (eles-4287)

### 6.6.3 Let me do it

Complete the following activities to practise this skill.

#### on Resources

 **Interactivity** Annotating film (int-8186)

## 6.6 Activities

1. Watch the dogs clip in section 6.6.2.
2. Annotate the freeze frames below. These images can be downloaded from the **Digital documents** section of the Resources tab for you to print or annotate electronically.

Remember to comment on the **CAMELS**: Camera, Acting, Mise-en-scène, Editing, Lighting and Sound.

3. Write a short paragraph to bring together your annotations and describe the clip.





4. Another great use of annotating film is when you have the opportunity to edit or redirect an *existing* film.
- Choose a movie scene to annotate. This could be from any kind of movie. If your class has created its own short film you could use that.
  - Identify the CAMELS production elements by annotating one or more freeze frames from your chosen scene(s).
  - Choose three elements you've commented on and make suggestions for how to improve the scene. For example: *'This shot would look better if the camera was close up on the actor's face'* or *'Some dramatic music would increase the tension here'*.

---

## **on** Resources

 **Digital document** Freeze frames to annotate (doc-35191)

## Glossary

**acronym** a word formed from the first letter of a group of words

**annotating** notes made on something

**camerawork** the way in which cameras are used in a film or television program

**characterisation** the creation or construction of a fictional character

**diegetic sounds** sounds that have a source (for the characters) on-screen such as dialogue or footsteps

**expression** a look on someone's face that conveys a particular emotion

**freeze frame** a single frame forming a motionless image from a film or videotape

**gestures** a movement of part of the body, especially a hand or the head, to express an idea or meaning

**high-key lighting** soft light coming from directly above the camera but not too close to the subject; creates even lighting with fewer shadows

**in-depth analysis** studying or analysing something carefully and in great detail

**low-key lighting** light placed quite close to the subject to create dramatic contrast and shadows

**mise en scène** the arrangement of the scenery, props and other visual elements on the stage of a theatrical production or on the set of a film

**narrative** the story being told

**non-diegetic sounds** sounds that don't have a source (for the characters) such as narration, background music or inner monologues

**pace** the speed at which something happens

**plot** the path a story takes; heavily involves building and releasing tension

**production elements** the use of camera, acting, mise en scène, editing, lighting and sound to tell a story on the screen

**shot** a series of frames that runs for an uninterrupted period of time; the specific way a camera is angled, moved and re-focused to point at the actors or scene, in order to film a small section of the action

**shot duration** the length of a continuous shot

**synthesise** to bring ideas together, or to make something out of parts which were independent

Below is a full list of the **digital resources** available in **Topic 7**. When you see these icons throughout the topic, access your learnON format to find resources that will support your learning and deepen your understanding.

## 7.1 Overview

-  **Video eLesson**
  - Listen up! (eles-4252)

## 7.2 Are audiobooks literature?

-  **Audio**
  - *Trapped* (aud-0372)

-  **eWorkbook**
  - 7.2 Level 1 worksheets (ewbk-6709)
  - 7.2 Level 2 worksheets (ewbk-6710)
  - 7.2 Level 3 worksheets (ewbk-6711)

## 7.3 Why listen to podcasts?

-  **eWorkbook**
  - 7.3 Level 1 worksheets (ewbk-6712)
  - 7.3 Level 2 worksheets (ewbk-6713)
  - 7.3 Level 3 worksheets (ewbk-6714)

-  **Video eLesson**
  - Making a podcast (eles-4253)

## 7.4 Topic project: A podcast master

-  **Video eLesson**
  - Making a podcast (eles-4253)

## 7.5 SkillBuilder: Improving your podcast

-  **Video eLesson**
  - Improving your podcast (eles-4254)
-  **Interactivity**
  - Improving your podcast (int-8187)

## 7.6 Review

-  **Interactivity**
  - Key terms crossword (int-8141)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 7 Audiobooks and podcasts

## 7.1 Overview

### 7.1.1 Audio is nothing new

Radio has been a source of entertainment for a *lot* longer than TV, so really, listening to things is the original way of regularly **engaging** with creators. People go to the theatre or art galleries, but they don't do it every week. The advance of new technology means we can be listening to new and interesting material every day.

In recent years, having a phone in your pocket and headphones in your ears has become a big way to engage with content. The word **podcast** is just 'iPod' and 'broadcast' mashed together, so it's a pretty new thing. Podcasts have become increasingly popular with people who want short, easy-to-access bursts of entertainment while they do chores, drive to work, or exercise. **Audiobooks** are a recorded version of a **narrator** reading the words of a text aloud. They are a great way to enjoy books when you can't, or don't want to, read the written version.



### on Resources

▶ **Video eLesson** Listen up! (eles-4252)

Watch this video to learn about the value of audiobooks and podcasts.



### STARTER QUESTIONS

1. Have you ever listened to a podcast or an audiobook? Did you enjoy it?
2. What was it about and where did you listen to it?
3. If you haven't, where do you think would be the best place and time to listen to a podcast or audiobook?
4. What are your initial thoughts about reading a written story versus listening to one?

## 7.2 Are audiobooks literature?

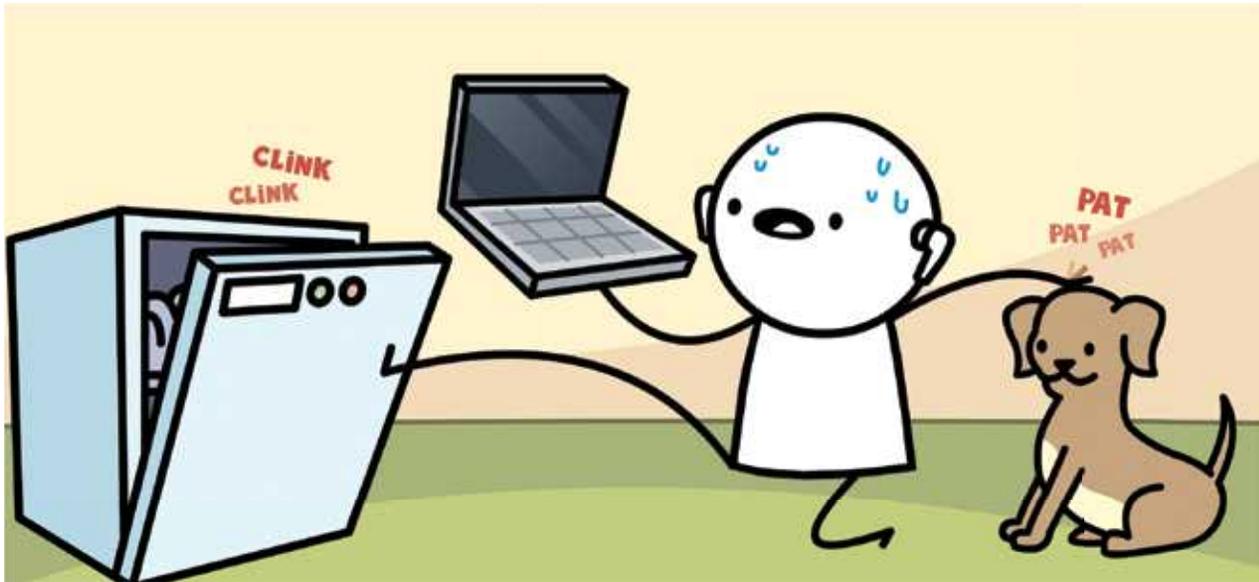
### 7.2.1 Listening rather than reading

Even though they're read out to you, books are books. Your teacher would never say that *A Wrinkle in Time* isn't literature, so why is it any different if it's read out loud by someone instead of just printed on a page?

#### Are audiobooks 'cheating'?

Big question. The answer? Not really. Audiobooks are just another way of engaging with books and storytelling.

Some people say that audiobooks are 'cheating' because they may think reading words is harder work than listening to them. They may point to things such as the fact that audiobooks sometimes allow you to do two things at once – like cleaning your room while listening to *The Hunger Games*. But really, if you are enjoying and actively taking in a story in any format, then you are succeeding at reading.

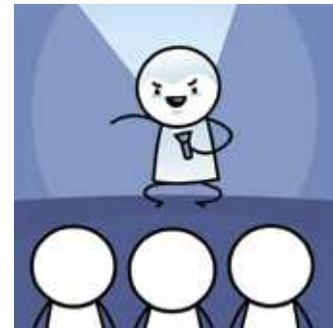


One great thing about reading written texts is that you learn how to spell words when you see them. You also get a feel for paragraphs and sentence structure. On the other hand, listening to stories helps you with pronunciation (the sound of words) and intonation (the melody of a language). It's best to mix it up once in a while and try something different.

#### What do audiobooks do for us?

Sometimes listening rather than reading can be a great thing. Check out some of the best things audiobooks have to offer:

- *Easy listening.* If you're not much of a reader, it's the perfect way to enjoy a story.
- *Multitasking.* You can listen to a story while you're doing other things.
- *Vocabulary.* Not only are you hearing new words, you're also learning how to pronounce them.
- *Memory.* You need to really be thinking about how everything in the plot fits together, while you're listening.
- *Dramatic storytelling.* What's better than having someone tell you a story they really care about and are invested in?



## Does the narrator affect the story?

Without a doubt. We all know someone who is incredible at telling stories, and someone who is just... not. The voice, **pitch, rhythm, characterisation** and the way certain things are said all add up to make or break a story.

On the other hand, no: the narrator doesn't affect the story itself, as the plot remains unchanged and you're still listening to what the author wrote. If the author wrote poorly then no amount of good voicework will save the story.

Sometimes, however, the narrator can have a direct influence on future stories. When recording the *Harry Potter* series, Stephen Fry had a lot of trouble saying the words 'pocketed it' and asked if they could be changed. Good old J.K. Rowling not only said no, but also included those exact words in every one of the future instalments, ensuring that Fry had to repeat them multiple times.



Read the short story below and then listen to the audio version in your learnON format. Pay attention to the similarities and differences between the version in your head and the narrator's version.

### Trapped

"What are you doing in here?"

Ash fumbled the vase he was inspecting, almost dropping it on the stone floor. "The note. It said to meet."

Doctor Deckard stared, unblinking, until Ash gently returned the priceless artefact and wiped his sweating hands on his overalls.

The doctor remained in the doorway – the only exit. "The note."

Ash felt moisture prickling his skin as he delved into his pocket. "Yeah – yes, Doctor. I thought you left it for me."

Closing his eyes, the doctor raised a hand. "Regardless of why you're here, we both know that you can't leave."

Only then did Ash notice the case in the centre of the room. The ominous glow.

He and the doctor locked eyes. The doctor saw the vase flying at his head, but wasn't quick enough to dodge it. Ash was on the move before porcelain met skull, but did he grab the case, or take his chance to escape?

## 7.2 Activities

### 7.2 Level 1

1. Read the short story passages below:

#### Story 1

Her footsteps echoed in the deserted hallway. Rats darted around piles of rubble but otherwise it was just her and a line of dark doorways. Each simple rectangle could mean escape... or a worse fate. There was no time to weigh the options – she could already hear their heavy boots approaching.

#### Story 2

Beams of sunlight striped her feet with each open door she passed. The fresh smell of pine and lemon filled her head, though it was days to the nearest forest. With the bouquet hidden behind her, she poked her head into the bright room just as her new best friend woke with a piercing, hungry cry.

- a. If you were asked to record these stories for an audiobook, what **tone** of voice would you use for each? Explain your response.

**Story 1:** *Sample response: This story would have a very deep, menacing voice as the story sounds very scary. It should be read slowly with lots of tension.*

**Story 2:** Sample response: This story would have a light and airy voice, with a cheerful and enthusiastic tone as this story sounds like a happy one.

- b. What happens when you read a happy and cheerful story in a sad voice? What about reading a sad or tense story in a happy voice? Describe how the **mood** of the story might change, and the effect this has on the listener.

Sample response: If the voice and tone don't match the story then it becomes very confusing to listen to because, as a reader, it's more difficult to know how to feel and react. A sad story read in a cheerful tone would make you wonder if you'd misunderstood the story.

2. Do you prefer reading or listening to a story? Explain your response.

Sample response: Whichever you prefer is fine and normal. It is good to try a variety, every now and then.

---

## 7.2 Level 2

3. You have been tasked with creating an original audiobook for your class. Use the question parts below to plan it out.

- a. Write a short story in a paragraph.

An example might be:

A tired man knocks on the old castle door, trying desperately to escape the bitter cold. A butler creaks the heavy door open and ushers him in, directing him towards a sumptuous meal standing in front of a magnificent fireplace, in a room just off the entry hall. Just then, the master of the house enters and a foul stench fills the air... Something isn't right. The man stands to leave, thanking the master and his servant for their hospitality when, in a sudden flash and a blur, he is knocked to the floor and a searing pain rips at his neck. The master looks down at the man's lifeless body, satisfied and full.



- b. What **genre** is your story? What kind of **tone** do you imagine being used in the audiobook version?

Sample response: The genre is horror and the tone would be deep, dark and moody.

- c. Read your story aloud in the **tone** that you imagined. For example, if your story is a happy one, read it in a cheerful voice. Explain if the tone you chose to read your story in suits what you wrote. Can you pinpoint why?

Sample response: Yes, a very dark and moody tone suits the story because it makes the audience feel on edge and scared, which is exactly what is needed.

- d. Read your story aloud in a different **tone** to what you intended. For example, if your story is scary, read it in a cheerful voice. How does this affect the mood of the story? Explain with examples.

Sample response: It doesn't make sense! It's confusing to read and listen to a story that uses horror themes in a cheerful voice, because it's the total opposite of the plot I have written. When the section about being knocked to the floor was read in a cheerful voice it almost sounded like slapstick.

4. Write down the title of a book you've read. It could be any type of book, of any length. Describe how you would narrate the audio version. What **tone** of voice would you use? Would you do voices for different characters? Is there someone you would love to hear as the narrator? Explain why you would make each choice.

Sample response: I would choose Green Eggs and Ham by Dr. Seuss. I would narrate this story in a lively, fun way with a cheerful tone because it's a children's book. I would do different voices for the different characters: not only do I think that would appeal to a young audience, it would also make the story easier to follow as an audiobook. I would love to hear Morgan Freeman narrate this as he has such a mesmerising voice.

---

## 7.2 Level 3

5. Read the short story, *Trapped*, from section 7.2.1. Read it out loud if you can. Then listen to the audiobook recording in your learnON format to see how it changes your **connection** with the story.

a. Did the **narrator** read the story the same way that you did (aloud or in your head)? If not, how was it different?

**Sample response: Yes, it was read in the same way, to emphasise the mysterious nature of the plot and the sense of adventure.**

b. How did the narrator's **choices** affect your enjoyment of certain plot events? Describe one example.

**Sample response: I liked when the narrator stumbled on his words, because you could feel the characters' nervous tension, which really made the reading more gripping.**

c. Explain whether the **character voices** were the way you expected them to sound.

**Sample response: The character voices suited the story, and they were what I expected: a menacing older male voice with a sinister tone, and a younger nervous-sounding male portraying Ash.**

6. Summarise how a narrator's choices can affect the **mood** of a story.

**Sample response: The choices a narrator makes - the tone they use, how they interpret characters, and their pacing - all contribute to how a reader responds to the story. It affects how they feel about the story, and the mood that goes with it. For example, if a narrator has a bright and cheery tone and does silly voices for each character, you are more likely to think that the story will be a funny one, even if it isn't.**

---

## 7.2 Hungry for more?

Listen to your favourite book as an audiobook and see how it changes your connection with the story.

- Did the narrator read the story in the same way as you did in your head?
- How did the narrator's choices in delivery affect your enjoyment of certain scenes?
- Were there any characters whose voices didn't match what you thought they sounded like? If so, what should they have sounded like?
- What suggestions would you make, if the story was to be re-recorded?

---

### Resources



**eWorkbook** 7.2 Level 1 worksheets (ewbk-6709), 7.2 Level 2 worksheets (ewbk-6710),  
7.2 Level 3 worksheets (ewbk-6711)

## 7.3 Why listen to podcasts?

### 7.3.1 Podcast popularity

Podcasts these days cover every topic you could possibly imagine, from Pokémon to gardening and everything in between – so you can definitely find one that interests you. **Platforms** like Spotify, Apple Music and Google Podcast even sort them into nice, neat categories, so you can easily find what you're looking for.

In the past, radio only had scheduled broadcasting, which meant you could listen to certain things only at certain times. But now, with the growing connectedness of the internet you are able to listen to programs about any topic you like at any time, recorded by people with the same passions as you. There is a big difference in the way people access content compared to how they used to.

On top of that, anyone can make a podcast; if you want to, you can record a few minutes on your phone every week and publish it. Listening to these podcasts supports small-time creators who are then able to focus on topics they really love, rather than what their bosses tell them to talk about. This is possible by asking listeners to become **patrons**, where each of them gives a little bit of money to support their favourite podcasts.



#### Broadening your horizons

Podcasts are not just for entertainment; they can also provide you with valuable new information.

eles-4253



Listeners can gain a lot of ideas from podcasts, sometimes learning practical skills and sometimes increasing general life knowledge.



Weekly or monthly engagement with material can help you to develop new skills or build your knowledge on certain topics.



Podcasters don't always have a huge audience, so they get to know their listeners really well. Commenting and sharing makes a huge difference in these smaller communities.

## 7.3 Activities

---

### 7.3 Level 1

1. Suggest **one** reason why you think **podcasts** are becoming so popular.

Sample response: People are always on the go and podcasts are convenient and readily available at any time. They can also be really niche in their content, and let you learn about an array of new things you might be interested in. They can also be more affordable than a tangible book.

2. Is there a **topic** you would like to make a **podcast** about (perhaps you already do)? What is it and why?

Sample response: I would like to make a podcast about adopting dogs and cats from animal shelters. It would be a great way to promote animal adoption.

3. You will notice when you're listening to **podcasts** that a lot of them have advertisement segments. Why do you think that is?

Sample response: Ads are used in podcasts because companies can pick a podcast that pairs well with their product, so they can target their key audience. Ads are also a good way for a podcast to receive financial support.

---

### 7.3 Level 2

4. Identify **three** reasons why someone would choose to create a **podcast** rather than a blog.

Responses will vary, but may include: •The creator may be better at speaking rather than writing, so chooses a podcast platform over a blog. •Sometimes emotions can be better conveyed through speech, so certain topics could be more effective on a podcast. •Podcasts can be more collaborative and interactive, with many podcasts having guests or co-hosts to create discussions.

5. You have been asked to create a **podcast** for your class to listen to. Use the question parts below to plan it out.

a. What would your **podcast** be about and why?

Sample responses: My podcast would be about 1980s retro toy collections. I think these are becoming very popular now and people would find it interesting.



b. Is your podcast **fiction** or **non-fiction**? Explain your decision.

Sample response: Non-fiction, because I want to talk about the reality of '80s retro toy collections, rather than making up a story about it.

c. Who would be the intended **audience** for your podcast? Explain why.

Sample response: The audience would be for adults who grew up in the '80s, as these were the toys they grew up with and they would have a sense of nostalgia associated with them. They are likely to have some of the toys from the collections I talk about stashed in their sheds at home: hearing my podcast might encourage them to take them out again.

d. Would you have **special guests** or different **narrators** on your podcasts? Who would they be and why?

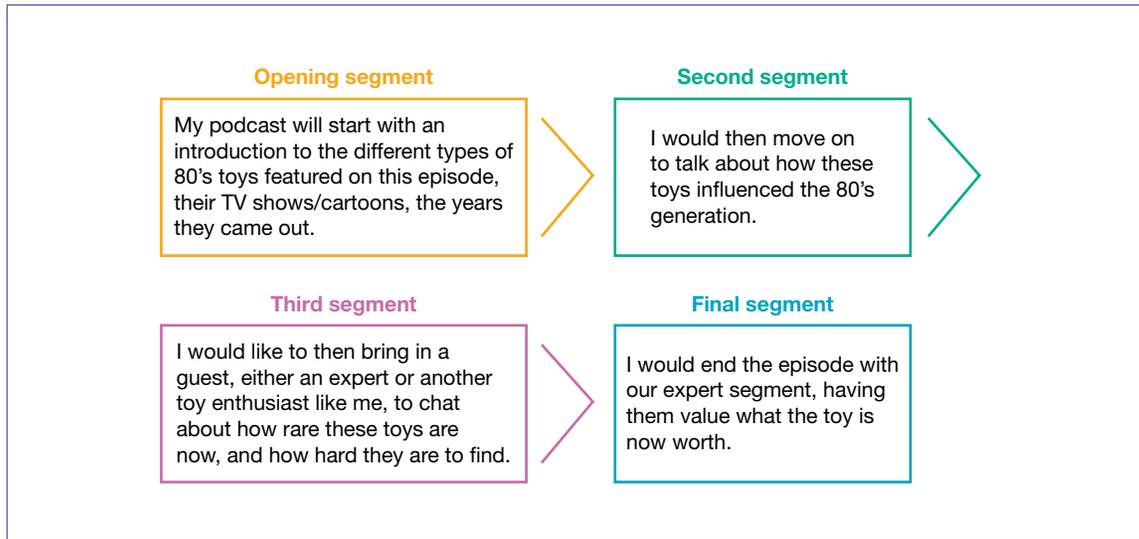
Sample response: I could have retro toy appraisers on the podcast, to give valuations on the most popular toys and talk a bit about the toys' history. I would bring them on because I think the audience would be interested in how valuable their old toys are, and would like to know the story behind how these toys were made.

### 7.3 Level 3

6. Plan the kind of **podcast** you would like to record. If you're having trouble making a decision, complete question 5 in the Level 2 activities.



a. How would you **structure** your podcast? Would you have different **podcast segments** or topics within your show? Draw your podcast structure as a flowchart or diagram, or express it another visual way.



b. Write a short **introduction**, a blurb, for your podcast that sums up what it's all about.

Sample response: Hello and welcome to '80s Old School, the podcast all about the retro toys we all loved in the '80s. As always, today we'll be taking a step back in time to revisit the toys that influenced a generation.

c. Would you use **intro music** to introduce your podcast? If so, what type of music would you use? Can you name an artist or a song that would be perfect? Explain your choice.

Sample response: My intro music would be the *Alvin and The Chipmunks* theme song. It's an iconic song from the '80s that I think would bring as much nostalgia as the toys we'll be talking about. This song would set the tone of the podcast as being all about fun.

- d. How would you describe the **genre** (style or category) of your podcast? What features (music, sound effects, soundbites, narration style) could you add to your podcast to fit that genre? For example, a comedy genre might include silly sound effects.

**Sample response:** The genre of the podcast would be entertainment/pop culture. The style could be done in an over-the-top broadcaster way, with lots of '80s sound effects to really highlight the nostalgia and fun the show is all about. I would also like to include a snippet of the '80s ad or jingle that was used to sell the toy we are discussing, to introduce the toy each episode, because I think it would bring a cool historical context to the show.

- e. What is the **title** of your podcast? Be creative.

**Sample response:** My podcast would be called '80s Old School!

- f. Record part of your first podcast **episode**. Play it for an audience and ask for feedback.

**Sample response:** The feedback I got was really positive! They liked all of the sound effects I used for the '80s vibe, and thought the concept of the show was really fun.

7. Evaluate the **benefits** of podcasts for modern listeners. To do this, think about the reasons **why** people listen to (or make) them, and then explain your thoughts in a paragraph.

**Sample response:** The benefits to modern listeners are convenience, affordability, ease of topic search and endless new content weekly. Podcasts are also relatively easy to make and can be done from home with minimal equipment. It's also a great way to talk about things you are passionate about with other people in a fun, creative way.

### 7.3 Hungry for more?

Conduct research to find recommendations for great podcasts in genres that are of interest to you. This could be done online or you could ask people you know. Make a playlist of the top ten recommendations and figure out when you might fit listening to them into your routine. Create a schedule to listen to them and try to stick to it.

#### Resources



##### eWorkbook

7.3 Level 1 worksheets (ewbk-6712), 7.3 Level 2 worksheets (ewbk-6713),  
7.3 Level 3 worksheets (ewbk-6714)



##### Video eLesson

Making a podcast (eles-4253)

## 7.4 Topic Project: A podcast master

### Scenario

- Q Podcasts are the great **leveller** – anyone can run one, and you don't need to go through platforms like Spotify in order to be successful. There are loads of podcasts which are uploaded to people's own websites instead of commercial media platforms. This is your chance to create your very own podcast to entertain, inform or amuse your audience.



### Task

Plan, record and distribute a podcast to your class or school. You could:

- narrate a story chapter per episode
- discuss something you're very interested in
- teach others about something you know a lot about
- pick a current topic and discuss it with your friends.

Remember, you need to keep your audience engaged. You could use some sound effects or music to add extra elements to your episode, and have guests on every so often to make it interesting. If you're narrating a story, maybe cast the characters and narrator using your classmates and record all together. For tips on creating an amazing recording, see the 7.5 SkillBuilder: Improving your podcast. To watch a podcast being created watch the **Making a podcast** video eLesson (eles-4253).

### Process

#### 1. Plan your podcast

Create a mind map or flow chart planning out what you want to say in your podcast, or write a story or script. A long story will need to be broken into smaller chunks, for example, one or two chapters at a time. Each segment should end leaving the listener wanting more.

#### 2. Pick your sound recording software

There are a lot of expensive programs that creators use, but they are not what you need for now. You can simply record into the microphone on your phone or electronic device. Alternatively, you could try out an app and see if you like the features – even if you use the cheapest (often free) versions with ads.

### 3. Set a recording schedule

Are you going to record everything at once, or a little bit every week? Don't forget that you'll need to do some editing, such as adding sound effects, cutting out dialogue that isn't relevant and mixing different recordings together (if you're working as a group).

### 4. Record your podcast

Make sure that you're recording in a quiet space (in a closet surrounded by all your clothes is a great choice – it means there won't be much echo) and use a set of headphones with a microphone for even clearer sound.

### 5. Edit and cut

Make sure that the audio in your recording is clear and understandable, otherwise people won't listen to it, no matter how good your content is. Remove unnecessary discussion and any bloopers (mistakes), and make sure that *you* listen to it to check the quality.

### 6. Distribute

Find a way to share your creation with the world! If your teacher wants to create a spot on your school's intranet, great – otherwise, platforms like Soundcloud are free to post to. Or you can just play the podcasts to the class.

### 7. Ask for feedback

Provide your audience a way to help you improve – after all, you want them to listen to your content and they won't do that if you don't pay attention to their needs and wants. Social media is one way to do this, but many platforms provide space for the listeners to comment directly on the upload. If playing it for your school or class you could create a feedback form with boxes to tick or specific questions your listeners can answer.



## on Resources

 **Video eLesson** Making a podcast (eles-4253)

## 7.5 SkillBuilder: Improving your podcast

online only

### How can you make a podcast more enticing and engaging?

There are many ways to attract attention to a podcast and keep listeners tuning in. From sound effects and jingles to eye-catching cover art, a podcast can contain so much more than just voices.

#### Select your learnON format to access:

- ▶ an explanation of the skill (Tell me)
- ▶ a video and step-by-step process to develop the skill (Show me)
- ▶ an activity and interactivity for you to practise the skill (Let me do it)



## 7.6 Review

### 7.6.1 Key points to remember

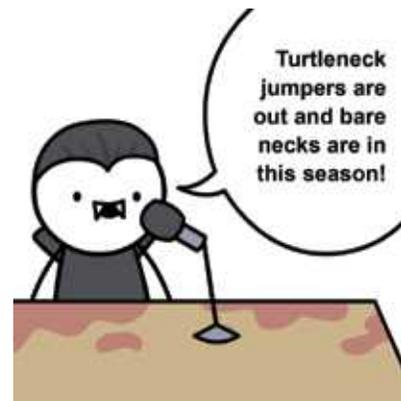
#### 7.2 Are audiobooks literature?

- Yes, audiobooks are totally literature. Listening to a book is a different process to reading it, because you're using different skills and engaging with the content in a different way, but you're still connecting with the characters, plot and settings of the story, and responding to mood and tone.
- Audiobooks have an author AND a narrator. Though the way the narrator reads the book can influence how the story comes across, they don't change what the author wrote – narrators **interpret** the words, rather than **rewrite** them.



#### 7.3 Why listen to podcasts?

- Podcasts are like radio-on-demand, made by anyone who's interested in sharing their knowledge or opinions.
- Anyone can make a podcast. This means both big names and small-starters can talk about a topic they love and upload it onto popular platforms, as well as their own websites.
- Podcasts often have a strong listener community behind them, and these groups can influence the direction the podcast takes. These communities also help support podcasts, as listeners may become patrons.
- Listening to podcasts is fun!



## 7.6 Activities

online only

### 7.6 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

## 7.6.2 Reflection *Responses will vary.*

Now that you know how great audiobooks and podcasts are, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. Have your feelings changed about reading a written story versus listening to one?

.....

.....

.....

3. What kind of podcast would you like to try? Why?

.....

.....

.....

### Resources

 **Interactivity** Key terms crossword (int-8141)

### Glossary

**audiobook** a recording of a published book. This could be for fiction or non-fiction.

**characterisation** making characters believable

**engaging** interesting and able to hold someone's full attention

**fiction** a story or piece of writing that is imaginary or untrue

**genre** a style or category of art, music, or literature e.g. action, romance etc.

**leveller** allows people to be the same, or on the same level

**multitasking** dealing with more than one task at a time

**narrator** the person telling the story. In an audiobook it is the person reading the story out loud.

**non-fiction** a writing that is informative or factual rather than fictional

**patron** someone who contributes money to an artist or creator in order to support them

**pitch** the way a voice rises or falls (in tone, not in volume) to add interest and emphasis

**platform** the electronic site or service that shares a podcast or audiobook

**podcast** a combination of the words 'iPod' and 'broadcast', this is a digitally-released series of episodes.

Podcasts concentrate on specific topics. The many podcasts available cover a range of topics.

**podcast segment** a portion of a podcast show that breaks up the content

**rhythm** the pacing that helps to set the tone and mood of the content being read aloud

## 7.5 SkillBuilder: Improving your podcast

### 7.5.1 Tell me

Podcasting is a modern form of media that is similar to the much older radio-play. One major difference is that podcasts are intended for a modern audience of listeners who are connected to the internet. As such, podcasters often measure their audience **engagement** by monitoring how many people **subscribe**, like and **download** their podcasts.



There are a few features, tips and tricks for boosting audience engagement, and for improving your podcast overall, including:

- adding music
- adding sound effects
- using **archive material**
- creating artwork.

### 7.5.2 Show me

#### **on** Resources

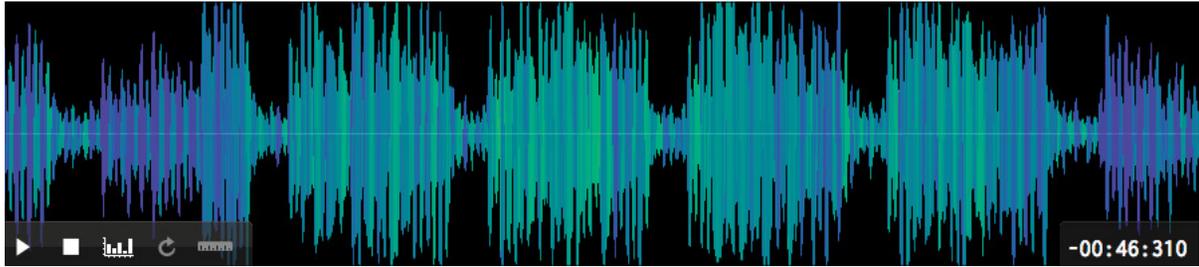
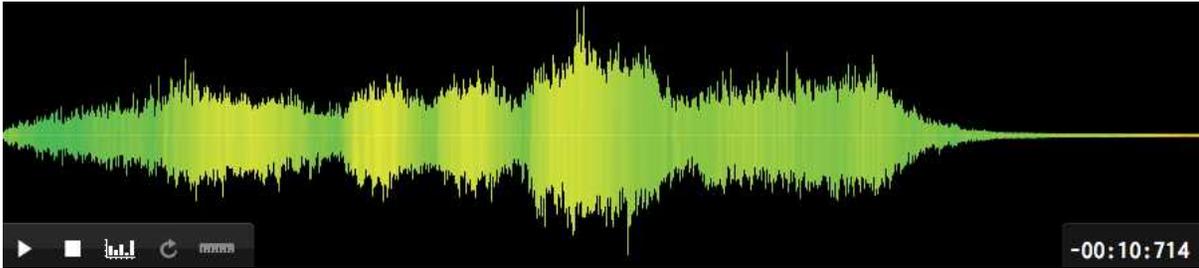
 **Video eLesson** Improving your podcast (eles-4254)

#### How to improve your podcast

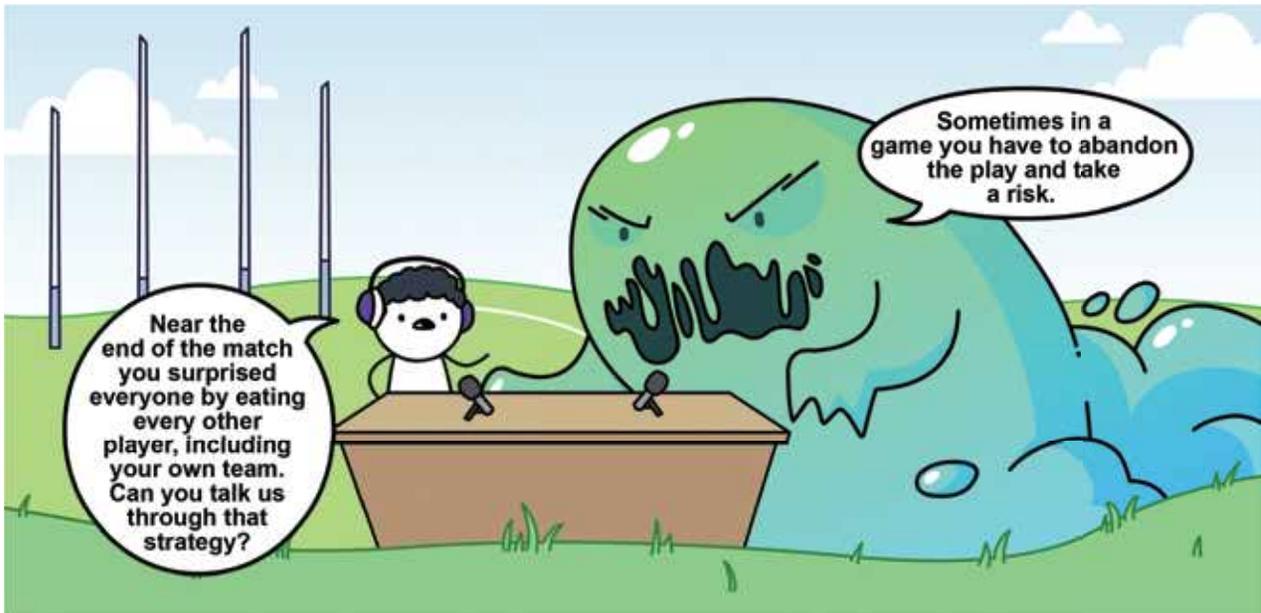
As podcasts are an audio form, they rely on sound alone for engaging the audience. You can spend a long time adding the right music to your podcast to create the right **tone** and **atmosphere**. Audio can be purchased or made; you can also use websites like freesound.org to find music and sound effects at no cost.

## Music

Listen to these two music samples and think about the differences between them:



The first would sound good in a dramatic fictional podcast about an evil villain but would be totally out of place in a nonfiction sports podcast (unless something *really* dramatic happened on the pitch).



When choosing music, you need to make sure that it fits the tone of your podcast: happy music for a happy feeling, sad music for a sad one. It sounds obvious, but choosing the wrong music can totally ruin the mood. If you are using **music editing software** you can experiment with placing the music track in the background of your voice track and reducing the volume, so that it builds a suitable atmosphere for your words.



Music can also make a good **intro** or **outro** to your podcast. These are often called **jingles**. When short bursts of music are used to introduce new segments (such as a section of a nonfiction podcast) they are called **stings**.

## Sound effects

Sound effects in podcasts can fit well, or come across as fake. If you are narrating a story and you put in a sound effect every time a character does something, you run the risk of crowding your story and making it *harder* to listen to. There are two ways of adding sound effects into your podcast:

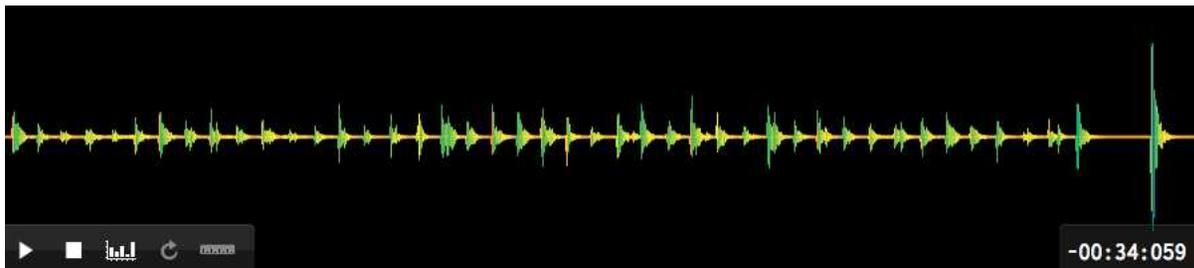
## Foley sounds

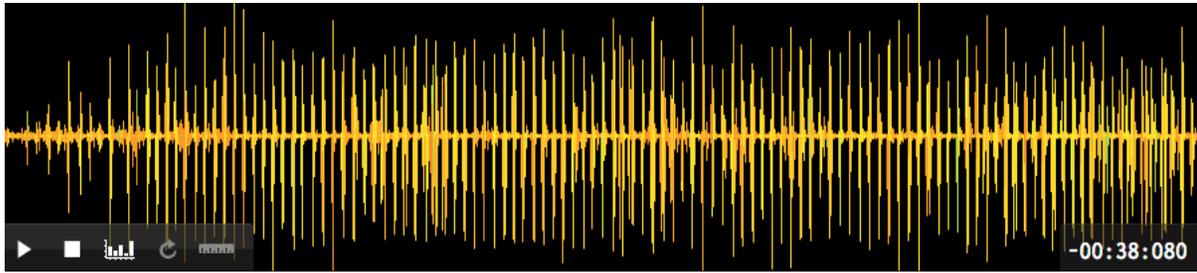
Named after the American music technician Jack Foley, who invented the technique, **Foley** sounds are made using objects to mimic real life noises. For example, you've probably seen, heard or maybe even tried clapping a couple of coconut shells together to make the sound of a horse's hoofs: that's a Foley sound. There are many weird and wonderful ways that Foley artists create sound, and it's worth looking them up online as you'd be amazed at some of them. Here's a few examples:

- *A crackling fire.* Crunchy plastic wrap or a bag of chips being scrunched around
- *Footsteps on snow.* Cornflour in a bag being squeezed
- *A broken bone.* A celery stick being snapped
- *Swords scraping together.* A metal spoon on a roasting tray
- *Robot movements.* The sound of a digital camera lens being focused.

## Downloadable sound effects

You don't have to do everything yourself, though. There are plenty of sound effects out there on the internet which are free to download. The website mentioned earlier, freesound.org, has hundreds. Choose carefully, because just like with music the wrong sound effect can spoil the mood. You'll find a huge variety, like the following:





## Archive material

One thing that makes podcasts – especially nonfiction podcasts – interesting is their use of archive material. Archive material includes interviews and sounds from earlier recordings. For example, you might be making a podcast about the evolution of the Australian Football League (AFL) from its early days at the start of the 20<sup>th</sup> century into the modern game. Maybe you can source a grainy bit of audio from the 1970s, such as a recording of the song *Up There Cazaly* from the National Film and Sound Archive of Australia.

Or you could take the audio from an archived video, like the recording of a game between Victoria and South Australia in the 1933 Australian Rules Carnival. Use the **NSFA** weblink in the Resources tab to explore their archives.

- 🔍 Archive material can really **enhance** the experience of a podcast, adding an extra dimension of **credibility** and entertainment to your recording.

## Creating artwork

Maybe your podcast isn't going to end up being published online, or maybe it is. Either way, the final piece of the puzzle is to create an eye-catching and relevant piece of artwork which serves as the 'cover' for your digital masterpiece. Artwork for podcasts can include a photo of the speaker, a logo or an image related to the podcast. Whatever it is, it should be attention-grabbing and reasonably simple.

According to the podcast requirements on the **Apple podcast app**, which is one of the most popular platforms for podcast creation, podcast artwork must be:

- a minimum 1400 x 1400 pixel resolution, recommended 3000 x 3000 pixels
- a JPEG or PNG file
- in the RGB colour space (a common setting in most graphic editing software).

Take a look at the following and see how they use colour, font, graphics and layout to catch the eye.



### 7.5.3 Let me do it

Complete the following activities to practise this skill.



Resources



Interactivity

Improving your podcast (int-8187)

## 7.5 Activities

- 1. Select a podcast to improve:** If you've already made a podcast (perhaps in the 7.5 Topic project), use that one for the following activities. If not, you'll need to make one first. It could be fiction or nonfiction but keep it short for now (around 5 minutes should be fine).
- 2. Add music:** Find suitable music from a free website or create your own. This could be in the form of a **jingle** at the start, a **sting** to introduce a new segment, or background music to add to the tone and atmosphere of your podcast.
- 3. Add sound effects:** Choose a couple of moments where your podcast would benefit from a sound effect to emphasise an action. Create a sound with **Foley** or find one online. Avoid overuse of sound effects to prevent your podcast sounding overcrowded.
- 4. Add archive material:** If your podcast is nonfiction, find some suitable material (or make some) such as an old interview, audio recording of a television segment, or audio from archived video footage. Archive material can be used in fiction too, for example in a flashback, or perhaps even as a background sound effect (if a character is near a TV or radio, for example).
- 5. Design cover art:** Either by hand or on a device, design some suitable cover art for your podcast. Remember to stay within the suggested size, format, and colour.

You could hold a podcast festival in your classroom where each podcaster can showcase their cover art and let others listen to what they have created. Ask for feedback on whether the elements you added improved their engagement (or the opposite).

### Resources



#### Weblinks

NFSA

Freesound.org

### Glossary

**archive material** a record or collection of historical materials

**atmosphere** the feeling, emotion, or mood (that is intentionally created in podcasts, using various techniques)

**credibility** the quality of being trusted and believed in

**download** copy (data) from the internet to a local drive on a computer system

**engagement** how interested the audience is in a piece of content

**enhance** to improve the quality, amount, or strength of something

**Foley** sound effects made using everyday objects in a studio

**intro** an introduction or beginning section of an audio recording, or a radio or television program

**jingle** a short slogan, verse, or tune designed to be easily remembered

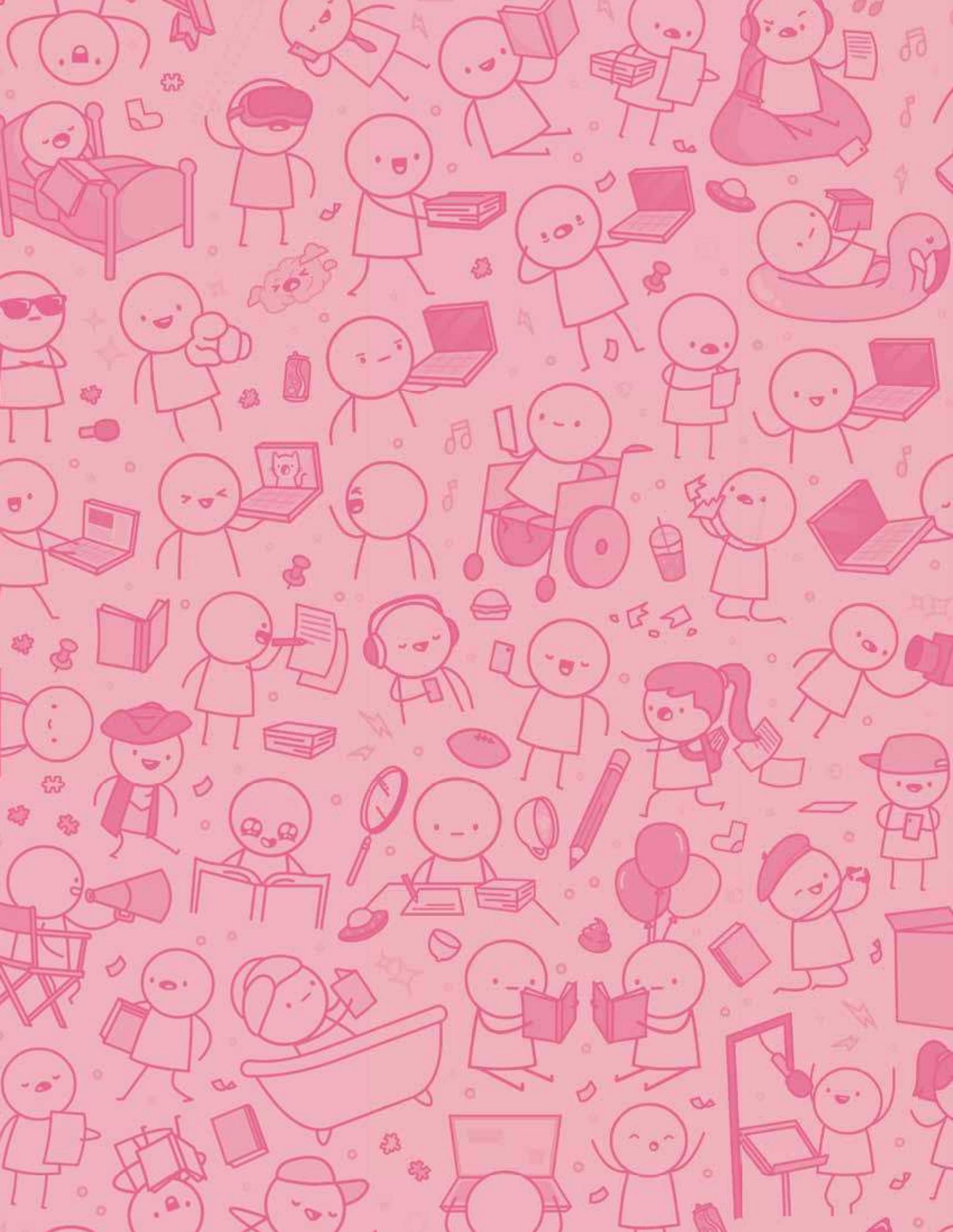
**music editing software** digital program(s) for the creation and editing of audio data

**outro** the concluding (end) section of an audio recording, or a radio or television program

**sting** a short musical phrase that might be used to introduce a regular section of a show, indicate the end of a scene, or indicate that a dramatic climax is imminent

**subscribe** agree to regularly receive something such as a podcast (or information about it)

**tone** the general character or attitude of something; tone can be formal, informal, serious, cheerful, sarcastic...

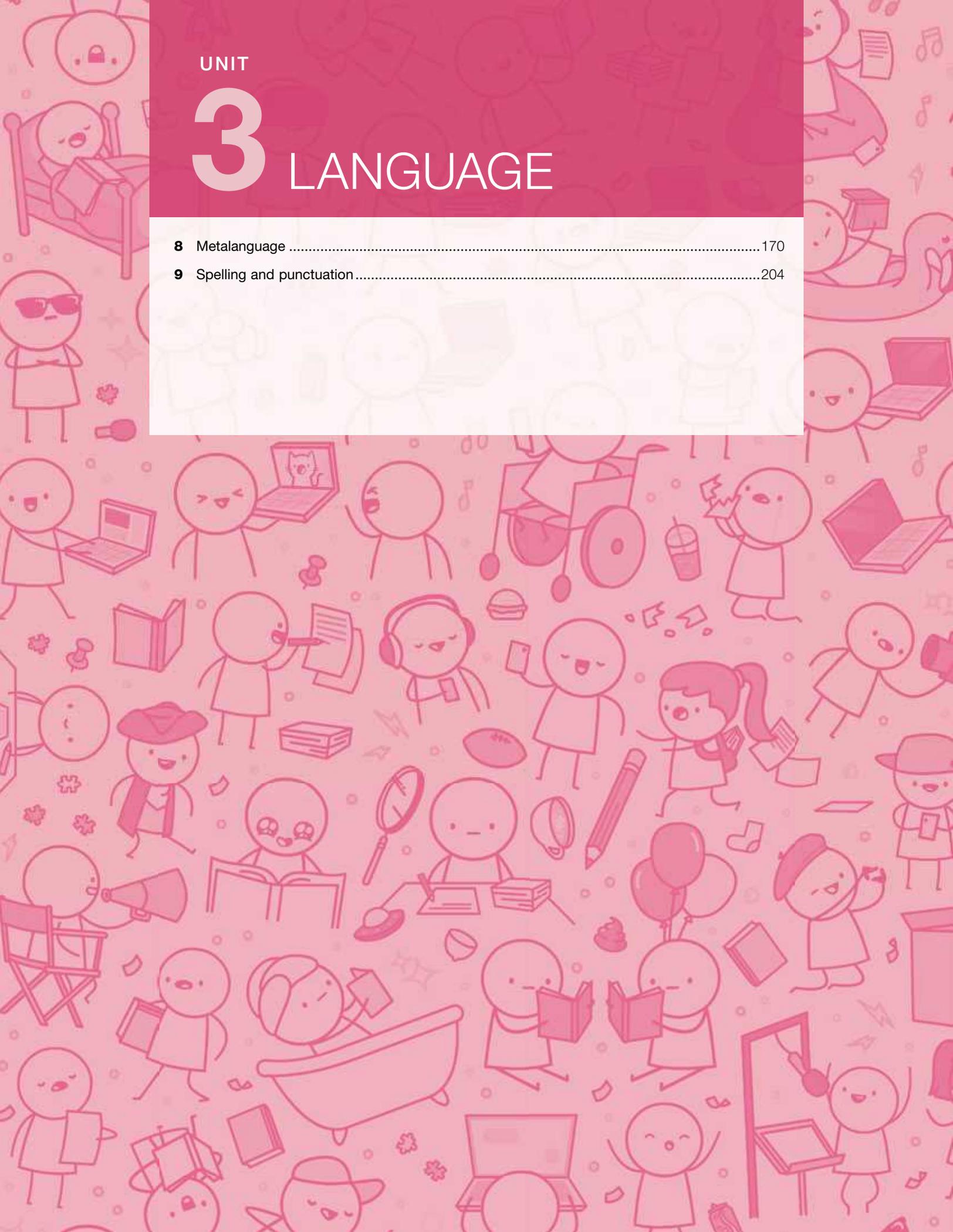


UNIT

# 3

# LANGUAGE

8	Metalinguage .....	170
9	Spelling and punctuation .....	204



Below is a full list of the **digital resources** available in **Topic 8**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 8.1 Overview



### Video eLesson

- Metalanguage: Language about language (eles-4257)

## 8.2 What is metalanguage?



### eWorkbook

- 8.2 Level 1 worksheets (ewbk-6720)
- 8.2 Level 2 worksheets (ewbk-6721)
- 8.2 Level 3 worksheets (ewbk-6722)



### Interactivity

- Nouns and verbs (int-8191)
- Determiners (int-8192)
- Adjectives and adverbs (int-8193)
- Prepositions (int-8194)
- Conjunctions (int-8195)



### Video eLesson

- Parts of speech (eles-4258)

## 8.3 Tense



### eWorkbook

- 8.3 Level 1 worksheets (ewbk-6723)
- 8.3 Level 2 worksheets (ewbk-6724)
- 8.3 Level 3 worksheets (ewbk-6725)



### Interactivity

- Perfect tense (int-8196)
- Continuous tense (int-8197)



### Video eLesson

- Tense (eles-4259)

## 8.4 Figurative language



### eWorkbook

- 8.4 Level 1 worksheets (ewbk-6726)
- 8.4 Level 2 worksheets (ewbk-6727)
- 8.4 Level 3 worksheets (ewbk-6728)



### Interactivity

- Figurative language (int-8198)

## 8.5 First, second and third person perspective



### eWorkbook

- 8.5 Level 1 worksheets (ewbk-6729)
- 8.5 Level 2 worksheets (ewbk-6730)
- 8.5 Level 3 worksheets (ewbk-6731)



### Interactivity

- Whose perspective is it anyway? (int-8199)

## 8.6 Topic project: Metalanguage Story Wall



### Digital document

- Metalanguage collection template (doc-35119)

## 8.7 Skillbuilder: Building your vocabulary



### Video eLesson

- Building your vocabulary (eles-4260)



### Interactivity

- Building your vocabulary (int-8200)

## 8.8 Review



### Interactivity

- Key terms crossword (int-8142)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 8 Metalanguage

## 8.1 Overview

### 8.1.1 Why is metalanguage important?

You can probably talk and make yourself understood pretty well. Mostly this is easy because we *um* and *ah* and correct ourselves and watch our listener to check they understand us. In writing, this is harder to do because we want to be understood without having to constantly change what we've written.

🔍 For this reason, we need to be more **accurate** in our writing, to take care to say exactly what we mean.

Learning which words fit best to create the meaning you want will help you be better understood.



### on Resources

- ▶ **Video eLesson** Metalanguage: Language about language (eles-4257)  
Watch this video to learn about why metalanguage matters.



### STARTER QUESTIONS

1. What do you think metalanguage is?
2. Do you know any of the **parts** that make up sentences? One example is a **noun**, which is often called a naming word. List any other types of words you know, as well as their description.
3. What do you think it means to use **tense** when creating sentences?
4. Can you give an example of **figurative speech**?

## 8.2 What is metalanguage?

### 8.2.1 Parts of speech

**Metalanguage** is the words we use to talk about language, or more simply, it is language about language.



There are lots of different types of words that we need to use in order to make sense to others, and these different words are called **parts of speech**. The words we use and the order in which we use them is extremely important. Sure, you've gotten this far in life and you might not know the names of all of the parts, but knowing **what** to use and **when** will help you with your future writing tasks, both at school and in other areas of life.



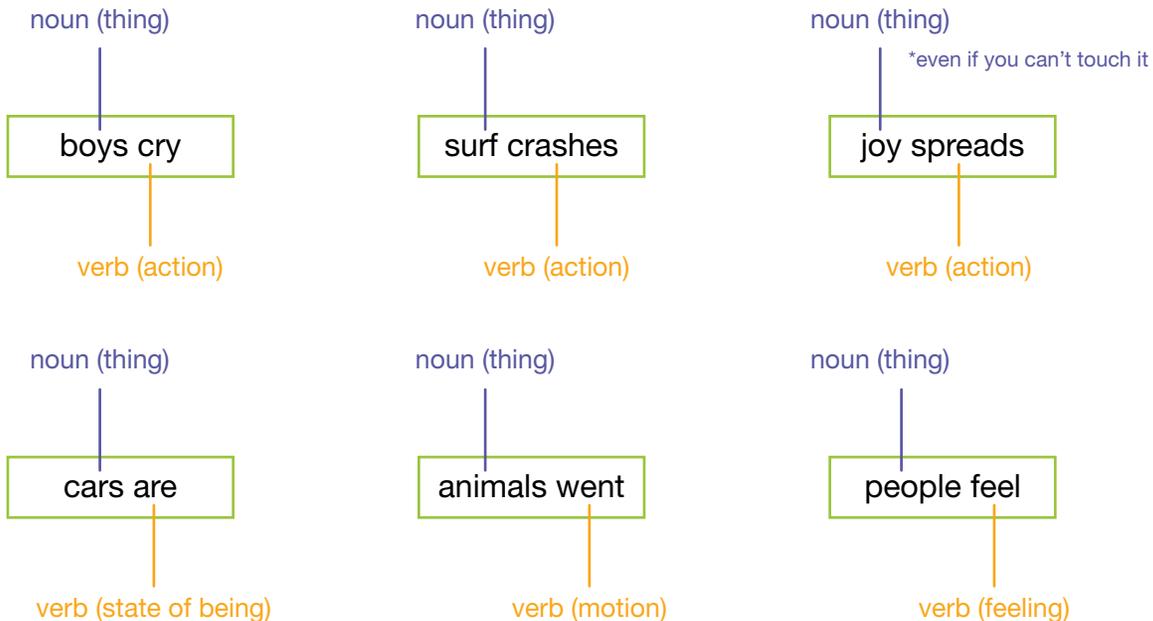
eles-4258



### 8.2.2 Nouns and verbs



The most basic types of words are **nouns** and **verbs**. A **noun** is a thing and a **verb** is what that thing does. **Nouns** are sometimes known as **naming** words and **verbs** show **action, motion, or state of being**. They can also show how someone **feels**.



int-8191

### 8.2.3 Determiners



Nouns and verbs are a good start, but then we need to add other parts of speech. This allows us to make infinite possible combinations, which then create **sentences** (see Topic 10 How to write sentences).

First, we can add a **determiner**. A determiner is a word that indicates which **noun** is being referred to. Usually the determiner used is **the, a** or **an**.

For example, **a** wizard, **the** skate park, **an** aardvark.



int-8192

There are many other determiners to use such as: **this** milkshake, **that** porcupine, **these** undies, **those** toadstools, **some** doubt, **one** planet, **most** people, **any** characters ... There are so many you could use.

Let's try it out by using a **determiner** and a **noun**.



noun  
|  
The pig  
|  
determiner

It's not a sentence yet. Now let's add a **verb** so that the pig is doing something.



verb  
|  
The pig farted.

Now we have a proper sentence. It's only a short one, but it makes sense. (see Topic 10 How to write sentences.)  
What else can we do to provide more detail?

### Punctuation matters!

Notice how we added a full stop at the end now that we have a proper sentence? If we were asking a question, we would add a question mark instead: The pig farted? If we wanted to show excitement or surprise, we would add an exclamation mark: The pig farted! There are different ways to end a sentence; just be sure to pick one that best communicates your message.

## 8.2.4 Adjectives

Q If we want to say more about the **noun**, we add an **adjective**. Adjectives are words used to describe something (that is, a noun). Examples of adjectives are sparkly, wet, smelly, talented, hairy, tall, old, excited... The list goes on and on.



adjective

The muddy pig farted.

See how the sentence is taking shape when different parts of speech are added? Let's add one more.

## 8.2.5 Adverbs

Q If we want to say more about the **verb** used, we add an **adverb**. An adverb can give a bit more information about how the **verb** (the action) is being done. Some examples of adverbs include angrily, excitedly, hungrily, loudly, quickly and suddenly.



adverb

The muddy pig farted copiously.

\*this means *a lot*

That's quite a sentence we've built, isn't it? It's descriptive enough that you know exactly what is happening.

Challenge yourself with **KnowledgeQuest**...

- Grammar > Proper nouns
- Grammar > Main verbs > Action verbs
- Grammar > Adjectives
- Grammar > Adverbs

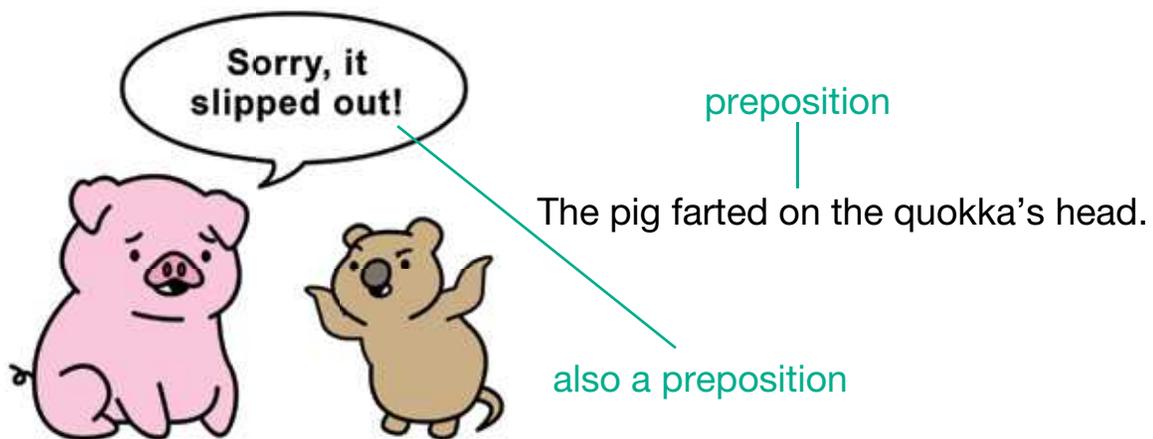
## 8.2.6 Prepositions

Q A **preposition** is a word that tells us a location or relationship between two things in a sentence. That may sound a bit complicated, but all it really means is that the **preposition** will often tell you **where** something is or **when** something happened. Sentences don't *need* a preposition, but they help to provide more information. You use prepositions all the time, you probably just didn't know what they were called.

Some commonly used prepositions are shown below.

above	after	against	among	around	as far as	aside from	at		
before	behind	below	besides	between	beyond	by	during		
following	for	from	in	into	near	of	off	on	onto
outside	over	since	through	to	towards	under	until	with	

int-8194



Notice how the word 'on' connected the two parts of the sentence? It told us exactly where the pig farted in connection to the other **noun** (the quokka). We could also have said 'the pig farted **near** the quokka's head' or 'the pig farted **over** the quokka's head'.

Another example of a preposition being used is: 'The quokka fainted **during** the pig's fart.' This is a preposition that gives us an idea of when things are happening (the exact moment of the quokka's faint).

Want another example of a preposition? You could say the swimmer jumped **off** the diving board, or the artist got **on** the train, or the cat jumped **between** the boxes.

## 8.2.7 Pronouns

Lulu picked up the apple and Lulu bit into the apple because Lulu thought the apple looked juicy.

Q That sentence sounds a bit weird and repetitive, doesn't it? If you're talking about someone or something, it can get annoying having to repeat their proper name over and over. Once we already know the noun, we can use a **pronoun** in its place to vary the language of the sentence. In other words, make it sound more normal and interesting.

Lulu picked up the apple and **she** bit into **it** because **she** thought **it** looked juicy.

Once we'd mentioned Lulu and the apple once, we could replace their names with the pronouns **she** and **it**. It makes for a more natural sounding sentence.

Below are some examples of pronouns.

it she he they my our them us I me mine we us

Let's try using a pronoun with our porcine (pig) friend:

The pig = **it**

The pig farted and **it** was proud.



Sorry about that. The pig farted and **she** was proud.

Let's look at an example of some pronouns used in everyday speech.

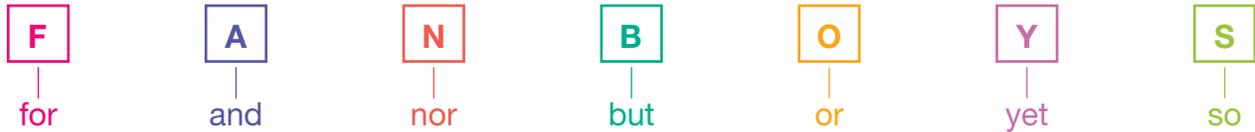


## 8.2.8 Conjunctions

Sentences contain parts called **clauses**. There are two types: **independent clauses** make sense on their own and **dependent clauses** don't make much sense on their own (see Topic 10).



The **acronym** FANBOYS is a good way to remember some of the many **conjunctions** you can use. FANBOYS conjunctions are called **coordinate or coordinating conjunctions**. Two **independent clauses** can be connected using one of these.



Below is an example of how to connect two **independent clauses** using a FANBOYS **conjunction**.

Ruby was bored. Ruby called her friend.

With the help of a **conjunction** these two sentences can become one.

Ruby was bored **so** she called her friend.

### Grammar matters!

Did you notice that in the new sentence above we also used the pronoun **she** rather than repeat Ruby's name?

However, it's important to avoid using only pronouns. It can cause confusion. Look at the example below.

Kiri and Iris stopped to pick up litter.  
She stooped to snatch a wrapper. "Let's find a bin," she said.  
"I saw one over there," she replied.  
She picked up an old water bottle and dropped it in.

Could you work out who was saying and doing what? Be sure to identify who you're talking about before you introduce pronouns, and then remember to use proper nouns again whenever it becomes too confusing.

**Conjunctions** also make it possible to create **dependent clauses**. These are called **subordinating conjunctions**. For example:

I'm not doing any more work **unless** I get paid.

**Unless** is the conjunction that was used to create the **dependent clause**. The clauses could also be connected by putting the **conjunction** and its **dependent clause** first:

**Unless** I get paid, I'm not doing any more work.

Notice that when the **dependent clause** comes first we need to add a comma. Say both versions out loud and you'll see why.

Below are some examples of the conjunctions that you can use, but there are many more.

though	although	if	unless	until	in case	than	as if	whether	whereas
before	after	once	since	until	when	while	because	what	which
who	where	whatever	whichever	whoever	wherever				



int-8195

## Punctuation matters!

When connecting two **clauses** with a **conjunction**, remember to check whether you need to add a comma. If your dependent clause comes first you'll need a comma, and sometimes you might need one to separate ideas or let your reader know when to pause. (See subtopic 9.3 Commas and full stops.)

For example: When the student read the sentence aloud, they realised where they should pause slightly when speaking. The full stop told them that the sentence was finished and that they should take a longer pause.

If commas are used incorrectly it can sound awkward. Read the sentence below aloud, pausing slightly where there is a comma.

When the student, read the sentence aloud they realised where, they should pause slightly when speaking.

Punctuation used incorrectly makes us sound weird.

Challenge yourself with **Knowledge Quest**...

- Grammar > Common prepositions
- Grammar > Personal pronouns
- Grammar > Coordinating conjunctions

## 8.2 Activities

### 8.2 Level 1

- Circle the **noun** in each of the following sentences.
  - Underline the **verb** in each of the sentences.
  - Draw an arrow pointing to the **determiner** in each of the sentences.

→ The <u>cucumber</u> rolled.	→ The <u>teacher</u> laughed.
→ The <u>cartoon</u> entertained.	→ This <u>window</u> rattled.
→ A <u>frog</u> flew.	→ One <u>troll</u> attacked.
→ An <u>orange</u> exploded.	→ Those <u>musicians</u> rock!

- Write three new sentences that contain a **determiner**, a **noun** and a **verb**. Responses will vary.
  - When you're finished, circle the **nouns**, underline the **verbs** and point an arrow at the **determiners**.

Sentence 1:

→ That dog barks.

.....  
.....

Sentence 2:

→ The car crashed.

.....  
.....

Sentence 3:

→ Most toddlers crawl.

3. Insert an **adjective** into each sentence. Responses will vary.

a. The \_\_\_\_\_ frightened \_\_\_\_\_ hamster scurried away.

b. I thought I saw a \_\_\_\_\_ terrifying \_\_\_\_\_ ghost.

c. He handed me a \_\_\_\_\_ glowing \_\_\_\_\_ box.

d. It looked at me with \_\_\_\_\_ intense \_\_\_\_\_ eyes.

4. Write a new sentence using one of the FANBOYS **conjunctions**. Remember, the FANBOYS conjunctions can be used to connect two **independent clauses** that make sense on their own.

Sample response: Susan was never late to school but today her watch broke.

## 8.2 Level 2

5. Add an **adverb** to each of the following sentences.

a. The lizard gobbled the fly \_\_\_\_\_ hungrily.

b. I winked \_\_\_\_\_ suspiciously.

c. The demon laughed \_\_\_\_\_ maniacally.

d. Our pet unicorn pranced \_\_\_\_\_ daintily.

6. a. Circle the **prepositions** in each of the following sentences.

b. On the lines beside the sentences, suggest a different **preposition** that would also work in the sentence.

i. The strange man leaned against the tree. Different preposition sample response: on

ii. I wiped boogers on my sister's bed. Different preposition sample response: under

iii. The giant hid beside the mountain. Different preposition sample response: in

iv. She talked incessantly during the entire movie. Different preposition sample response: through

7. Rewrite the following sentences and change the **nouns** to **pronouns** wherever you think it will improve the sentence. Sometimes you'll be able to replace multiple words with just one. Responses will vary.

a. Boris saw a spider so Boris threw a shoe at the spider.

Boris saw a spider so he threw a shoe at it.

b. Nathan and Raj found some money and Nathan and Raj decided to spend the money.

Nathan and Raj found some money and they decided to spend it.

c. Florence was a friend. Everyone remembered Florence's bright shoes.

Florence was a friend. Everyone remembered her bright shoes.

d. My group of friends and I hung out.

We hung out.

---

## 8.2 Level 3

8. Create a sentence that contains at least one of each of the following parts:

A **noun**; a **verb**; a **determiner**; an **adjective**; an **adverb**.

Sample response: I ran to school when I heard the old bell suddenly ring.

Noun: bell (also I)    Verb: ran    Determiner: the

Adjective: old    Adverb: suddenly

9. Create a sentence that uses a **preposition**.

Sample response: The duck waddled towards me, quacking every time I broke off another piece of bread.

10. Read the following sentence:

The charismatic chicken performed the dance gracefully. Responses will vary.

a. Rewrite the sentence by replacing the **adjective** and the **adverb** to change the meaning.

The cranky chicken performed the dance reluctantly.

b. This time, change the **noun** and the **verb** in the original sentence.

The charismatic surgeon performed the operation gracefully.

c. Share your new sentences with a partner.

---

## 8.2 Hungry for more?

- Describe what you think it will be like in the year 2100 in a few written sentences. You can talk about any features of life in that future time, and in any way, but your description must contain all the parts of speech covered in this topic: nouns, verbs, determiners, adjectives, adverbs, prepositions, pronouns and conjunctions.
- List each of the parts of speech that you used in a table.

### on Resources

 <b>eWorkbook</b>	8.2 Level 1 worksheets (ewbk-6720), 8.2 Level 2 worksheets (ewbk-6721), 8.2 Level 3 worksheets (ewbk-6722)
 <b>Interactivity</b>	Nouns and verbs (int-8191) Determiners (int-8192) Adjectives and adverbs (int-8193) Prepositions (int-8194) Conjunctions (int-8195)
 <b>Video eLesson</b>	Parts of speech (eles-4258)

## 8.3 Tense

### 8.3.1 What is tense?

 **Tense** in English is confusing and annoying. Sorry – blame the fact that this language has been changing and growing for the past 1400 years into what we know today. It's become pretty messy along the way.

Tense gives an indication of **when** the action of the **verb** occurs. Are you talking about something that happened in the past, something that's happening now, or something that will happen in the future? That's what tense is. As you read this subtopic, you'll realise that you already use tense when you speak.

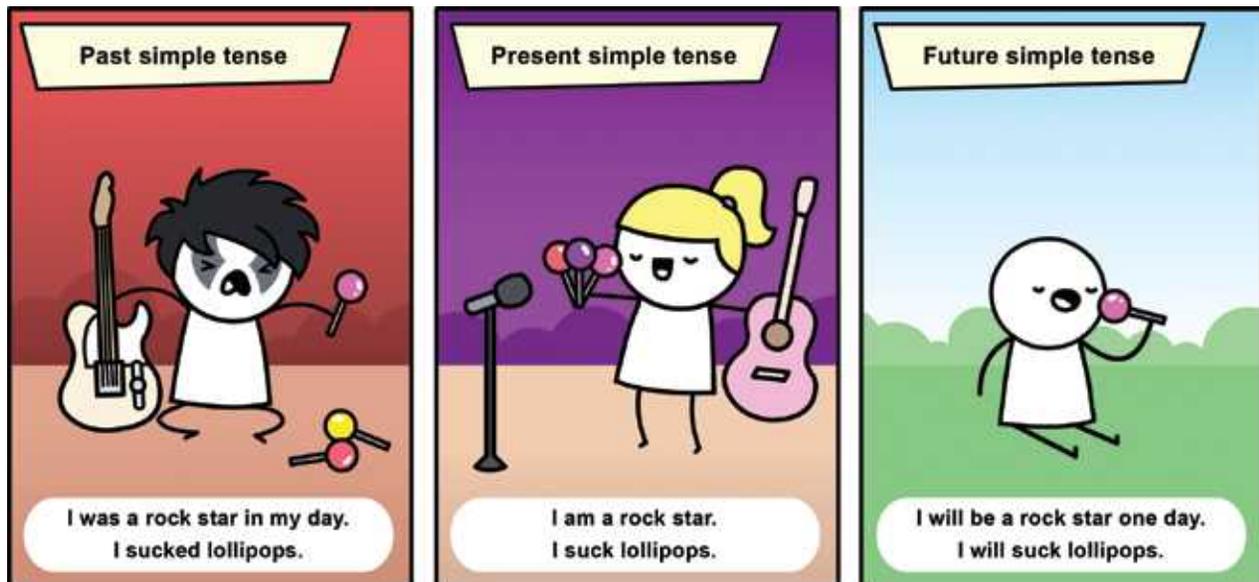
We're going to break it down for you, but what you really need to learn here is **how** to use the correct tense to say what you mean, not to be able to name the tense.



 eles-4259

## 8.3.2 Simple tense

- Q The **simple tense** is the most basic tense. The three types are the **simple past tense**, the **simple present tense**, and the **simple future tense**. The three simple tenses are used to describe simple actions without any extra information about if the action is finished or continuing. Basically, it just gives a snapshot of a moment in time, like a photograph. You don't know what's come before or after the thing you're being shown.



### Past Participles

- Q Before we get stuck in, to use tenses correctly it's important to understand how to use **past participles**. You use a past participle when you want to say that something has already been done. For example, you wouldn't say 'I have kill zombies before'. You would add 'ed' to 'kill' to change it to 'killed'. Adding 'ed' to a **verb after 'have'** makes it a **regular past participle**.

## 8.3.3 Perfect tense

- Q The **perfect tense** is used to show when something occurred **in the past**. The three types are the **past perfect tense**, the **present perfect tense**, and the **future perfect tense**. They use the **verbs had, has or have** with a **past participle**.

### Present perfect tense

**Present perfect tense** is used:

- when something happened at some point in the past but has **current relevance**: The rat **has made** a nest in my pillow.
- when things that happened at some point in the past **are over**: He **has picked** his nose. (The action is finished... for now...)
- when things that happened at some point in the past are **not over**: She **has lived** out west for years.
- for **life experiences**: I **have conquered** the universe.
- for **accomplishments**: The students **have completed** their homework.
- when something **changes over time**: She **has become** better at juggling knives.

### Grammar matters!

To state the opposite, make the words **to have** negative:

- She **has lived** out west for years. = She **hasn't lived** out west for years.
- He **has picked** his nose. = He **has not picked** his nose. **OR** He **hasn't** picked his nose.
- I **have** conquered the universe. = I **haven't** conquered the universe.



**Past perfect tense**

**Past perfect tense** is used when describing something that happened in the past (a longer time ago), before *then* describing another thing which happened in the recent past (not that long ago). It's often used when telling a story about something that happened.

Before the recent past (happened earlier in the chain of events)

The recent past (happened in the past, but not as long ago as the tooth brushing)

I **had brushed** my teeth but then I **ate** a muffin so now I'm **chewing gum**.

Now (this is currently happening)

In the example below, the storyteller uses the **past** tense of the **verb** 'to have' (had or hadn't) and adds the **past participle** of the relevant **verbs** (gone, taken, explained).

Before the recent past  
 I **had gone** to make my bed because I **hadn't made** it before but then Minecraft **happened** because I **had taken** the castle and it **needed** defending. It was important. I **had explained** this to dad before, but he still **thinks** my bed **needs making**.  
The recent past      The recent past      Before the recent past  
Now      Before the recent past

## Future perfect tense

**Future perfect tense** is used when an action that has already started is going to finish **in the future**. Use **will have** and add the **past participle** of the relevant **verb** (such as collected).

- I **will have collected** enough human skulls before the next eclipse.
- My pimples **will have cleared** up before the dance, I'm sure.



int-8196 To turn the statement into a question, separate **will** and **have**. For example:

- **Will** she **have grown** enough mung beans and kale by the start of the vegan festival?
- **Will** my pimples **have cleared** up before the dance?

## 8.3.4 Continuous tense

The **continuous tense** is used to show **ongoing action**. The three types are the **present continuous tense**, the **past continuous tense**, and the **future continuous tense**.

### Grammar matters!

Continuous tense uses the verb **to be** in different ways. **To be** is a verb used when describing something or someone and it is often changed to other forms depending on the tense being used. Different forms of **to be** are shown in the table below.

Affirmative	Example	Negative	Example
am	I <b>am</b> thirsty.	am not	I <b>am not</b> thirsty.
are	You <b>are</b> tall.	are not, aren't	You <b>are not</b> tall.
is	This <b>is</b> tasty.	is, is not, isn't	This <b>isn't</b> tasty.
was	It <b>was</b> fluffy.	was, was not, wasn't	It <b>wasn't</b> fluffy.
were	They <b>were</b> melting.	were not, weren't	They <b>weren't</b> melting.
will be	We <b>will be</b> singing.	will not be, won't be	We <b>won't be</b> singing.

## Present continuous tense

Use the present tense of the **verb to be** (am, are) plus the relevant verb in **-ing** form (for example, being, going, learning).

**Present continuous tense** is used when:

- something is **happening right now**: I **am being** chased by an angry python.
- something is **in the process of happening**: He **is learning** to be mindful when worried.
- something is going to **happen soon**: They **are going** to regret poking the crocodile.
- something **occurs frequently**: The teacher **is** always **telling** us to put our phones away.



### Punctuation matters!

You can abbreviate some words with an **apostrophe** (See subtopic 9.6 Apostrophes). Say the following sentences aloud to hear the difference. The unabbreviated versions sound a bit formal, and the abbreviated versions sound more conversational and urgent (in the case of the 'python').

- I am being chased by an angry python. = I'm being chased by an angry python.
- They are going to regret poking the crocodile. = They're going to regret poking the crocodile.

## Past continuous tense

Use the past tense of the **verb to be** (was, were) plus the relevant **verb** in **-ing** form (for example, buying, lining, flirting).

**Past continuous tense** is used when:

- something happened at a **particular moment in the past**: I **was buying** a smoothie at the crack of dawn this morning.
- **multiple things** have happened **at the same time** (use *while* or *and*): *While we were lining up* to buy our smoothies this morning, we saw a flying unicorn. OR We **were lining up** to buy smoothies *and* we saw a flying unicorn.
- something occurred **frequently in the past**: My aunt **was** constantly **flirting** with the manager.
- something was **interrupted** (use *when*): *When I was poking* the paper straw into my smoothie, a unicorn flew by.



## Future continuous tense

Use **will be** (or abbreviate to something like **she'll be**) plus the relevant **verb** in **-ing** form (for example, coming, dancing).

**Future continuous tense** is used when:

- something will **continue to happen in the future**: She'**ll be coming** 'round the mountain on her way to meet Sandeep.
- **multiple things** will happen **at the same time in the future** (use *while* or *and*): *While she is coming* around the mountain, he **will be dancing** in the saloon. (Or, She **will be coming** around the mountain *and* he **will be dancing** in the saloon.)
- something **will be interrupted in the future** (use *when*): He **will be dancing** with Greg *when she arrives*.



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Have you noticed a pattern with the **verb** endings for **continuous tense**? They all use **-ing** as their ending.

## 8.3 Activities

### 8.3 Level 1

1. Change the following sentences into **negative** statements. Hint: look back at section 8.3.3 Grammar matters!

a. You are a rock star. ....

**You are not a rock star.**

b. She had explained this to her dad. ....

**She hadn't explained this to her dad.**

2. Change these sentences into **questions**.

a. I will be a rock star one day. ....

**Will I be a rock star one day?**

b. She has killed your enemies. ....

**Has she killed your enemies?**

3. Use **abbreviations** in these sentences.

a. He is learning to be mindful when worried. . . . .

He's learning to be mindful when worried. . . . .

b. While she is playing her guitar, he will be dancing in the moonlight. . . . .

While she's playing her guitar, he'll be dancing in the moonlight. . . . .

---

### 8.3 Level 2

4. Identify which **tense** is used in the following sentences. Look back through the subtopic to help you remember the different tenses.

a. He's been shearing sheep since he was a kid.

Tense used: Present perfect continuous tense. . . . .

b. I saved a snail from being crushed.

Tense used: Past simple tense. . . . .

c. Will the tide have come in by the time we arrive?

Tense used: Future perfect tense. . . . .

5. Change the **tense** of the following sentences as stated.

a. You are a rock star. (Change to **simple past tense**.) . . . . .

You were a rock star. . . . .

b. She had explained this to her dad. (Change to **future perfect tense**.) . . . . .

She will have explained this to her dad. . . . .

c. I will be a rock star one day. (Change to **simple past tense** – you'll need to change the stated **time**, too.) . . . . .

Sample response: I was a rock star in my day. . . . .

d. She has killed your enemies. (Change to **present continuous tense**.) . . . . .

She is going to kill your enemies. . . . .

6. Change the **tense** of the following sentences as stated.

a. He is learning to be mindful when worried. (Change the tense to **past continuous tense**.) . . . . .

He was learning to be mindful when worried. . . . .

- b. My aunt was constantly flirting with the manager. (Change the tense to **future continuous tense**.)

**My aunt will be constantly flirting with the manager.**

---

### 8.3 Level 3

7. Use the **past perfect tense** to tell a three-sentence story using one of the images below for inspiration. You can also use **simple past tense** or **simple present tense** in your story. Compose your sentences in a notebook or type your story out. Remember to use proper punctuation. **Responses will vary.**



8. Use the **present continuous tense** to tell a three-sentence story using one of the images below for inspiration. Compose your sentences in a notebook or type them out. Remember to use proper punctuation. Share your story with a peer and give each other some feedback. Suggest something they did well and something they could improve upon. **Responses will vary.**



### 8.3 Hungry for more?

Write a five-sentence story about a subject of your choice that uses **present, past** and **future continuous tense** in a logical way. Identify the different tenses when you are finished. Remember to use proper punctuation.

Share your story with a peer and give each other some constructive feedback.

#### **on** Resources

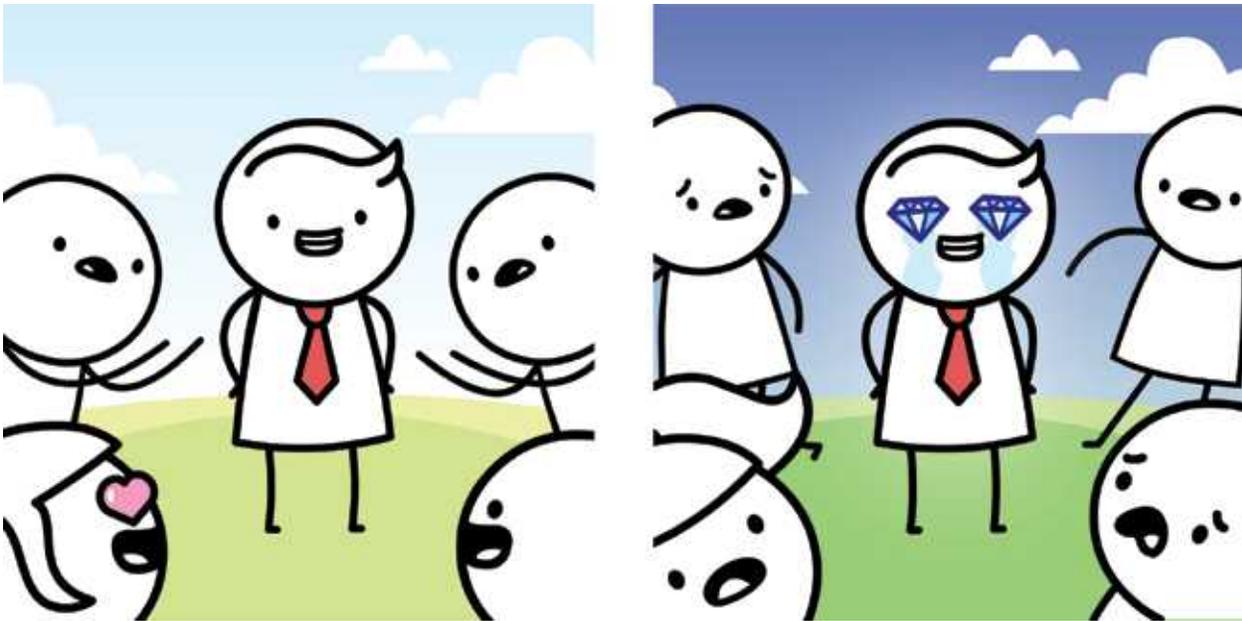
- |  |   |
|--|---|
|  <b>eWorkbook</b>     | 8.3 Level 1 worksheets (ewbk-6723), 8.3 Level 2 worksheets (ewbk-6724),<br>8.3 Level 3 worksheets (ewbk-6725) |
|  <b>Interactivity</b> | Perfect tense (int-8196)<br>Continuous tense (int-8197)   |
|  <b>Video eLesson</b> | Tense (eles-4259)   |

## 8.4 Figurative language

### 8.4.1 What is figurative language?

- Q **Figurative language** includes words or phrases we use that aren't actually real or true, but which help us understand something a little better. You may have heard someone say something like, "This meat is like rubber" or, "Her hair was silk". If the meat was actually like rubber it wouldn't be real meat, and if her hair was actually silk it wouldn't be real hair. However, both phrases paint a more descriptive picture than, "This meat has a chewy texture" or, "Her hair was very soft and shiny".
- Q By using figurative language we are **showing** what we mean instead of just **telling**. This means the other person can **infer** (find meaning) from the figurative description.

*His eyes were diamonds.* This metaphor is figurative and means he has attractive, sparkling eyes, not that he actually has diamonds for eyeballs.



- Q When you are being **literal**, what you say is accurate and true. Figurative is often the opposite of literal. If someone says to you, "I died laughing", do you think they are being literal or figurative?



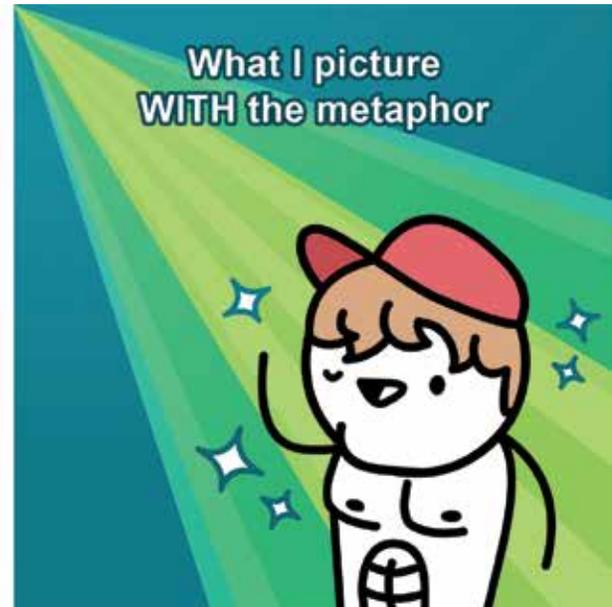
## 8.4.2 Metaphor and simile

🔍 **Metaphors** and **similes** compare one thing with another thing to give some **insight** into what the *first thing* is like.

### Metaphors

A **metaphor** says that one thing **is** another thing. For example: *His eyes were diamonds*.

We haven't seen the guy's eyes, but we know what a diamond is, so this **metaphor** helps us to picture his amazing eyes. Depending on our individual inference, this can also lead us to imagine other qualities he might have (either positive or negative) such as being friendly or cold-hearted; handsome or conceited; charismatic or disagreeable.



Some more examples of metaphors are:

- You are a shining star.
- She was a precious flower.
- He cried a river of tears.

### Similes

🔍 A **simile** is pretty much the same as a metaphor but it makes an **explicit** comparison using the words **like** or **as**. A simile says that one thing is **similar to** another thing.

Some examples of similes:

- English lessons were **like** a rollercoaster.
- The football match was **like** a train wreck.
- Her toes were **as** cold **as** ice.

Metaphor	Simile
Smoke hung in rasping, asthmatic wisps on the oval.	The smoke was <b>like</b> rasping, asthmatic wisps on the oval.
The music exploded into my ears, making my eyes bulge in shock.	The music was <b>like</b> an explosion in my ears, making me feel <b>as though</b> my eyes were bulging out of their sockets.
The snail was rubbery and slipped with a garlic smear over my tongue.	The snail was <b>as</b> tough <b>as</b> rubber and slipped with a garlic smear over my tongue.

### 8.4.3 Symbolism

Q A **symbol** is something that puts an idea in your mind without actually stating that idea.

Consider what these symbols mean:



Q We don't need words to understand them. They can also mean more than one thing, which can be good in writing because it adds **nuance**, which is layers of meaning, sometimes with only a small difference. **Symbolism** doesn't just have to take the form of images though, it can also be expressed in words.

Below are some common **symbols** used in writing:

Symbol	Common meanings	Example of use	Possible symbolism
a dove	peace, purity, weddings, forgiveness	A dove, perched in the alcove, over the altar, let out a squawk and dropped an oily green slime of poop on the groom's head.	The dove here symbolises the peace found in the wedding, and being pooped on by a bird is considered good luck. This implies that the marriage will be a success.
water	clarity, cleansing, flow, change	The water ran in a thin stream around the perimeter of the shed, ensuring that everyone coming back to the house brought muddy boots with them.	The water is thin so life is probably difficult and it leads to muddy boots, which reinforces this idea.
white	purity, death, innocence	The wizard appeared, his white robe and beard blinding the shadowy beasts.	The wizard's robe and beard are white, suggesting that he is good and pure. His brightness seems to hurt the beasts that are in the dark and might be evil.

### 8.4.4 Sensory imagery

Q **Sensory imagery** uses the five senses to illustrate an experience more **evocatively**, which means it creates a strong feeling or emotion in the reader.

**Smell:** Locker rooms reek of sweat and ambition.

**Touch:** He stroked the dog and the feel of the soft, fluffy fur spread a comforting warmth through his hand.

**Taste:** The dungeon was putrid and the furry air tasted of rot and rat droppings.

int-8198 **Sound:** The call to prayer drifted around the waking city, the voice floating over minarets and clinging to freshly baked bread.

**Sight:** The waves raced towards the shore, like white horses poking their heads out and racing each other to land.

Keep in mind that language can be figurative, even if it could be literally true. You probably can **literally** feel a warmth in your hand when you pat a dog, but it is still intended **figuratively**.

Challenge yourself with **KnowledgeQuest**...

- Vocabulary > Figurative language > Metaphors
- Vocabulary > Figurative language > Similes

## 8.4 Activities

### 8.4 Level 1

1. Decide if the following sentences are **metaphors** or **similes**.

	Metaphor	Simile
His ginger hair was fire in the sunlight.	✓	
Her laughter was like music.		✓
The toddler was a destructive tornado.	✓	
The summer air was a furnace.	✓	
My heart was like a stone.		✓

2. Circle the **symbolism** used in the paragraph below. **Responses will vary.**

As I walked through my neighbourhood, I thought about what my parents had said. I couldn't believe we were moving across the country. I would miss my friends here. Thunder rumbled and I looked up and saw the black clouds in the sky. My face was dry but soon the downpour would begin.

Explain what you think it means.

The thunder and clouds symbolise that something bad is about to happen and the downpour explains

that the narrator is about to start crying.

3. Describe what you can **smell**, **touch**, **taste**, **hear** and **see** in your classroom. **Responses will vary.**

- the smell of textas
- the sound of students out in the hall
- the sight of my teacher writing on the board
- the feel of the pen between my fingers
- the taste of the snacks I had at recess.

### 8.4 Level 2

4. a. In one sentence, describe a favourite book or movie character using a **metaphor**.

Sample response: Harry Potter's eyes are deep oceans.

- b. In one sentence, describe the same favourite book or movie character using a **simile**.

Sample response: Harry Potter is as brave as a lion.

5. Identify any **symbolism** used in the paragraph below. Explain what you think it might be trying to communicate. **Responses will vary.**

I wandered slowly past the construction site in a dream, though it was more like a nightmare. We were moving to another state. Goodbye, friends. Goodbye, life. A crash pulled me from my thoughts, and I watched a bulldozer knock down the old building, crushing it beneath rolling steel.

The symbolism of the bulldozer knocking down the building is a visual image of what the character is

feeling; their life as they see it is being destroyed.

6. Think about your favourite place. Using **sensory imagery**, describe what you can smell, touch, taste, hear and see when you are there. Start each description with I can... (smell/touch/taste/hear/see).

Sample response: My favourite place is the reading nook in my bedroom. Here I can smell the pages of

the old books that I am reading. I can feel the paper between my fingers and trace the outlines of the

book's front covers. I can taste the cup of tea I always bring with me when I start to read. I can hear my

little brother playing in the garden. I can see blue sky above me through the skylight.

---

## 8.4 Level 3

7. Identify and explain any **figurative language** used in the paragraph below.

I drifted aimlessly, like a leaf in the wind. My mind was a hive of angry bees. What were my parents thinking, uprooting our life here? Were they even thinking? Cars sped by me with an incessant whine and my foot sank into something soft. The foul stench assaulted my nostrils and I gagged.

Responses will vary but the figurative language could include:

• 'I drifted aimlessly, like a leaf in the wind' is a simile to suggest walking without purpose.

• 'My mind was a hive of angry bees' is a metaphor to express lots of furious thoughts.

• 'The foul stench assaulted my nostrils' is symbolism for how the narrator feels their life is going.

8. Choose one of the images below. Use **sensory imagery** to describe what you might smell, touch, taste, hear and see in that place.

Sample response: The smell of the ocean air breathes new life into my lungs as I walk along the

shoreline, feeling the sand between my toes. The taste of the sweet coconut water is still on my lips as

I look out to the waves crashing on the rocks ahead of me. The sound of the waves meeting the shore

soothes me, making me close my eyes and drift off.



9. Write a sentence describing something using a **metaphor**.

Sample response: Having to come in to school on Saturday to work on my essay was hell on earth.

## 8.4 Hungry for more?

1. Imagine you're at a wedding or a funeral in a garden, temple, church, mosque or synagogue. Describe the experience using **sensory imagery**.
2. Find an example of **sensory imagery** used in a piece of writing. It can be from any source, including the online **Writer's Library**. Read it to a partner and discuss: which words help you picture the situation best?

### on Resources

 **eWorkbook**

8.4 Level 1 worksheets (ewbk-6726), 8.4 Level 2 worksheets (ewbk-6727),  
8.4 Level 3 worksheets (ewbk-6728)

 **Interactivity**

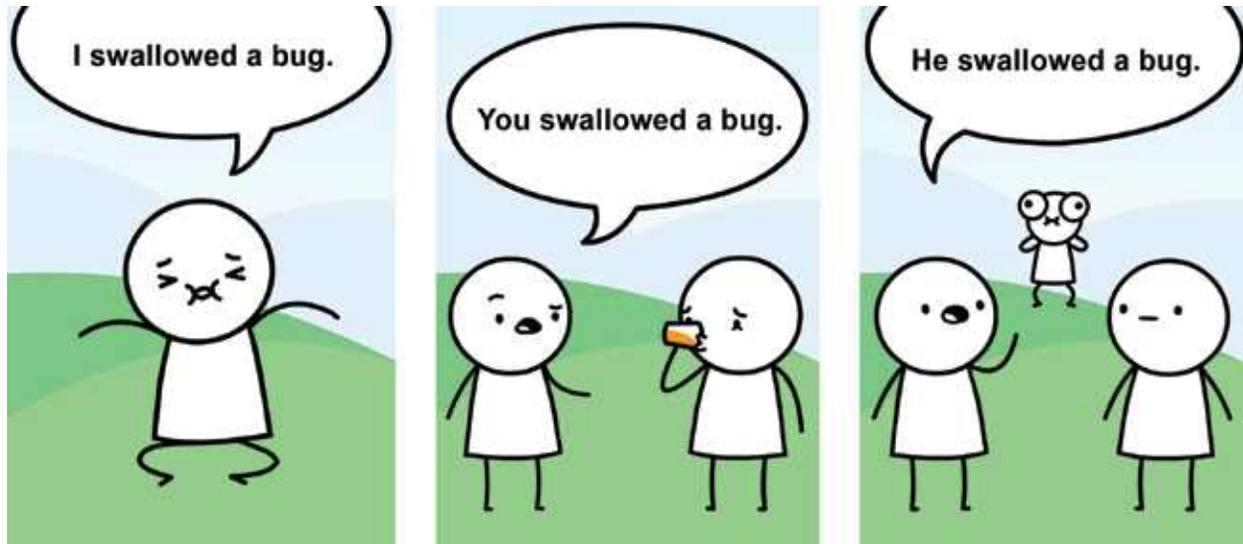
Figurative language (int-8198)

## 8.5 First, second and third person perspective

### 8.5.1 What is perspective in writing?

When you're writing you need to make a clear decision about whose point of view you're taking.

- **First person perspective** is **I** or **we**.
- **Second person perspective** is **you**.
- **Third person perspective** is **he**, **she**, **it** or **they**.



Perspective	Pronouns	Example	When to use
First person	I, we, me, my, our, mine, myself, ourselves	<b>I</b> went sky diving. As <b>I</b> plummeted towards the ground, <b>I</b> spread <b>my</b> arms and legs and imagined <b>myself</b> as a giant spider, hanging stickily from the webbed dome of <b>my</b> parachute.	You use this when you're talking about yourself or when you're <b>reflecting</b> .  You can also use this in stories when you want the protagonist (main character) to be the main voice in the story because with first person, we will hear the story only as one person experiences it.
Second person	You, yourself, your, yours	So, <b>you're</b> walking down the street, right? And <b>you</b> see a supercharged Holden Monaro for sale. What do <b>you</b> do? <b>You</b> walk right on by and find a Ford Falcon.	You use this informally or when giving instructions or guidance.  This isn't used much in stories, but is often used to tell jokes.  It gives the impression that the writer is talking directly to the reader.
Third person	She, he, they, it, her, him, their, hers, his, theirs, its, herself, himself, themselves, itself	<b>They</b> were sliding stealthily down walls and picking <b>their</b> way silently over fences and dumpsters, shadows of the carnival, infiltrating the city like a disease. <b>Ariana</b> wasn't scared, but then, <b>she</b> didn't know <b>their</b> ways.	In formal academic writing, you always use third person.  You can choose to use third person perspective in stories if you want your reader to know the inside scoop on multiple characters.

## 8.5 Activities

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### 8.5 Level 1

1. Identify whether these sentences use **first**, **second**, or **third person perspective**.

- a. You can't do better than fairy lights on a donkey. **Second person.**
- b. She scrunched up her nose and dropped the banana. **Third person.**
- c. I want to tell you about my rash. **First person.**
- d. They were on the adventure of a lifetime. **Third person.**
- e. The path is forked and you have to choose which way to go. **Second person.**

2. Write a sentence about your current mood using **first person perspective**.

**Sample response: I am really excited about the upcoming school holidays, because we are taking a family trip down to the beach.**

3. Write a sentence about being at the dentist using **third person perspective**.

**Sample response: She heard the drill and her palms began to sweat, forcing her to close her eyes and clench her teeth in preparation for the pain she knew would come.**

---

### 8.5 Level 2

4. Rewrite the following sentence into **first** and then **third person perspective**.

You sit on the step and stare into the sun until your eyes water. **Responses will vary.**

First person: .....

**I sit on the step and stare into the sun until my eyes water.**

Third person: .....

**She sits on the step and stares into the sun until her eyes water.**



5. Rewrite the following sentence into **second** and then **third person perspective**.

I checked the letterbox and, sure enough, I had a lot of fan mail. **Responses will vary.**

Second person:

**You checked the letterbox and, sure enough, you had a lot of fan mail.**

Third person:

**He checked the letterbox and, sure enough, he had a lot of fan mail.**

6. Think of something you read recently or find a piece of writing in the online **Writer's Library**. What **perspective** is it written in? Why do you think this **perspective** was chosen? Be sure to include the name of the piece of writing.

**Sample response: I recently read *Harry Potter and the Philosopher's Stone*, which is written in third**

**person. I think this was chosen because using an impartial narrator allows the magic of the world to be**

**explained to the reader from various points of view.**

---

### 8.5 Level 3

7. Write a sentence about a dragon three times, changing the **perspective** each time. State which **perspective** you're using at the beginning of each sentence. **Responses will vary.**

Sentence 1 perspective: **First person perspective. I saw the dragon coming towards me out of the corner of my eye and leapt up, narrowly avoiding a stream of fire. I grabbed my sword and turned around, ready for battle.**

Sentence 2 perspective: **Second person perspective. You saw the dragon coming towards you out of the corner of your eye and leapt up, narrowly avoiding a stream of fire. You grabbed your sword and turned around, ready for battle.**

Sentence 3 perspective: **Third person perspective. She saw the dragon coming towards her out of the corner of her eye and leapt up, narrowly avoiding a stream of fire. She grabbed her sword and turned around, ready for battle.**

8. A mixture of **perspectives** has been used in the recipe instructions below. Choose the perspective you think fits best and rewrite the paragraph using **only** that perspective. Explain why you chose that perspective.

To create perfect fairy bread, she only needs to follow a few simple steps. First, they should select as many pieces of bread as they need. Then you spread butter evenly on all pieces. I cover them with a generous amount of sprinkles and then they cut each slice into triangles (two or four triangles; it's his choice). And there I have it, delicious fairy bread!

**Sample response: I think the perspective that works best here is second person, because it is a cooking recipe where the cook is being given guidance and instructions. My re-write is:**

**To create perfect fairy bread, you only need to follow a few simple steps. First, you should select as many pieces of bread as you need. Then you spread butter evenly on all pieces. You need to cover them with a generous amount of sprinkles and then cut each slice into triangles (two or four triangles; it's your choice). And there you have it, delicious fairy bread!**

### 8.5 Hungry for more?

Consider the following story pitches and decide which **perspective** you think would suit best. Explain why.

- a. A girl climbs a tree to try and find a possum nest but instead encounters a snake.
- b. An old man takes his pet frog to the pub.
- c. A 'choose your own adventure' story where the reader decides what happens next.

#### **on** Resources

 **eWorkbook**

8.5 Level 1 worksheets (ewbk-6729), 8.5 Level 2 worksheets (ewbk-6730),  
8.5 Level 3 worksheets (ewbk-6731)

 **Interactivity**

Whose perspective is it anyway? (int-8199)

## 8.6 Topic project: Metalanguage Story Wall

### Scenario

You are going to contribute something beautiful to a Metalanguage Story Wall.

You have all the ingredients for a piece of writing in Topic 8. You're going to use these ingredients to write a very short story – only **three** sentences long.

Grammar might seem boring, but putting it together effectively creates poetry and moves minds.

Remember that what cannot be said in words might be said visually – in colours and symbols and illustrations, so be prepared to decorate your story, too.



### Task

Using inspiration from your classmates, write an illustrated three-sentence story. Remember that you can't say everything, so you need to be punchy and use words cleverly. It's perfectly fine if you need to rewrite your sentences several times to get them just right. That's the magic of editing your own work! (See Topic 14 Editing and proofreading.)

### Process

#### Step 1

- Taking a pen and paper with you, move around the room. Talk to **seven** different students.
  - Ask one student to give you a **noun**.
  - Ask one student to give you an **adjective** or **adverb**.
  - Ask one student to give you a **verb**.
  - Ask one student to give you a **preposition**.
  - Ask one student to give you a **tense**.
  - Ask one student to give you a **perspective**.
  - Ask one student to give you a type of **figurative language**.

- You'll also get asked by other students. If you are asked for a noun, verb, adjective or adverb, try to be interesting – *dog* might be suggested more often than *emu*, for example; and *see* is used more often than *glare*. Give a different answer each time you're asked.

A **Metalanguage collection template** has been provided in the Resources section of your learnON format.

### Step 2

- Use the information you have collected to write a story in three sentences. It must be exactly three sentences. Your sentence length will probably vary. You must use ALL SEVEN ELEMENTS of metalanguage given to you by the other students.
- Remember that spelling and punctuation matter. Look up the spelling of any words you're not sure about, and use correct punctuation to separate your clauses or add appropriate pauses. A good way to test this is to have someone read it aloud to you. You'll hear any awkward parts immediately.

### Step 3

- Give your first draft to a partner to proofread.
- Redraft it using their feedback.
- Give your second draft back to your proofreader and then redraft again to take in any further comments.
- Remember, when giving feedback to others, it's important to be clear and constructive. Simply saying 'it's not very good' or 'I like it' isn't going to help them improve the writing. A helpful note might be something like: 'The first sentence is tricky to understand'.

### Step 4

- Rewrite the final draft neatly on a sheet of poster paper (your teacher may want to use a certain size).
- Add illustrations, decorations, colours and symbols.
- Collect and place everyone's contributions on a Metalanguage Story Wall. You may want to take turns reading out the stories.



## on Resources

 **Digital document** Metalanguage collection template (doc-35119)

## 8.7 SkillBuilder: Building your vocabulary

online only

### How can your vocabulary be improved?

Learning new vocabulary is not just about memorising word lists. It's about learning **how** to use new words in **context**. The Frayer Model learning tool is a way of learning a new word by finding more than just a basic definition.

#### Select your learnON format to access:

- ▶ an explanation of the skill (Tell me)
- ▶ a video and step-by-step process to develop the skill (Show me)
- ▶ an activity and interactivity for you to practise the skill (Let me do it)



## 8.8 Review

### 8.2 What is metalanguage?

- Metalanguage is the words we use to talk about language.
- Each word is a part of speech. Parts of speech include:
  - nouns
  - verbs
  - adjectives
  - adverbs
  - determiners
  - prepositions
  - pronouns
  - conjunctions.



### 8.3 Tense

- Tense is used to show when the action of the verb occurs.
- Past participles are used when you want to say that something has already been done.
- Tense can be simple – past, present and future.
- Tense can be perfect (past, present and future versions of the past).
- Tense can be continuous (past, present and future actions that continue on).



### 8.4 Figurative language

- Figurative language is not literal. It helps to illustrate the experience of ideas, using metaphors, similes, symbolism and sensory imagery.
- Metaphors state that one thing **is** another thing, to create a vivid image in the imagination
- Similes compare one thing with another thing by using the words **like** and **as** to make an explicit comparison.
- Symbols can be used as substitutes for ideas or concepts, especially those that don't have a physical form, such as love or hope.
- Sensory imagery is used to describe what something looks, hears, feels, tastes or smells like.



### 8.5 First, second and third person perspective

- Writing can be from the perspective of:
  - the first person (me, I, we)
  - the second person (you)  
or
  - the third person (she, he, them, it).



## 8.8 Activities

online only

### 8.8 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 8.8.2 Reflection *Responses will vary.*

Now you're a metalanguage expert, take a moment to think about what this topic has taught you about the language we use to express ourselves.

1. What did you learn that surprised you?

.....

.....

.....

.....

2. Which type of metalanguage did you enjoy learning about the most?

.....

.....

.....

.....

3. Which type of metalanguage will you try to use more often in your writing? Why is this?

.....

.....

.....

.....

### **on** Resources



**Interactivity**

Key terms crossword (int-8142)

## Glossary

- accurate** using appropriate and specific language to be clearly understood
- acronym** a word formed from the first letter of a group of words
- adjective** a word that describes or gives more information about a noun
- adverb** a word that describes or gives more information about a verb
- clause** part of a sentence; a group of words that includes a verb and a subject. There are two types of clause: dependent (or subordinate) and independent (main).
- conjunction** a word that connects clauses within a sentence
- continuous tense** used to show ongoing action
- coordinating conjunction** a word that joins phrases or words that are equal (such as two independent clauses, nouns and nouns, verbs and verbs, etc.)
- current relevance** when something is important to the matter at hand
- determiner** a word used to introduce a noun
- evocative** creates a strong feeling or emotional response
- explicit** fully and clearly expressed
- figurative language** not actually stating that something is real or true, but helps with understanding something; not literal
- first person perspective** the point of view of the storyteller/speaker; uses the pronouns 'I', 'me', 'we'
- future continuous tense** used to show ongoing action that will take place or continue to take place in the future
- future perfect tense** used when something is going to be finished in the future
- infer** using evidence, logic and your own prior knowledge to make an educated guess at implied meaning
- insight** a clear and deep understanding of something
- literal** exactly as described; true
- metalanguage** language used to describe language
- metaphor** saying that one thing *is* another thing to draw a comparison
- noun** a word that is the name of something (such as a person, animal, place, thing, quality, idea, or action) and is used in a sentence as the subject or object
- nuance** layers of meaning; a subtle difference
- parts of speech** types of words used to create sentences
- past continuous tense** used to show ongoing action that happened in the past
- past participle** expresses action that has been completed
- past perfect tense** used when something happened in the past, before something else that occurred in the immediate past
- perfect tense** indicates when an action has been completed
- preposition** a word that tells us the relationship (of time or place) between two things in a sentence
- present continuous tense** when something is currently happening, happening soon, or occurs frequently
- present perfect tense** used when something that occurred in the past has current relevance, is complete, is ongoing, changes over time, or describes life experiences or achievements
- pronoun** a word that is used instead of (replaces) a noun or noun phrase
- second person perspective** when the narrator is talking directly to the reader; uses the pronoun 'you'
- sentence** a group of words that expresses a complete thought
- sensory imagery** words that describe something in relation to the senses (touch, taste, sight, smell, hearing)
- showing** using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills.
- simile** makes an explicit comparison between two things using the words 'like' or 'as'
- simple future tense** describes actions that will happen in the future without any extra information
- simple past tense** describes actions that happened in the past without any extra information
- simple present tense** describes actions that are currently happening without any extra information
- simple tense** describes simple actions in the past, present or future without any extra information, using one verb only
- subordinating conjunction** a connecting word used within a clause, that makes the clause dependent; joins the dependent clause to an independent clause
- symbol** something that puts an idea in your mind without actually stating that idea
- symbolism** the use of symbols to represent ideas or qualities
- telling** revealing a story's details in a direct way without allowing the reader to infer
- tense** gives an indication of when the action of the verb occurs
- third person perspective** when the narrator is talking about others; uses the pronouns 'he', 'she', 'it' or 'they'
- verb** a word used to describe an action, state of being, or occurrence

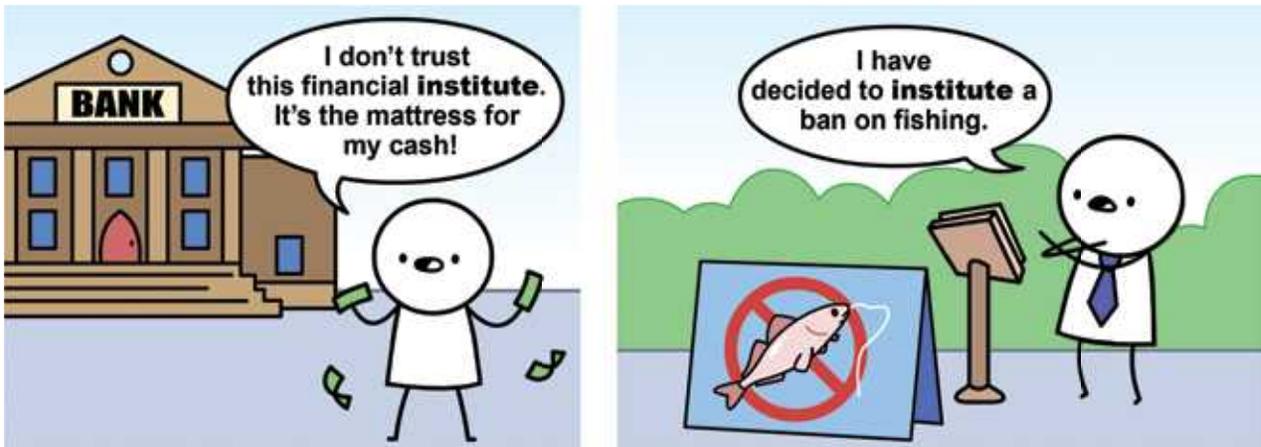
## 8.7 SkillBuilder: Building your vocabulary

### 8.7.1 Tell me

Learning new vocabulary is not just about memorising word lists. It's about learning how to use new words in **context**, which means working out how they fit with the surrounding words and ideas.

For example, you might see the word *institute* and think, 'I've heard that before, like a *bank is a financial institute.*' But then you see the sentence in front of you and it says, 'The Prime Minister wishes to institute a ban on fishing'. In the second sentence, the word *institute* obviously means something different. By having a broader context for the word, you can work out that the word has two meanings:

1. an organisation or specific profession
2. to introduce or establish something.



Confusing, right? The English language has lots of words like this, and if you tried to memorise all of them, you'd get lost. So instead, it's helpful to have a few tools under your belt to help learn words in ways other than by **rote** memorisation.

One such learning tool is the **Frayer Model**. It's a way of learning a new word which asks for a little more than a basic **definition**. The tool is a fun way to remember and organise new words by discovering their meanings and learning when to use them.

### 8.7.2 Show Me

#### **on** Resources

 **Video eLesson** Building your vocabulary (eles-4260)

## How to use the Frayer Model vocabulary tool

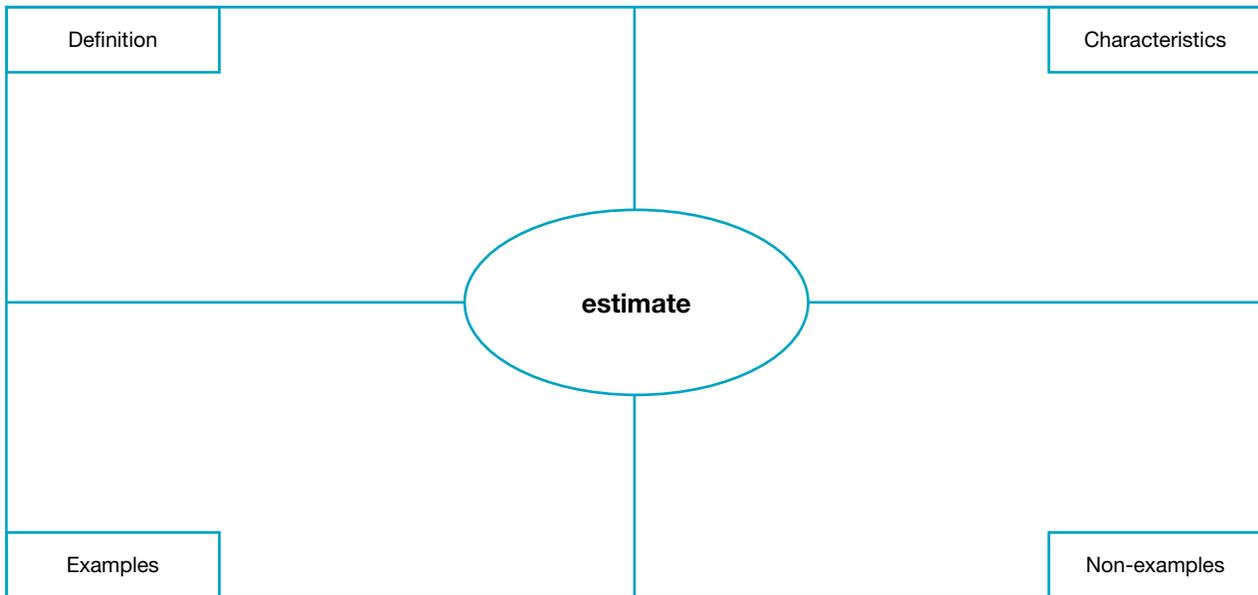
### You will need:

- a list of words to learn
- the **Frayer Model template** (download from the **Digital documents** section of the Resources tab or draw your own)
- a dictionary (printed or online).

## Procedure

### Step 1

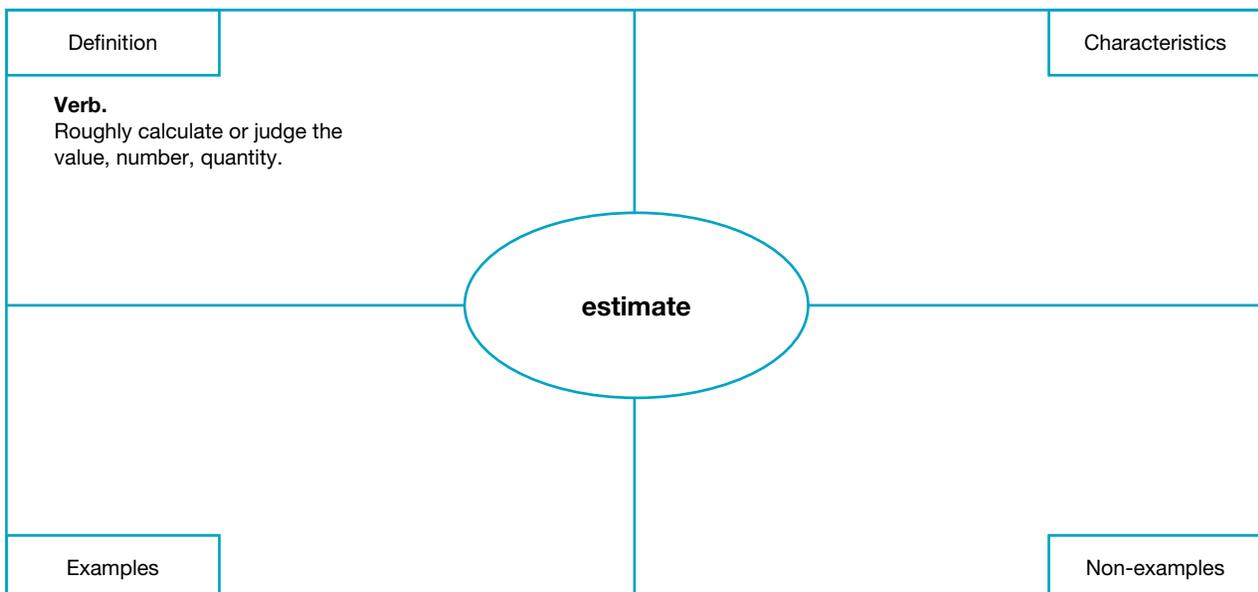
- Draw a grid with four sections. Leave an empty shape in the middle for the word you want to define.
- Label the grid quadrants as follows: Definition; Characteristics; Examples; Non-examples.
- Place the key word in the centre of the chart.



### Step 2

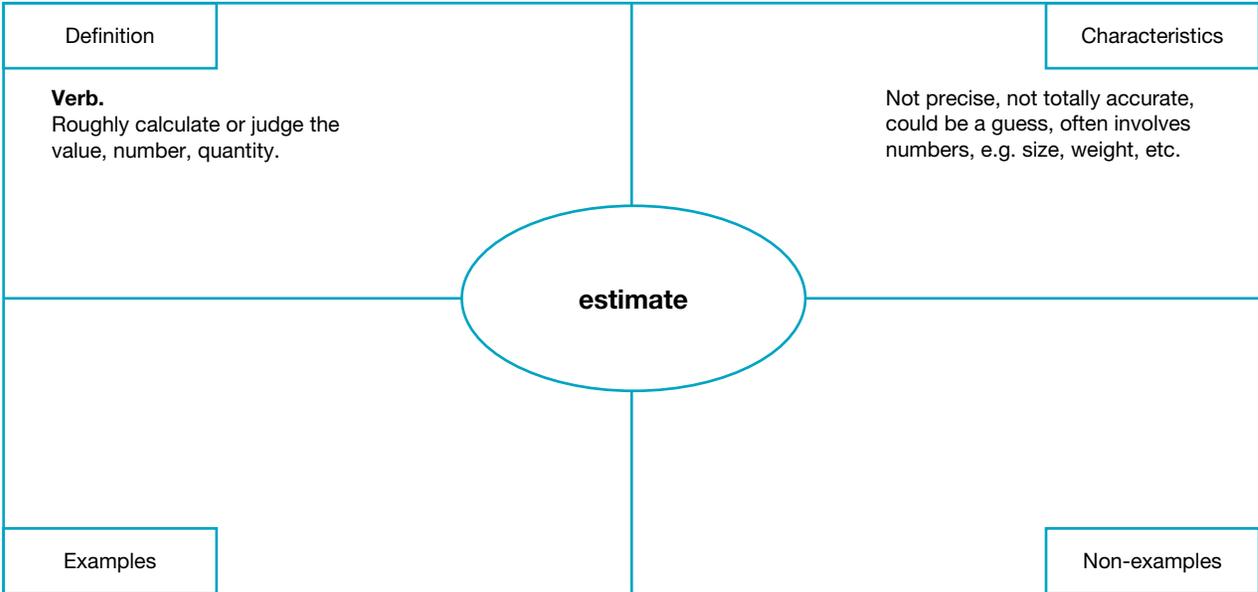
Find a dictionary definition of the word and add it to the **Definition** section. Check carefully to make sure it is the definition you need – there will often be multiple definitions (like with the institute example in section 8.7.1). Make

sure to include the **word class** such as **verb**, **noun**, etc.



### Step 3

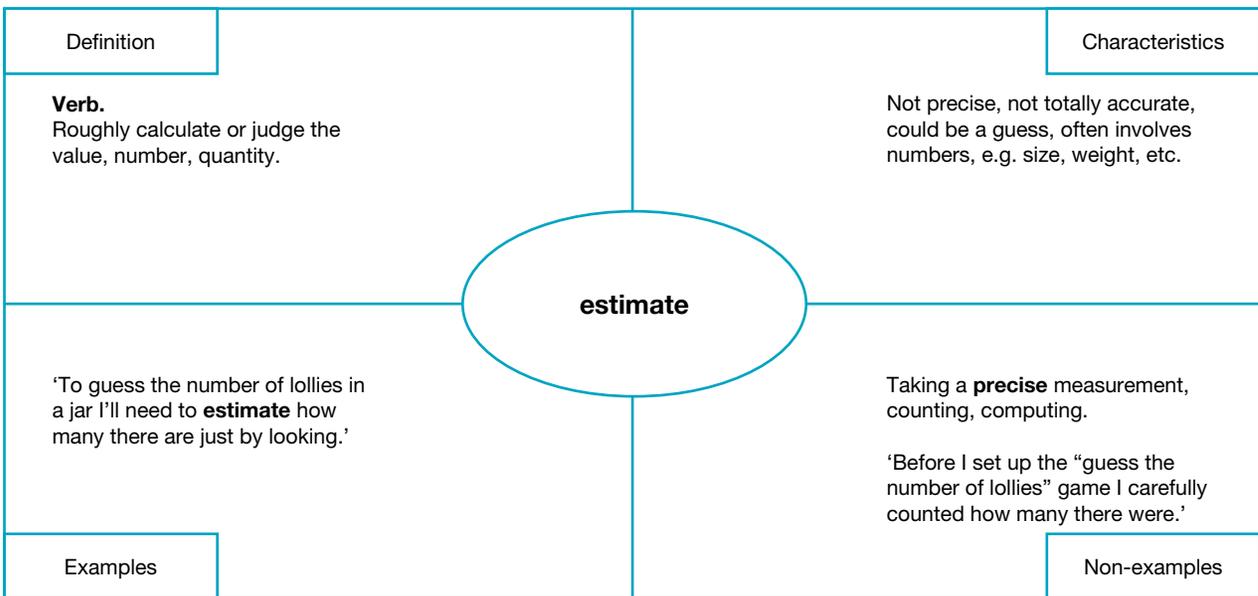
In the **Characteristics** section, add some of the features of the word. These are things which **characterise** it. For example, a *triangle* is characterised by having *three sides*.



### Step 4

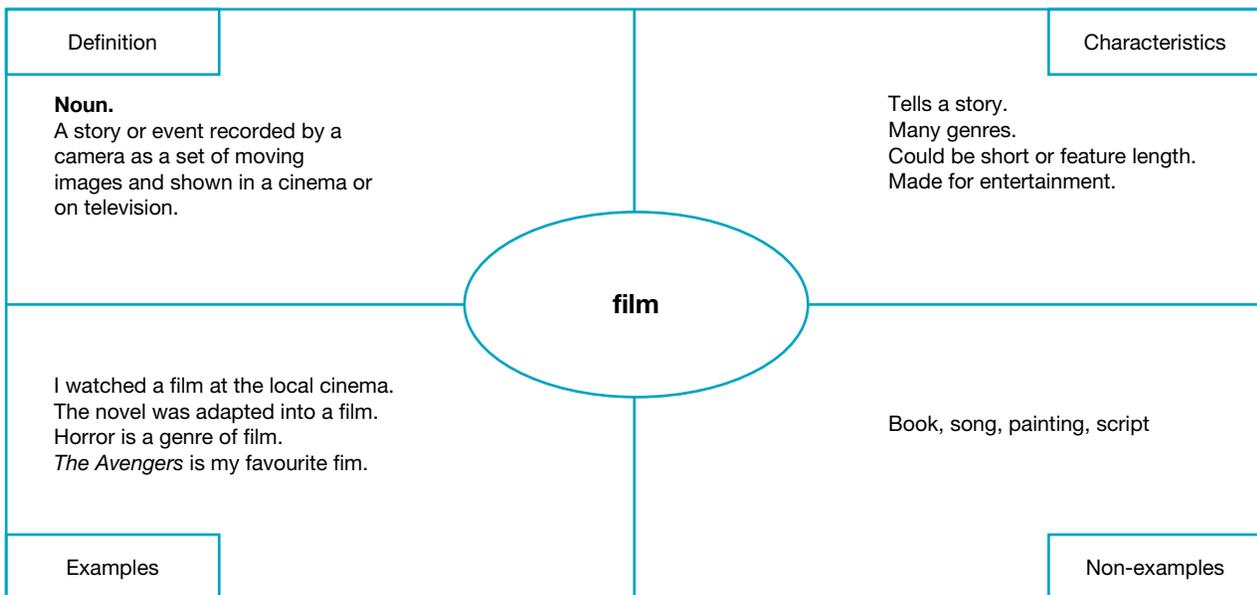
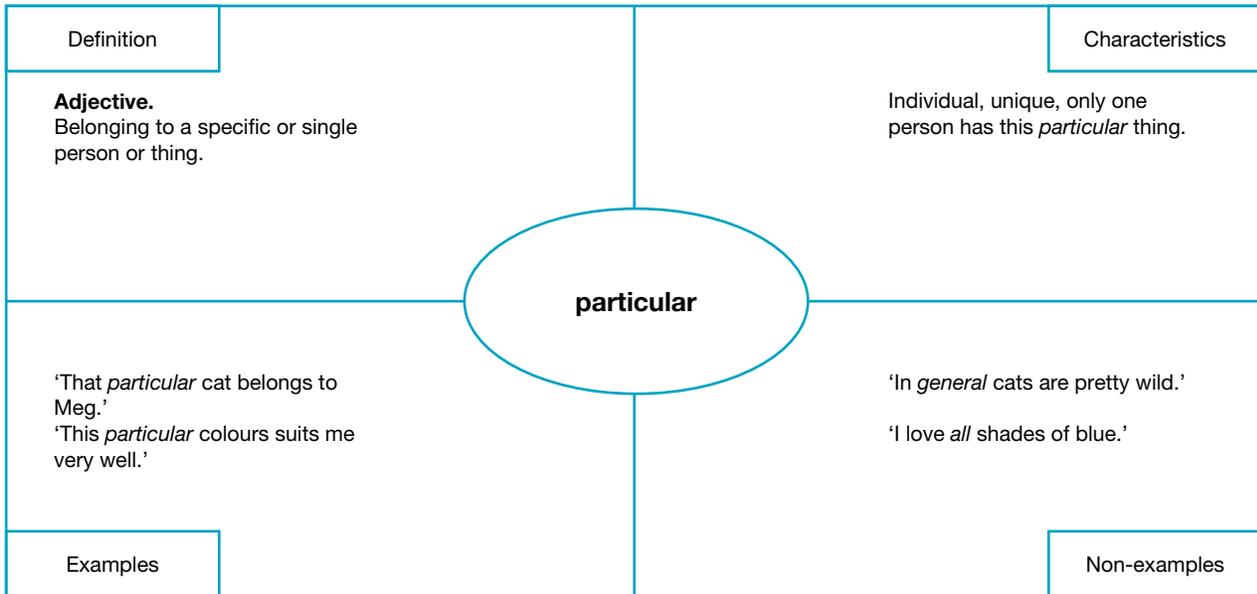
Provide some **examples** and **non-examples**. These can be examples of the word in use, such as a sentence using the word, or examples of when and where to use it.

The non-examples could be opposites (**antonyms**) or examples of when and where *not* to use the word.



Your completed grid gives you a clear picture of what the word means and when you might want to use it in your writing (or when you speak).

Here are more examples:



### 8.7.3 Let me do it

Complete the following activities to practise this skill.

**on** Resources

 **Interactivity** Building your vocabulary (int-8200)

## 8.7 Activities

1. Draw your own Frayer Model grid or download the template from the Resources tab.

2. Fill out separate templates for **five** of the following words:

environmental	context	infer	story
legal	organise	imply	professional
millionth	rhythm	observe	browsing
successful	influence	prediction	confidence
traditional	engaged	sonnet	verbal

3. Use the Frayer model to define other interesting or difficult words.

 4. As a challenge, use the Frayer Model to define one or more of the following **homonyms** that are spelled the same but have different meanings. Fill out a grid each for two of the possible meanings.

pen	invalid	address	match
right	bat	bright	tender

### Resources

 **Digital document** Frayer Model template (doc-35190)

### Glossary

**antonym** a word opposite in meaning to another

**characterise** to note the typical features of something or someone

**characteristic** a feature or quality belonging typically to a person, place, or thing, that helps identify them

**context** the (written or spoken) things that surround something and help to clarify its meaning

**definition** a statement of the exact meaning of a word, especially in a dictionary

**Frayer Model** a graphic organiser vocabulary learning tool, developed by Dorothy Frayer

**homonyms** words that have the same spelling or pronunciation but different meanings and origins

**rote** learning by rote means learning something off-by-heart, so that it can instantly be recalled

**word class** a set of words that display the same properties, such as verbs or nouns; part of speech

Below is a full list of the **digital resources** available in **Topic 9**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 9.1 Overview



### Video eLesson

- Spelling and punctuation: Don't let me be misunderstood (eles-4261)

## 9.2 Capital letters



### eWorkbook

- 9.2 Level 1 worksheets (ewbk-6733)
- 9.2 Level 2 worksheets (ewbk-6734)
- 9.2 Level 3 worksheets (ewbk-6735)



### Interactivity

- Capital letters (int-8208)

## 9.3 Commas and full stops



### eWorkbook

- 9.3 Level 1 worksheets (ewbk-6736)
- 9.3 Level 2 worksheets (ewbk-6737)
- 9.3 Level 3 worksheets (ewbk-6738)



### Interactivity

- Commas and full stops (int-8207)



### Audio

- *The kid at the end of my street* (aud-0373)
- *Cacophony* (aud-0374)

## 9.4 Colons



### eWorkbook

- 9.4 Level 1 worksheets (ewbk-6739)
- 9.4 Level 2 worksheets (ewbk-6740)
- 9.4 Level 3 worksheets (ewbk-6741)



### Interactivity

- Colons (int-8201)

## 9.5 Semicolons



### eWorkbook

- 9.5 Level 1 worksheets (ewbk-6742)
- 9.5 Level 2 worksheets (ewbk-6743)
- 9.5 Level 3 worksheets (ewbk-6744)



### Interactivity

- Semicolons (int-8202)

## 9.6 Apostrophes



### eWorkbook

- 9.6 Level 1 worksheets (ewbk-6745)
- 9.6 Level 2 worksheets (ewbk-6746)
- 9.6 Level 3 worksheets (ewbk-6747)



### Interactivity

- Apostrophes (int-8203)

## 9.7 Making plurals



### eWorkbook

- 9.7 Level 1 worksheets (ewbk-6748)
- 9.7 Level 2 worksheets (ewbk-6749)
- 9.7 Level 3 worksheets (ewbk-6750)



### Interactivity

- Plurals (int-8204)

## 9.8 Spelling strategies



### eWorkbook

- 9.8 Level 1 worksheets (ewbk-6751)
- 9.8 Level 2 worksheets (ewbk-6752)
- 9.8 Level 3 worksheets (ewbk-6753)



### Interactivity

- Homonyms (int-8205)



### Video eLesson

- Weird world of English words (eles-4262)

## 9.9 Topic project: Spelling and punctuation poster



### Digital document

- Feedback template (doc-35120)

## 9.10 SkillBuilder: Complex spellings



### Video eLesson

- Complex spellings (eles-4263)



### Interactivity

- Complex spellings (int-8206)

## 9.11 Review



### Interactivity

- Key terms crossword (int-8143)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

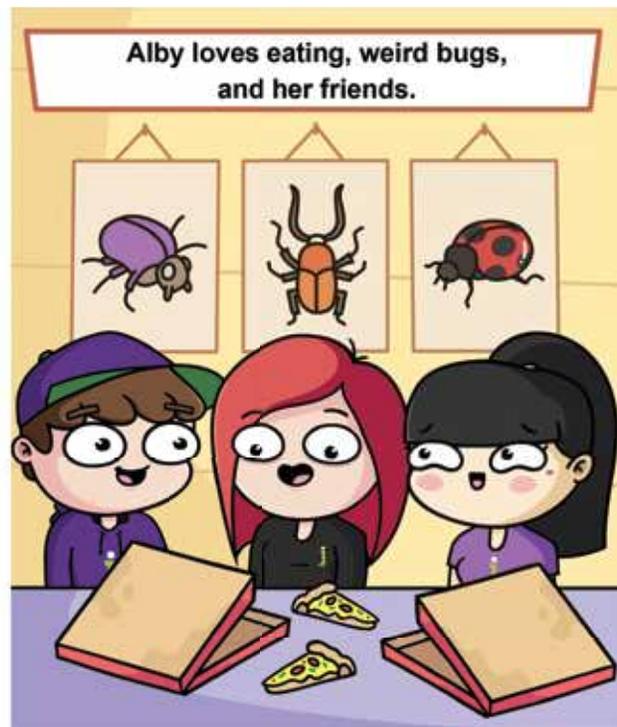
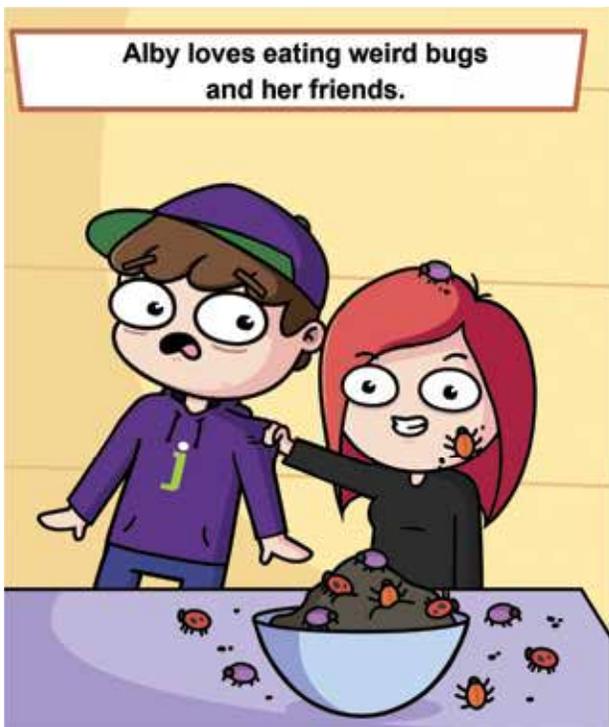
# 9 Spelling and punctuation

## 9.1 Overview

### 9.1.1 Why is spelling and punctuation important?

🔍 **Spelling** and **punctuation**. Those two little words probably have you rolling your eyes and watching the clock to figure out when this class will end. You may wonder why you need them or not even realise where you might be going wrong.

Sure, not everyone gets it right (especially in text messages and online), but spelling and punctuation skills are important to have if you want to be understood. Incorrect spelling and punctuation can confuse your readers and totally change or mix up the message you are trying to communicate. However, as your spelling and punctuation skills improve, you'll be able to write in creative and interesting ways. It's also a way to show that you care about your work and respect the people reading it.



🔍 It's also important to remember that while you're online, normally the only discussion you have with people is written – they're building an idea of you based upon your ability to communicate **fluently**, fluidly (smoothly) and clearly. Don't accidentally mess up that image by describing yourself as 'inteligent' or 'smart on evrything'.

### 📖 Resources

🎥 **Video eLesson** Spelling and punctuation: Don't let me be misunderstood (eles-4261)

Watch this video to learn about being better understood with the help of spelling and punctuation.



## STARTER QUESTIONS

1. List any types of **punctuation** you already know.
2. Look through the social media accounts of influencers or companies. Do you notice any **spelling** or **punctuation** mistakes? If you found a few, what are they? If there aren't any, why do you think this might be?
3. Do you think you would make fewer mistakes in a letter to your principal than you would in a text or online post? Why or why not? (Think about the difference between the readers of each example.)
4. What are your thoughts about why correct **spelling** and appropriate **punctuation** are important when communicating through writing? And yes, texting and posting online IS writing.

## 9.2 Capital letters

### 9.2.1 When to use capital letters

- Q You might already know this, or you might not, but **capital letters** are the big ones. This sentence and the one before it started with capitals. THIS ENTIRE SENTENCE IS IN CAPITALS.

When should *you* use capital letters? It won't matter when you're speaking – nobody can see the words and won't tell you off if you don't capitalise correctly. However, in your writing there are a couple of rules to follow. These rules are there for a reason; they make things easier for the reader and show respect through your writing.

Check out this example of capital letters being used in a story:

It was an afternoon in late September. In the pleasant city of Stillwater, Mr. Popper, the house painter, was going home from work. (from *Mr. Popper's Penguins* by Richard and Florence Atwater)

#### At the start of sentences

- Q When starting a sentence always use a capital letter. Even if the first word is not a proper noun, this sentence didn't start with a capital letter. weird, isn't it? Capital letters help form **sentence boundaries**, which is where the sentence starts and ends. Punctuation marks will end the sentence.

At first I thought I was getting a cold. First came the sweating; then came the shivering. It wasn't until the full moon that I realised what was happening. This was no common cold. Turns out it was no ordinary wolf that bit me.

#### When using proper nouns

This is where a noun refers to something with an individual name, such as **Mars**, **Robert**, **Australia**, **Uluru**, or **Nintendo**. Capitals are not used for words that are common nouns, such as planet, man, country, rock or game (unless they are used at the start of a sentence, of course). Using capital letters for names or titles (Captain Murphy, Prime Minister Wong, Principal Almasi) also shows respect for the person and their position.

- Q Don't forget that sometimes you can use the same word as either a **proper noun** (attending the **School** of Rock) or a **common noun** (primary **school**, high **school**).

- Q The word 'I' is always capitalised because 'I' is standing in for your name, which is a proper noun. No-one is exactly sure why this is the only **pronoun** we capitalise, but it could be because it helps that one little letter stand out.

For example: Yesterday **I** toasted a marshmallow.



#### When starting speech in creative writing (when a character starts talking)

This is different to a normal sentence because even if the speech is in the middle of the sentence, you simply put a comma, then indicate that someone is talking with quotation marks and a leading capital letter.

For example: I smacked the biscuit out of his hand, "Those are dog treats, you dope!"

## 9.2 Activities

### 9.2 Level 1

1. Rewrite the following sentences correctly by adding **capitals**.

a. i thought it would be fun to go to argentina.

I thought it would be fun to go to Argentina.

when you go out, be careful of the fire giant called surtr – he’s blocking simpson road at the moment.

When you go out, be careful of the fire giant called Surtr – he’s blocking Simpson Road at the moment.

don’t forget to pack a potato today because you never know when you’ll need one.

Don’t forget to pack a potato today because you never know when you’ll need one.

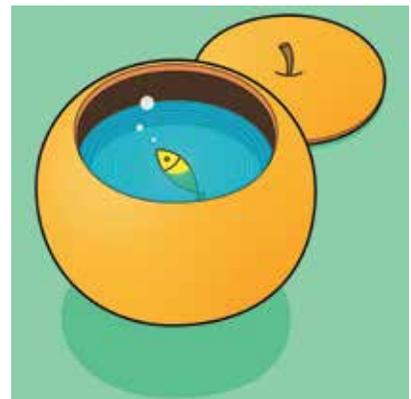
france is full of great things such as the eiffel tower, paris, bees...

France is full of great things such as the Eiffel Tower, Paris, bees...

2. a. Write two sentences using the image below for inspiration. Be sure to give the fish a name. It may seem strange, but don’t use any **capitals** in your sentences. **Responses will vary.**

otto the goldfish jumped into the pumpkin that was left in the

rain. it was soaking and cold but otto enjoyed it.



b. Write the same sentences from part b again, but this time insert **capitals** into the correct places.

Otto the goldfish jumped into the pumpkin that was left in the rain. It was soaking and cold but Otto

enjoyed it.

---

## 9.2 Level 2

3. Create three new sentences and include the listed words. Ensure **capitals** are used in the correct places.

Sentence 1: australia, uluru, koalas *Responses will vary.*

Australia has many icons, such as Uluru and koalas, that are instantly recognisable.

Sentence 2: sarah, australian army, boots

Sarah joined the Australian Army, but during training she trotted through a puddle and got her boots wet.

Sentence 3: bears, gladiators, american

Sometimes, bears were fought by gladiators in ancient Rome, and this topic has been discussed by

American professors.

4. a. In the passage below, **highlight** the words which **should be capitalised** but aren't.

b. Now, **underline** any words that are **capitalised** but **shouldn't be**.

*Note: look up the things you're unsure about, to see if they are names which require capitals.*

the wonderful thing about Bees is that they are such hard workers. throughout their whole life, they do nothing but collect Pollen for the hive, bring it back and go back out again. In fact, bees don't even get to experience fun things in life like Roller Coasters, international travel or netflix. they've never seen the great pyramid of Giza, and haven't watched disney's Frozen. But You haven't ever thought about that, have You? nope, you only think about Yourself.

c. Choose one of the words you highlighted in the passage and explain why it should have a **capital letter**.

Netflix is the name of something, a proper noun, and so should have a capital.

---

## 9.2 Level 3

5. As a reader, what does the following use of **capitals** suggest to you?

The night Max wore his wolf suit and made mischief of one kind and another his mother called him 'WILD THING!' and Max said 'I'LL EAT YOU UP!' so he was sent to bed without eating anything.  
(from *Where the Wild Things Are* by Maurice Sendak)

That they are shouting the words in capitals. You can also tell by what they are saying to each other; they are having an argument.

6. The following are opening sentences from novels. For each one, identify two instances when **capitals** are used and explain why they were used in that particular spot.

- a. Friends and Nan call me Fuzzy, Dad calls me Mac and Pop calls me Missy. (from *Grace Beside Me* by Sue McPherson)

Friends is capitalised because it is the start of the sentence. Fuzzy is a nickname, which is capitalised just like a proper noun.

- b. There is no lake at Camp Green Lake. (from *Holes* by Louis Sachar)

There is capitalised because it is the start of the sentence. Camp Green Lake is a proper noun, the name of the camp.

- c. Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. (from *The Wizard of Oz* by L. Frank Baum)

Kansas and Uncle Henry are proper nouns. Uncle is part of Henry's title so it is also capitalised.

- d. If your teacher has to die, August isn't a bad time of year for it. (from *The Teacher's Funeral* by Richard Peck)

If is capitalised because it is the start of the sentence. August is a proper noun, the name for a month.

- e. "He's the strongest man in the world." "Man, yes," said Pippi, "But I am the strongest girl in the world, remember that." (from *Pippi Longstocking* by Astrid Lindgren)

But is capitalised because it starts dialogue in the middle of the sentence. Pippi is a proper noun.

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## 9.2 Hungry for more?

Explain in your own words why you think **capitals** are used at the start of every new sentence. How does it help the reading experience? You could express this as a comic if you wish.

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### Resources

 **eWorkbook** 9.2 Level 1 worksheets (ewbk-6733), 9.2 Level 2 worksheets (ewbk-6734), 9.2 Level 3 worksheets (ewbk-6735)

 **Interactivity** Capital letters (int-8208)

## 9.3 Commas and full stops

### 9.3.1 Making writing and reading easier

When you're speaking, you don't really focus on where one sentence ends and the next begins. You will usually pause to take a breath without really thinking about it, and that's normally at the end of a sentence. Well, most people do.



When writing, though, it's important that your reader understands where they can pause for a second and really take in what they've just read. Reading is different to speaking because people rely on how you use grammar and punctuation to better understand what you're saying. As mentioned in subtopic 9.2, **full stops** act as sentence boundaries and indicate the end of the sentence.

Let's look at an example of a paragraph without **full stops**:

So, the kid that lives at the end of my street does something really strange every Friday night, and at first, I couldn't believe my eyes but, sure enough, he was out the front in the middle of the road doing it, and I called out to my sister to come and look, but she had her headphones on as usual and missed the entire thing, but I saw what happened and let me tell you, it was really something – and I'm not easily shocked – but this made my hair stand on end and I hid behind my curtains so he wouldn't see me spying on him but I have a feeling he *did* see me and now I sleep with the light on.



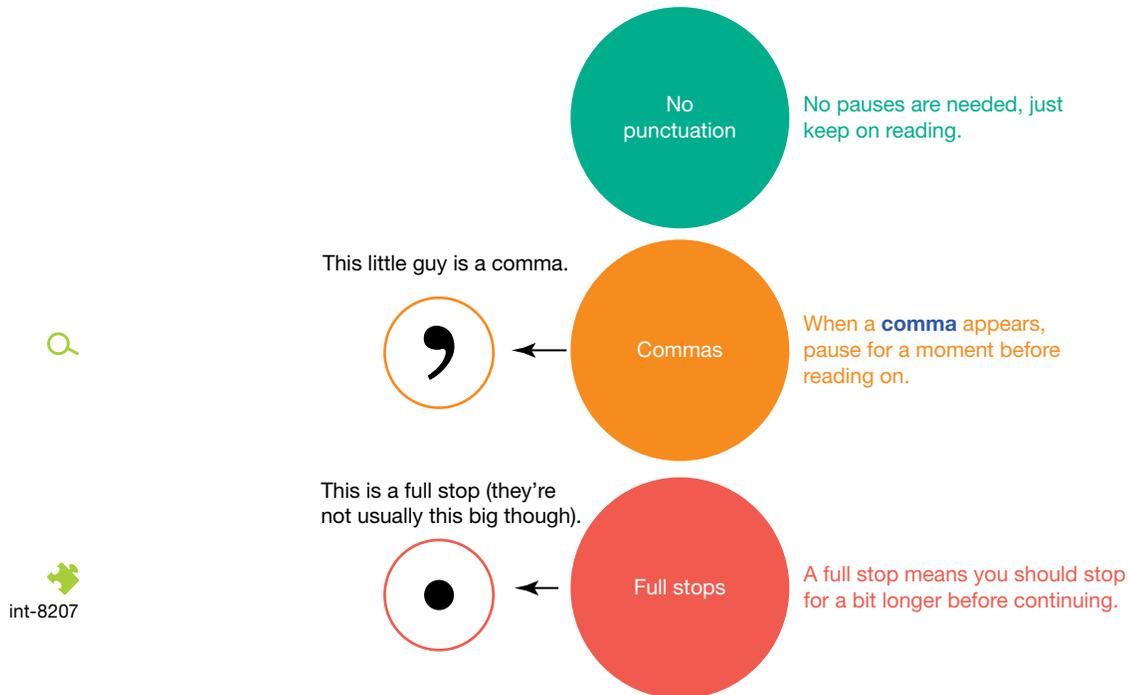
So, it *is* possible, it just means that you need lots of other punctuation to make it work. However, a sentence that goes on for so long without any breaks doesn't really make you want to keep reading, does it? It's too much hard work.

Here it is again with **full stops** included. Compare the two versions one sentence at a time. You'll see that using full stops also allows other words to be removed.

So, the kid that lives at the end of my street does something really strange every Friday night. At first, I couldn't believe my eyes but, sure enough, he was out the front in the middle of the road doing it. I called out to my sister to come and look, but she had her headphones on as usual and missed the entire thing. I saw what happened and let me tell you, it was really something. I'm not easily shocked, but this made my hair stand on end and I hid behind my curtains so he wouldn't see me spying on him. I have a feeling he *did* see me and now I sleep with the light on.

## 9.3.2 Indicating pauses and stops

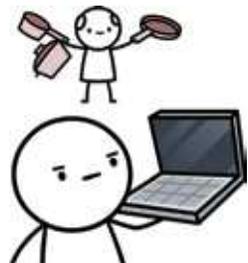
Writing (and reading) sentences or paragraphs without punctuation is annoying for everyone, so we use some very basic punctuation marks to indicate pauses and stops.



When you read the following story, have a think about the voice that's reading along in your head (and how hard it's having to work).

### Cacophony

My fingers were a blur as they flew across the keyboard, the click clack click click clack of keys filling the kitchen, adding to the clanging and banging my father made while cooking our dinner, and as I reached the end of another line I turned to him and asked, "What's a good word for lots of noise?" to which he responded, "Cacophony" before turning back to the boiling pots and sizzling pans, while I nodded, then let my fingers race through word after word once again.



Notice how there are lots of places for you to take a breath (where there are commas), but none to show where a sentence ends and a new one starts. You're just flooded with information that doesn't have anything to break it up.

## 9.3.3 Separating clauses within sentences

- One important role of **commas** is to separate the **clauses** within sentences. There are two types of clauses: **independent clauses** make sense on their own and **dependent clauses** don't make much sense on their own (see Topic 10). Commas are used to separate these clauses when necessary. For example:

Since he had defeated the boss, Mario freed the princess.

- In this instance of a **complex sentence** the **dependent clause** comes first so a comma is needed to separate it from the **independent clause**. Another example is in this **compound-complex sentence**, which has three separate clauses.

The princess refused Mario's help, although she was grateful, and she saved herself.

- Punctuation > Sentence punctuation > Sentence boundaries
- Punctuation > Punctuation within sentences > Comma

## 9.3 Activities

### 9.3 Level 1

1. Rewrite the sentence below and replace some of the **commas** with **full stops** to create multiple sentences. You may need to remove a few words as well to make it work. Remember, if it is the end of an idea, it needs a full stop.

My fingers were a blur as they flew across the keyboard, the click clack click click clack of keys filling the kitchen, adding to the clanging and banging my father made while cooking our dinner, and as I reached the end of another line I turned to him and asked, "What's a good word for lots of noise?" **Responses will vary.**

**My fingers were a blur as they flew across the keyboard. The click clack click click clack of keys filling the kitchen, adding to the clanging and banging my father made while cooking our dinner. As I reached the end of another line I turned to him and asked, "What's a good word for lots of noise?"**

2. Read both versions aloud. Do you think it sounded better as one sentence or as multiple sentences? Explain why you gave that answer. **Responses will vary.**

**The version with full stops added made the passage easier to read because it supplied natural pauses and split the ideas.**

3. Write one sentence about your favourite food and one sentence explaining why you love it. Make sure you use correct **punctuation**. **Responses will vary.**

**I just adore spaghetti. I enjoy slurping the long strands through my lips.**

---

### 9.3 Level 2

4. Rewrite the following paragraph with **punctuation** and **capitals** added.

my sister is really worried about the environment she writes letters and attends protests once she even skipped school to protest about climate change in the city you'd think my parents would tell her off but they were right there with her holding up weird signs **Responses will vary.**

**My sister is really worried about the environment. She writes letters and attends protests. Once she even skipped school to protest about climate change in the city. You'd think my parents would tell her off, but they were right there with her holding up weird signs.**

5. Copy the story below and add correct **punctuation** and **capitalisation**.

The old man sat on the beach in Brighton his skin bubbled and blistered horribly as he read the paper oblivious to the serious sun-damage being sustained he rolled over to cook his beer belly and yelped in pain he considered the sunscreen his daughter had recommended earlier in a new light perhaps she had been right after all. **Responses will vary.**

**The old man sat on the beach in Brighton. His skin bubbled and blistered horribly as he read the paper, oblivious to the serious sun-damage being sustained. He rolled over to cook his beer belly and yelped in pain. He considered the sunscreen his daughter had recommended earlier in a new light. Perhaps she had been right after all.**

6. Make the entire **Cacophony** story (section 9.3.2) less confusing by replacing some **commas** with **full stops**. Remember, if it is the end of an idea, it needs a full stop. **Responses will vary.**

Write it out in a notebook or type it out as you may need to make changes (editing) to get it right.

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### 9.3 Level 3 Responses will vary.

7. Write **two** sentences about why **full stops** are used. Use correct punctuation.

Full stops are used to separate clauses and indicate the end of the sentence. They also tell a reader

when to stop for a moment before continuing, which helps the flow of the writing.

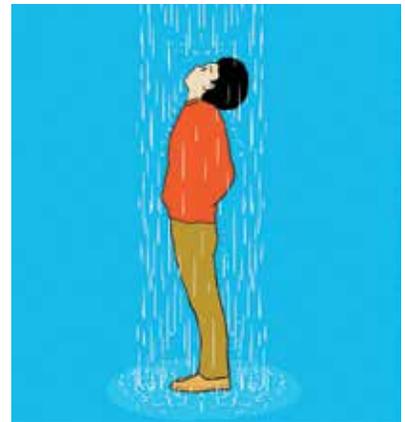
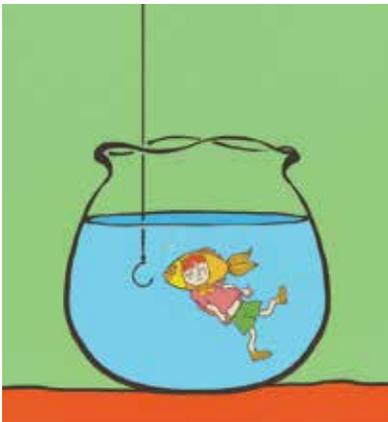
8. Write **two** sentences about why **commas** are used. Use correct punctuation and try to include at least one **comma**.

Commas are used to separate clauses within sentences, which is important for clarity. They also tell a

reader when to pause slightly when reading.

9. Write your own brief story using **commas** and **full stops** appropriately. Use one of the images below for inspiration.

Write it out in a notebook or type it out as you may need to make changes as you go (editing your work) to get it right.



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### 9.3 Hungry for more?

Choose a passage from a book you enjoy or choose a new story from the online **Writer's Library**. With a partner, discuss why you think the writer used **commas** and **full stops** where they did.

You could try rewriting the passage and change the punctuation. How has it affected the flow of the story?

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### **on** Resources

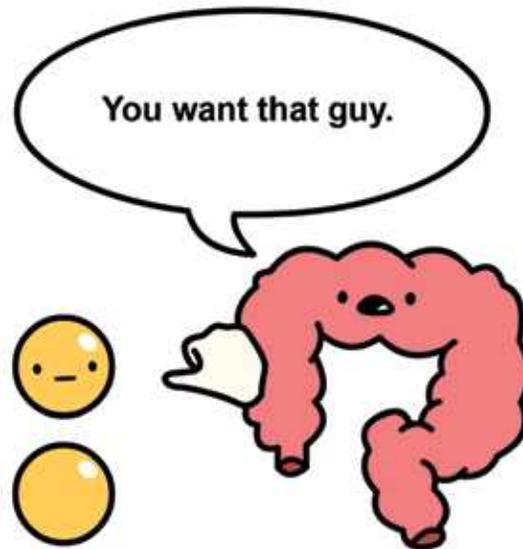
 **eWorkbook** 9.3 Level 1 worksheets (ewbk-6736), 9.3 Level 2 worksheets (ewbk-6737), 9.3 Level 3 worksheets (ewbk-6738)

 **Interactivity** Commas and full stops (int-8207)

## 9.4 Colons

### 9.4.1 What colons can do

- Q In writing, a **colon** introduces stuff (as opposed to the colon in your body, which expels stuff). Unlike commas or full stops, which separate ideas, colons let the reader know that more information (about what has already been mentioned) is about to come. Three common ways that colons are used are to provide an **explanation**, to give a word or words more **importance**, and to create **lists**.



### 9.4.2 Adding more information

Colons can introduce **extra information** as an **explanation** for what was introduced before the colon.

The part **before** the colon introduces the idea that the locker is filled with junk. The colon allows for an **explanation** of **what** that junk is.

My locker was filled with junk: squished old lunches, smelly PE socks and crumpled papers.

Another way to write this without the colon would be:

My locker was filled with junk such as squished old lunches, smelly PE socks and crumpled papers.

Still perfectly fine, but isn't quite as snappy.

Here is another example of a colon used to help **explain** something.

The part **before** the colon introduces the idea that the narrator has seen an alien. The colon allows for an **explanation** of the details of **what** they saw.

The alien was everything I expected: green skin, enormous eyes and totally naked.

Another way to write this without the colon would be:

The alien was everything I expected. It had green skin, enormous eyes and was totally naked.

Again, this is fine to use, but the version with the colon uses fewer words and sounds clearer.

## 9.4.3 Giving emphasis

Colons can be used to give something **emphasis**, which means special attention is placed on it to give it **importance**.

The part **before** the colon explains that the litter on the beach affected the narrator. The colon allowed for an **emphasis** to be placed on that emotion, which we find out here was fury.

The plastic bottles and straws littering the beach certainly got my attention: I was furious.

Another way to write this without the colon would be:

The plastic bottles and straws littering the beach certainly got my attention and I was furious.

An acceptable sentence, but the version with the colon makes the narrator **actually sound** furious as they tell the story. Say it out loud and add a pause after the colon. See the difference?

Here is another example of a colon used to give something **emphasis**.

The part **before** the colon explains that although Alinta likes a variety of movies, she has a particular favourite. The colon allows for an **emphasis** to be placed on that favourite and makes **horror** the object of **attention**.

Alinta enjoyed most movies but one genre was her absolute favourite: horror.

Another way to write this without the colon would be:

Alinta enjoyed most movies but one genre was her absolute favourite and that was horror.

This version is pretty average, to be honest. It makes the entire sentence sound quite boring. The version with the colon is more interesting to read, and places importance on the movie genre being singled out.

## 9.4.4 Creating lists

Colons can also be used to create **lists**.

Here are my pet rock's hobbies: sitting quietly, thinking and rolling.

Animals that can be found at the zoo include:

- tigers
- meerkats
- gorillas
- snakes.

These are the rules of Bike Club:

- Use a lock to secure your bike.
- Leave your helmet in the storage cupboard.
- Have fun!

My best qualities are as follows: adventurous, kind and funny.



Challenge yourself with **KnowledgeQuest**...

- Punctuation > Punctuation within sentences > Colons

## Punctuation matters!

Sometimes, people use a **semicolon** where they should use a **colon**. A semicolon is not the same as a colon, and it plays a different role in writing (semicolons connect clauses and lists of items - see subtopic 9.5 for more).

Misused semicolon. Don't use one of these when providing more information as an explanation.

The characters suffer from lots of serious problems; boring personalities, rubbish outfits and no backstories.

The characters suffer from lots of serious problems: boring personalities, rubbish outfits and no backstories.

Beautiful use of a colon. Use one of these when providing **more information** as an **explanation**.

## 9.4 Activities

### 9.4 Level 1 Responses will vary.

1. Complete the following sentences. The part before the **colon** has introduced an idea and you need to fill in the **explanation** after the colon. Look back at the examples in section 9.4.2 if you get stuck.

a. The birthday party had all the usual food: **fairy bread, snakes and jelly.**

.....

.....

.....

b. I opened the treasure chest to see my bounty: **gold coins, diamond and rubies.**

.....

.....

.....

2. Create a **list** with the help of a **colon**. It can follow any of the examples in section 9.4.4 and contain anything you want. Remember to start with the information about what your list is about.

**My house has three rooms: a kitchen, bedroom and bathroom.**

.....

.....

.....

3. Rewrite the following sentence so that it has a **colon**.

Once there were four children whose names were Peter, Susan, Edmond, and Lucy. (from *The Lion, the Witch and the Wardrobe* by C.S. Lewis)

**Once there were four children; Peter, Susan, Edmond, and Lucy.**

.....

.....

.....

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## 9.4 Level 2

4. Which of the following sentences uses a colon:

- To introduce an **explanation**? Sentence a / Sentence b / Sentence c
- For **emphasis**? Sentence a / Sentence b / Sentence c
- To create a **list**? Sentence a / Sentence b / Sentence c

- a. My favourite books are as follows: *Matilda*, *Diary of a Wimpy Kid* and *Catching Teller Crow*.
- b. I'm going to tell you two truths and a lie: I was once in a film in which I used my juggling ability to show off my collection of hats.
- c. None of those things are true: I lied.

5. Rewrite the following sentences so that they each contain a **colon** that gives **emphasis**. You may need to remove some words. **Responses will vary.**

- a. There's only one thing I like about winter which is snowball fights.

**There's only one thing I like about winter: snowball fights.**

.....

.....

.....

- b. It was clear what the crab and the whale had together was special, it was true love.

**It was clear what the crab and the whale had together was special: true love.**

.....

.....

.....

6. In the following sentence, is the colon introducing an **explanation**, providing **emphasis** or creating a **list**? Explain your answer. **Responses will vary.**

- a. Here is a small fact: You are going to die. (from *The Book Thief* by Markus Zusak)

**It is providing an explanation as it explains what the small fact is. It could also be argued that it**

.....

**provides emphasis as it emphasises the startling fact.**

.....

.....

.....

---

## 9.4 Level 3 **Responses will vary.**

7. Use a **colon** to:

- a. **Explain** yourself: **I am wearing an interesting jumper: it has purple frogs on it.**

.....

.....

.....

.....

b. List your favourite books or movies: *Here are my favourite movies: Sense and Sensibility, Jumanji*

*and Ghostbusters.*

c. Emphasise a point: *I stood and stared at the state of the bathroom: it was a pigsty.*

8. a. Select a book or a piece from the online **Writer's Library** and find an example of a **colon** being used in a sentence. Copy the sentence containing the colon below.

*The butler had a typical style: black suit with a white shirt.*

b. In what way is this colon being used? (To **explain**, to **list** things or for **emphasis**?)

*In the sentence I found the colon is being used to provide an explanation of the butler's style.*

---

## 9.4 Hungry for more?

a. Write your own examples of the three ways to use **colons** explored in this subtopic.

b. Add annotations (comments) to explain why the **colon** was used. (To **explain**, to **list** things or for **emphasis**?)

Look back at the examples in the subtopic for guidance.

---

### Resources

 **eWorkbook** 9.4 Level 1 worksheets (ewbk-6739), 9.4 Level 2 worksheets (ewbk-6740),  
9.4 Level 3 worksheets (ewbk-6741)

 **Interactivity** Colons (int-8201)

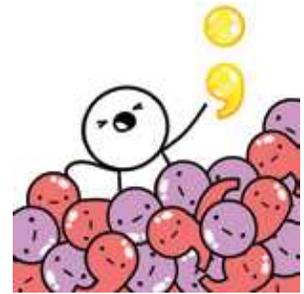
## 9.5 Semicolons

### 9.5.1 What semicolons can do

- Q **Semicolons** are super useful – once you get the hang of these, you'll be the biggest, baddest grammar-user around.

If commas mean you take a slight pause, and full stops mean you stop for a moment, then **semicolons** come somewhere between the two. Not quite a pause, not quite a stop. What they do is remove the need to use too many commas, full stops or separate sentences.

Semicolons can be used to connect two **independent clauses** (parts of a sentence that make sense on their own) or to connect **lists of items** that are separated with commas.



### 9.5.2 Connecting independent clauses

- Q This is the most common way to use a semicolon; it allows you to connect two sentences together without using a **conjunction** (joining words such as **and**, **but**, **yet**).

Below are two sentences that are both about the same idea.

This full stop tells you to stop and take a breath between sentences.

My teacher arrived late to class. He doesn't wear a watch.

- Q The sentences *could* be joined with a conjunction, 'My teacher arrived late to class **because** he doesn't wear a watch'. This way of writing is perfectly fine, but now the second part has become a **dependent clause** (it doesn't make sense on its own). See Topic 10 Sentences for more on connecting clauses.

With the help of a **semicolon**, we can omit (leave out) the conjunction. You can see that the part after the semicolon is a new sentence that continues the same thought.

The semicolon connected the sentences without having to use a conjunction.

My teacher arrived late to class; he doesn't wear a watch.

This is an independent clause.

This is also an independent clause and would make sense without the first part.

### 9.5.3 Connecting lists of phrases

As we discussed in subtopic 9.4 a colon can be used to create a **list**, as in the example below:

A colon creating a list like good little colons do.

My favourite books are as follows: *Matilda*, *Diary of a Wimpy Kid*, *The Curious Incident of the Dog in the Night-time* and *Catching Teller Crow*.

However, if we also wanted to include the authors' names the list becomes quite long and wordy. This is where the **semicolon** steps in to help. The semicolon can provide a little break between the items in the list to make it easier to read.



The colon is still doing its job.

Semicolons are now helping your eyes make sense of the list.

My favourite books are as follows: *Obernewtyn* by Isobelle Carmody; *Diary of a Wimpy Kid* by Jeff Kinney; *The Curious Incident of the Dog in the Night-time* by Mark Haddon; and *Harry Potter and the Goblet of Fire* by J.K. Rowling.

Here is another example:

As world champion of *Magic: The Gathering*, I travelled to Mumbai, India, Barcelona, Spain, Dubbo, Australia and Auckland, New Zealand.

Seriously? Could this sentence have any more commas? It's too much! The cities and countries are hard to follow with all those commas clogging it up.

As world champion of *Magic: The Gathering*, I travelled to Mumbai, India; Barcelona, Spain; Dubbo, Australia; and Auckland, New Zealand.

Ah, now this is more friendly to the reader. Because the individual phrases have commas, you need semicolons to separate the list.

**Semicolons** can also help break up a sentence that contains long phrases, to make it easier to follow.

Because the phrases are long, separating them with semicolons is clearer than using commas.

When I fell out a tree, I busted the middle knuckle of my left hand; fractured my right shoulder; twisted both ankles; and couldn't walk for a week.



int-8202

Challenge yourself with **KnowledgeQuest**...

- Punctuation > Punctuation within sentences > Semicolons

## 9.5 Activities

### 9.5 Level 1

1. Copy down the following sentences with **semicolons** added in the correct places.

- a. Rock climbing is a dangerous sport don't let go even if you get attacked by pigeons.

Rock climbing is a dangerous sport; don't let go even if you get attacked by pigeons.

.....

.....

.....

b. I heard crunching and then a leg thumped to the ground beside me giants are messy eaters.

I heard crunching and then a leg thumped to the ground beside me; giants are messy eaters.

2. Turn the following sentences into single sentences that contain a **semicolon**.

a. Petra speeds up when she rides past the circus. She is afraid of clowns.

Petra speeds up when she rides past the circus; she is afraid of clowns.

b. Suddenly, we were sitting in darkness. The power had gone out.

Suddenly, we were sitting in darkness; the power had gone out.

---

### 9.5 Level 2

3. Add either a **semicolon** or a **colon** to the following sentences where indicated by the line.

a. The truth is, I'm pretty keen on garlic ; it's an important weapon in the Vampire Wars.

b. We made a run for it but stopped short ; we were trapped.

c. I have conquered the following beasts : werewolves, goblins and darkness.

4. Complete the following sentences by adding something that could go after the semicolon. **Responses will vary.**

a. He ran for the toilet, but it was too late; the fish had been flushed.

b. They were both thinking the same thing; the toys were alive.

c. My parents finally stopped bluffing and turned the car around; the trip was over.

---

## 9.5 Level 3

5. Write **two** of your own sentences that include **semicolons**. **Responses will vary.**

I looked into his eyes and melted; the puppy had already won me over.

I've been so busy lately; March is Brussel sprouts harvesting season.

6. Take the following ideas and turn them into sentences where you use a **semicolon** to connect two ideas. Write your sentences in a notebook or type them out so you can edit as you go. **Responses will vary.**

a. A chicken who crosses the road.

b. The youngest in a family of five who always ends up having a cold shower.

c. A cat with its head stuck in a jar.

7. In your own words, explain what a **semicolon** is and how to use it. Don't forget to explain how using a semicolon helps both the writer and the reader. **Responses will vary.**

A semicolon can be used to connect two independent clauses. This allows a writer to omit

conjunctions and make the sentences tighter. Semicolons also separate long lists or phrases within

a sentence so fewer commas can be used. This helps readers to make sense of the information and

makes the sentence clearer.

---

## 9.5 Hungry for more?

- a. Explain the difference between a **colon** and a **semicolon** in your own words (look back through subtopics 9.4 and 9.5 for help).
- b. Provide a new example of a sentence or paragraph that contains both. Add annotations (comments) to help with your explanation.
- 

### Resources



**eWorkbook** 9.5 Level 1 worksheets (ewbk-6742), 9.5 Level 2 worksheets (ewbk-6743),  
9.5 Level 3 worksheets (ewbk-6744)



**Interactivity** Semicolons (int-8202)

## 9.6 Apostrophes

### 9.6.1 A useful little mark

Q **Apostrophes** are those little marks you put at the top of words sometimes, and they've got a lot of uses. Two of the most common are explained below.

#### Contractions

Q A **contraction** is where letters are removed and replaced with apostrophes. This means that two words can be shortened to one word. You use contractions all the time when you speak as it helps to keep the tone **informal** (casual). Say the following aloud: **I have not got any socks**. Now say this: **I haven't got any socks**. It's obvious which one sounds better.

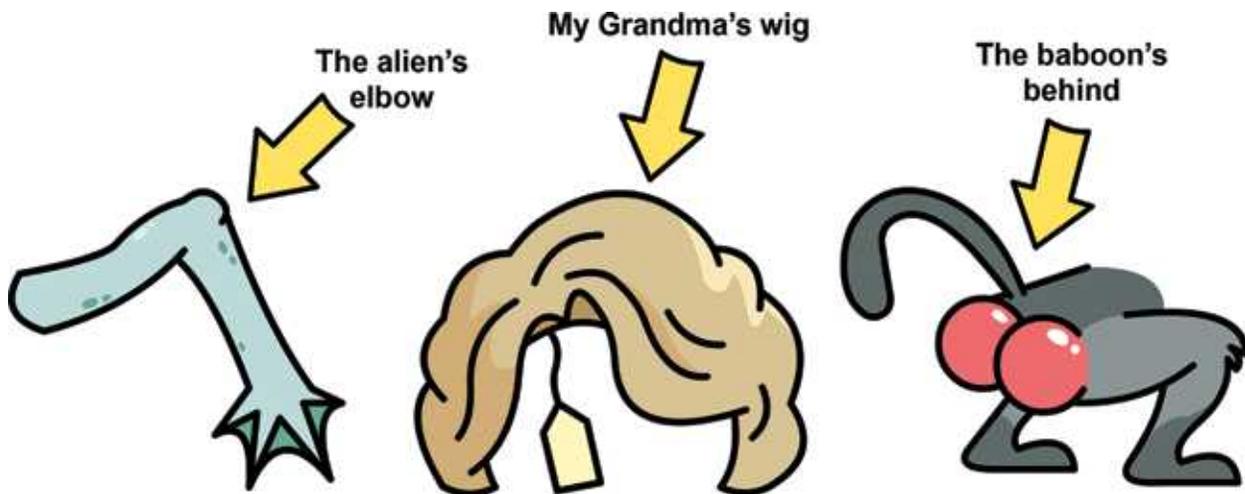
Some common examples include:

- did not = didn't
- would not = wouldn't
- should not = shouldn't
- is not = isn't
- are not = aren't
- we are = we're
- you are = you're (not **your** as in **your** spelling)
- madam = ma'am
- should have = should've
- it is = it's



#### Possession

Q We also use apostrophes to show **possession**, which means when something belongs to someone or something else.



#### Punctuation matters!

Make sure you never use an apostrophe before the **s** of a plural (when there's more than one of something).

It never rains cat's and dog's. It only ever rains cats and dogs.

Just to break your brain, though, it can rain cats' and dogs' tails. Here, the apostrophe goes **after** the plural **s** to show possession of the tails (the tails belong to multiple cats and dogs).

There is one **exception** - if we're talking about **it** we DON'T use an apostrophe, because that would make people think you are saying **it is**. Instead, we just use **its**. (See **it's versus its**.) Using **its** to show possession is the same as using **his** or **hers**. We don't use an apostrophe for those either.

For example: **Its** face is going as red as a baboon's behind. Or, **its** leaves were as green as an alien's elbow.

### It's versus its

Many people get confused with when to use **it's** (with an apostrophe) or **its** (without an apostrophe). There's an easy way to test if you've used the correct one.

<p><b>it's</b></p> <p>This is a contraction of <b>it is</b></p>	<p>To check if this is the correct spelling, replace <b>it's</b> with <b>it is</b> as you read, to make sure it still makes sense.</p>	<p>I don't think <b>it's</b> likely to rain today – I'd better check the forecast anyway.</p> <p>I don't think <b>it is</b> likely to rain today. Yep, this is the correct spelling.</p>	<p><b>It's a shame I forgot to check.</b></p> 
<p><b>its</b></p> <p>This is the possessive form of <b>it</b> (something belongs to <b>it</b>)</p>	<p>To check if this is the correct spelling, does it refer to an object or idea that is owned or possessed by <b>it</b>?</p> <p>Note: something can be possessed without being <i>owned</i>. For example: You possess a winning attitude.</p>	<p>The dog looked sadly at <b>its</b> bowl, then back to Trent. "Fine," he said. <b>Its</b> tail started wagging as Trent grabbed the food bowl.</p> <p>Also, we can't say <b>it is</b> tail started wagging.</p>	<p>The hooman is finally doing <b>its</b> job!</p> 

int-8203

### Challenge yourself with **KnowledgeQuest**...

- Punctuation > Punctuation within words > Apostrophe - Possession
- Punctuation > Punctuation within words > Apostrophe - Contraction

## 9.6 Activities

### 9.6 Level 1

1. Rewrite the text below and use **apostrophes** to form **contractions** wherever you can. Some contractions you could use include **didn't**, **should've**, **it's**, **wouldn't** and **don't**. **Responses will vary.**

You would not believe what we found in the woods. It is so unbelievable I do not think I can describe it. Pete wanted to stay to take a picture, but we did not; we fled. You should have been there.

**You wouldn't believe what we found in the woods. It's so unbelievable I don't think I can describe it.**

**Pete wanted to stay to take a picture, but we didn't; we fled. You should've been there.**

2. Circle the correct use of **it's** or **its** in the following paragraphs. Don't forget to test it out by replacing **it is** to see if it makes sense.
- a. **It's** / Its a complete nightmare! We had planned a picnic by the river but then we found out that **it's** / its going to rain today and the last time that happened the river flooded and broke **it's** / **its** banks.
  - b. **It's** / its a shame that you don't know whether **it's** / its hungry or not. To find out, look at **it's** / **its** fangs; if they're dripping, that dragon wants **it's** / **its** dinner.
3. Rewrite the following sentences and add **apostrophes** in the correct places to show **possession** (that something belongs to someone or something).
- a. Colbys turtle hadn't slept in weeks. **Colby's turtle hadn't slept in weeks.**
  - b. The cars tyres were flat. **The car's tyres were flat.**
  - c. My sisters backpack was eaten. **My sister's backpack was eaten.**

## 9.6 Level 2

4. Write a sentence that contains at least three **contractions**. **Responses will vary.**
- It's funny to me how I usually wouldn't eat cake, but when I'm as starving as I am right now, I can't help myself.**
5. a. Rewrite the following paragraph and change the **contractions** back to multiple words.
- I'm in deep, deep trouble. And like the biggest fool in the universe, I'm about to wade out even deeper still. But I don't have any choice. Because they've got my mum. (from *A.N.T.I.D.O.T.E* by Malorie Blackman)
- I am in deep, deep trouble. And like the biggest fool in the universe, I am about to wade out even deeper still. But I do not have any choice. Because they have got my mum.**
- b. What are your thoughts about the version without contractions? Try reading it aloud. Do the contractions **improve** the paragraph? Explain your answer. **Responses will vary.**
- The version without contractions seems more robotic and monotonous in comparison to the version with contractions, and it reads without emotion. The contractions improve the paragraph by shortening the sentences and makes them seem less formal.**

6. Create at least three examples of **apostrophes** being used to show **possession**. For example: The cat's meow. **Responses will vary.**

My brother's game console.

The yeti's thick fur.

The dog's bowl of water.

### 9.6 Level 3 **Responses will vary.**

7. Using one of the images below as inspiration, write a paragraph that contains examples of **apostrophes** being used to both **form contractions** and **show possession**, and includes examples of both **it's** and **its**.

It's a sight for sore eyes. The beauty of the glowing butterflies and sunset colours flow from the tree

creature's instrument while its voice soars to the heavens.



### 9.6 Hungry for more?

Write a conversation between two people. You could write this or draw it as a comic. Ensure that their dialogue contains examples of **apostrophes** being used to **form contractions**, **show possession** and includes examples of both **it's** and **its**.

### on Resources

 **eWorkbook** 9.6 Level 1 worksheets (ewbk-6745), 9.6 Level 2 worksheets (ewbk-6746), 9.6 Level 3 worksheets (ewbk-6747)

 **Interactivity** Apostrophes (int-8203)

## 9.7 Making plurals

### 9.7.1 When there's more than one

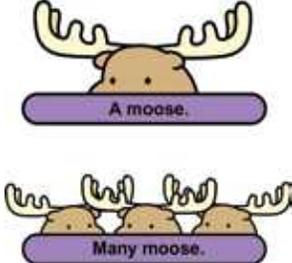
If we have one of something, it's easy. Student, bubble, pig, book. What do you do if you have more than one of something? You make it a **plural**.

In many cases, you can make a plural simply by adding an **s** to the end. Students, bubbles, pigs, books.

However, there are plenty of words that need a little more work before they will become plurals. There are patterns, but there are almost always **exceptions**, as you'll see below.

It's important to know that the **subject** and **verb** in your sentence have to **both be singular**, or **both be plural**. If you mix them up you get something confusing like this: Your dogs is always welcome in my house. Due to the **subject** (dogs) being plural, the **verb** (is) needs to be plural too. Your dogs **are** always welcome in my house.

Type of word in singular form	Rule / Pattern	Examples in plural form	
<b>Words that end in: -y</b> beauty ruby baby lady bunny puppy	Change the <b>-y</b> to <b>-ies</b>	beauty = beauties ruby = rubies baby = babies lady = ladies bunny = bunnies puppy = puppies	
<b>Words that end in:</b> -s bus -z quiz -sh dish -ch church -x fox -ss weakness -o potato	Add <b>-es</b> <b>Exception!</b> ox = oxen	bus = buses quiz = quizzes (an extra z is needed here too) dish = dishes church = churches fox = foxes weakness = weaknesses potato = potatoes	
<b>Words that end in: -f or -fe</b> leaf wife life thief belief chief	Change to <b>-ves</b> <b>Exception!</b> For some words that have <b>two vowels</b> before an <b>f</b> , you'll need to add <b>s</b>  (It's one of those tricky patterns that you'll just need to learn)	leaf = leaves wife = wives life = lives thief = thieves  belief = beliefs chief - chiefs	

<p><b>Some random words stay the same:</b></p> <p>sheep</p> <p>fish</p> <p>moose</p>	<p>No rule applies. You just need to learn them.</p>	<p>sheep = sheep</p> <p>fish = fish</p> <p>moose = moose</p>	
<p><b>Some random words are hopelessly irregular:</b></p> <p>tooth</p> <p>foot</p> <p>woman</p> <p>child</p>	<p>You just need to read lots of different things to become familiar with these.</p>	<p>tooth = <b>teeth</b></p> <p>foot = <b>feet</b></p> <p>woman = <b>women</b></p> <p>child = <b>children</b></p>	



As you can see, there are lots of rules and exceptions. This is because English is made up of words from many other languages. You'll just have to practise (and read a lot) to get it right.

### Grammar matters!

The pronouns you use with plurals will be different to the words you use with singular nouns.

The caterpillar flopped and squirmed as it tried to escape the bird.

The spaceship was weaving as it dodged the asteroid.

If these sentences contained plurals, the pronouns would need to change so that they still make sense. Notice how one of the verbs changed, too, for the plural noun?

The caterpillars flopped and squirmed as **they** tried to escape the birds.

The spaceships **were** weaving as **they** dodged the asteroids.

Challenge yourself with **KnowledgeQuest**...

- Spelling > Generalisations and exceptions > Singular and plural forms

## 9.7 Activities

### 9.7 Level 1

Complete the following activities. Use the table in section 9.7.1 and your dictionary to help you.

1. Turn the following **nouns** into **plurals**.

world: **worlds**

box: **boxes**

bunch: **bunches**

coffee: **coffees**

computer: **computers**

school: **schools**

2. Turn the following **plurals** back into their **singular noun**.

chocolates: **chocolate** ..... toothbrushes: **toothbrush** .....

geese: **goose** ..... mice: **mouse** .....

eyelashes: **eyelash** ..... tomatoes: **tomato** .....

3. Circle any **plurals** in the following list of words.

eggs grass flattens legs paper cactus patches friends  
peers shoes berries movies mornings witness oxen

4. Circle the **plurals** in the following.

a. If you are interested in **stories** with happy **endings**, you would be better off reading some other book. (from *A Series of Unfortunate Events: The Bad Beginning* by Lemony Snicket.)

b. Two tiny **fairies** slept with their **arms** round each other. A wizard nodded off to sleep, his pointed hat getting more and more crooked each moment – and three **goblins** yawned so widely that their mischievous little **faces** seemed all mouth! (From *The Wishing-Chair Again* by Enid Blyton)

c. **Swarms** of white **gnats** flew up off the path, swirling together like small **tornadoes**. The sun beamed down through the **trees**, burning the back of my neck. (from *How I Got My Shrunken Head* by R.L. Stine)

## 9.7 Level 2

Using the patterns in the table in section 9.7.1 as a guide:

5. Turn the following **nouns** into **plurals**.

aircraft: **aircraft** ..... loaf: **loaves** .....

axis: **axes** ..... foot: **feet** .....

half: **halves** ..... moose: **moose** .....

6. Turn the following **plurals** back into the **singular noun**.

knives: **knife** ..... chiefs: **chief** .....

scarves: **scarf** ..... zoos: **zoo** .....

dominoes: **domino** ..... heroes: **hero** .....

7. Rewrite the following sentences, changing the **singular** nouns to **plurals**. You may need to add, remove or change a few words so that the new sentences make sense. **Responses will vary.**

a. In the first box we found a seed, in the second we found a model house, and in the third we found a tiny person.

**In the three boxes we found seeds, model houses and tiny people.**

.....  
.....  
.....  
.....

b. The flower was wilting with the weight of the snail as it chomped the stem.

The flowers were wilting with the weight of the snails as they chomped the stems.

8. Write a sentence about something in your school. Ensure that it contains at least three plurals.

Responses will vary.

My school has multiple ways to get to different levels. It has a couple of wheelchair accessible ramps, three sets of large stairwells, and even two different elevators to go to each of the floors.

### 9.7 Level 3

9. Turn the following nouns into plurals.

attendee: attendees

grass: grass (or grasses for different types of grass)

paper: papers

torpedo: torpedoes

echo: echoes

cactus: cacti/cactuses

10. Turn the following plurals back into the singular noun.

oases: oasis

scarves: scarf

selves: self

teeth: tooth

wolves: wolf

fungi: fungus

11. Rewrite the following sentences, changing the singular nouns to plurals. You may need to add, remove or change a few words so that the new sentences make sense. Responses will vary.

a. The pig enjoyed sniffing out the truffle but wasn't allowed to eat it; it had to eat a tomato.

The pigs enjoyed sniffing out truffles but weren't allowed to eat them; they had to eat tomatoes.

b. On the beach I found a shell and on its side there was a swirl.

On the beach I found shells, and on their sides there were swirls.

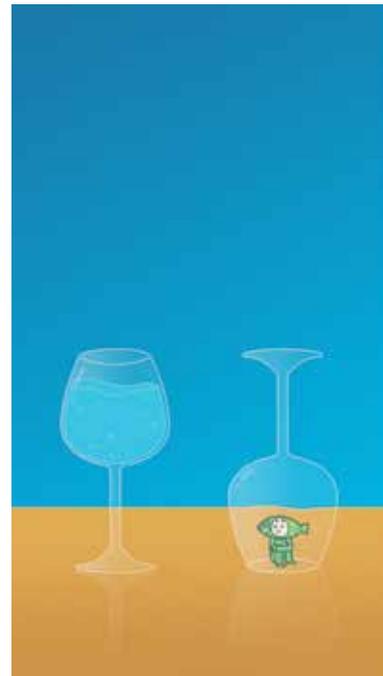
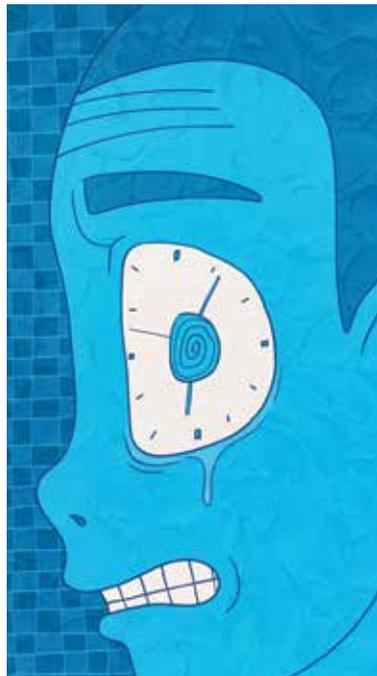
12. Write three of your own sentences that contain **plurals**. Use the images below for inspiration.

Responses will vary.

Although the scarecrow had both arms intact, it was missing one of its legs.

There were tears of desperation tracking down the man's cheeks.

One of the glasses was filled to the brim with water. The other sat on top of the strange creature.



### 9.7 Hungry for more?

- a. Write a brief description of where and when you would go if you could time-travel. When you're finished, highlight or underline any **plurals** you used.
- b. Write your description again, this time replacing the **plurals** with **singular nouns**.

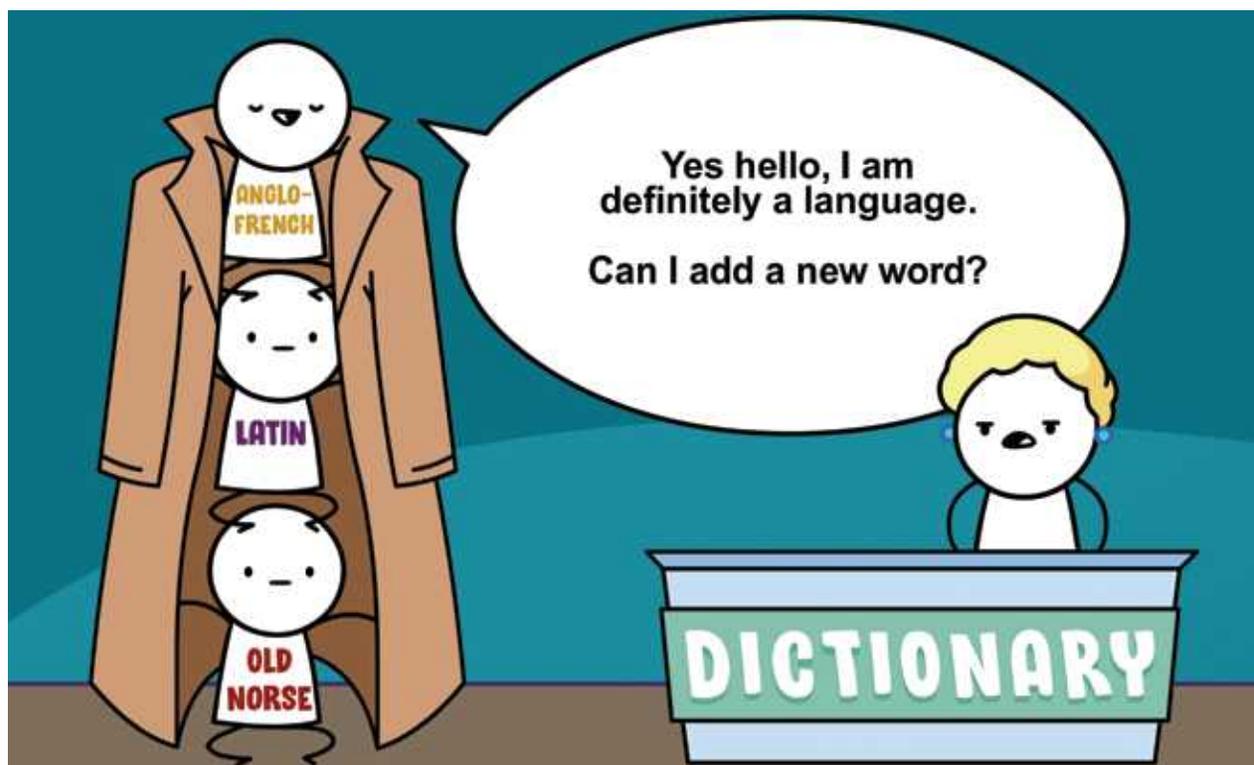
### on Resources

-  **eWorkbook** 9.7 Level 1 worksheets (ewbk-6748), 9.7 Level 2 worksheets (ewbk-6749), 9.7 Level 3 worksheets (ewbk-6750)
-  **Interactivity** Plurals (int-8204)

## 9.8 Spelling strategies

### 9.8.1 Follow the rules, except when you shouldn't

English spelling is *hard*. Mainly, because English isn't one language – it's three languages piled up in a trench coat.



eles-4262

The thing about spelling in English is that there are so many exceptions to the rules. This means that you just need to learn it, no matter how painful it seems – the rules *and* the exceptions.

Here are some helpful tips:

#### Use the spell-checker on your device mindfully

Turn off automatic corrections – when you get a squiggly line underneath to tell you it's the wrong spelling, look carefully at the differences between your writing and the suggested options. Then type out the word again, instead of just clicking on the corrected version. Taking a second or two to wonder which is the correct spelling goes a long way towards correct writing.

#### Think about the roots of bigger words

- Q A **root word** is the base of a word that can't be broken down. For example, **read** is a root word. From it can come other words such as reader, reading and unreadable. The more words you know how to spell, the easier it'll become – you'll get used to patterns and sounds and will be able to figure things out as you go.

#### Underline as you write

When you're not sure if you've spelt a word correctly, underline it and keep going. That way you won't break your train of thought. Go back later to look up any difficult words in a dictionary, to check their spelling.

#### Read. A lot.

- Q The more words you see, the more words you'll see spelled. As you broaden your **vocabulary**, you'll also learn how to spell those new words. Choose a variety of reading material; whatever you find engaging.

## Try your best

You're not going to get all your words spelt correctly, and that's fine, neither do teachers. Just keep reading, look up words you don't know, and pause to consider whether you've used the correct spelling.

## 9.8.2 Prefixes and suffixes

Some words completely change their meaning when you add or remove letters at the start or end.

### Prefixes

- Q A **prefix** is a few letters added (fixed) to the **start** (pre) of a word. Common prefixes are: **al-**, **pre-**, **im-**, **un-**, **il-**, **in-**, **non-**, **mega-**, **hyper-**, **extra-**, **super-**, **sub-**, **pro-**.

### A prefix can be added to the word as it is:

im + possible = **impossible**

un + real = **unreal**

il + legal = **illegal**

### Some longer prefixes use hyphens...

**non-stop**

**hyper-sensitive**

**mega-hit**

**anti-racist**

**... but not always**

**superhero**

**submarine**

**microscope**

### Drop a letter when adding 'all' to a word

all + ready = **already**

all + together = **altogether**

### Suffixes

- Q A **suffix** is a few letters added (fixed) to the **end** of a word.



Common suffixes for nouns	<b>-ment</b> <b>-or</b> <b>-ion</b> <b>-ism</b> <b>-hood</b> <b>-eer</b> <b>-ship</b>	judgement, payment translator, investigator confusion, opinion sexism, communism neighbourhood, childhood volunteer, engineer ownership, friendship
Common suffixes for adjectives	<b>-able</b> <b>-ible</b> <b>-ant</b> <b>-ful</b> <b>-ic</b> <b>-less</b>	predictable, reliable edible, credible contestant, defiant beautiful, wonderful organic, heroic fearless, restless

Common suffixes for adverbs	<b>-ly</b> <b>-ward</b> <b>-wise</b>	coward <b>ly</b> , excited <b>ly</b> backward, forward other <b>wise</b> , clock <b>wise</b>
Verb endings are also suffixes	<b>-ed</b> <b>-en</b> <b>-ing</b> <b>-s</b>	changed, celebrated soften, fasten writing, spelling, walking runs, speaks, laughs

### Drop the 'e' before adding a vowel suffix:

change + ed = changed (not changeed)

nature + al = natural (not natureal)

imagine + ation = imagination (not imagineation)

### Exception!

Keep the e after words that end in **-ce** or **-ge**

notice + able = notice**able**

advantage + ous = advantage**ous**

### One or two?

**-ful** words only ever have one **l**, unless you also add the **-ly** suffix

grateful = grate**fully**

hurtful = hurt**fully**

Also:

sensational = sensation**ally**



## 9.8.3 i before e – a rule

Does the **i** come before the **e**? The other way around? It can be tricky to know which comes first in some words. You may have heard this rhyme before, which can help you remember.

### **i before e, except after c**

This means that when spelling a word where **i** and **e** sit next to each other, you put the **i** first: **ie** - UNLESS the letter right before it is a **c**. In those cases, the **e** directly follows the **c**: **ei**.

As there are a *lot* of exceptions to this rule, always check to make sure you've used the correct spelling.

### EXAMPLES:

Here are words with a **c** in front so it's **e** before **i**: receive, deceive

Here are words without the **c** in front so it's **i** before **e**: believe, achieve

Here are words without the **c** in front, but they have an 'a' sound. If words have an 'a' sound they don't follow the rule: sleigh, weigh, neighbour

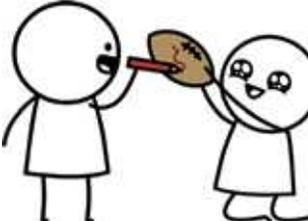
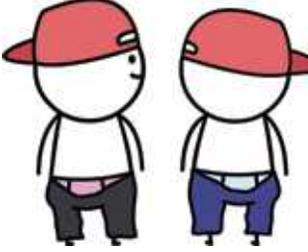
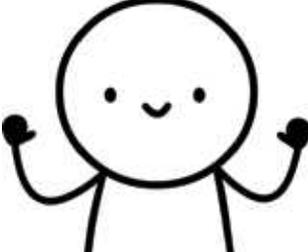
Also, if there's no **c** at the front but the word has a 'e' sound the rule doesn't apply: weird, seize

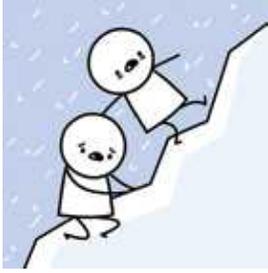
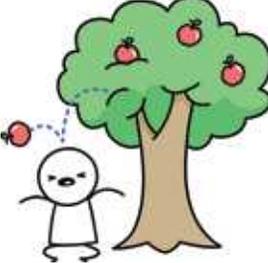
Plus, there are always words that ignore the rules altogether: their, height

As you can see, it can be a handy way to remember, but always check for accuracy.

## 9.8.4 Homonyms and common errors

**Homonyms** are words that sound the same but have different spellings and meanings. It can be tricky to know the correct word to use, especially because social media is the perfect place to see plenty of these errors. It can be frustrating as a reader when people use the incorrect words, so take care to check.

<p><b>they're</b></p> <p>This is a contraction of <b>they are</b>.</p>	<p>To check if this is the correct spelling, replace <b>they're</b> with <b>they are</b> as you read to make sure it still makes sense.</p>	<p><b>They're</b> my favourite football team because <b>they're</b> always happy to talk to their fans.</p>	
<p><b>there</b></p> <p>Indicates location (over <b>there</b>)</p> <p>Can also indicate existence</p>	<p>To check if this is the correct spelling, remember that <b>there</b> has the word <b>here</b> in it. <b>Here</b> and <b>there</b> are both locations.</p>	<p>For location: I put your bag over <b>there</b> for you.</p> <p>For existence: <b>There</b> might be cake at the party.</p>	
<p><b>their</b></p> <p>This is the possessive form of <b>them</b> (something belongs to <b>them</b>; it's <b>theirs</b>)</p>	<p>To check if this is the correct spelling, does it refer to an object or idea that is owned?</p>	<p><b>Their</b> underwear was poking out of <b>their</b> pants.</p>	
<p><b>hear</b></p> <p>Something that happens when you listen</p>	<p>To check if this is the correct spelling, remember that <b>hear</b> is something you do with your <b>(h)EAR</b>.</p>	<p>Grandpa is constantly yelling that he can't <b>hear</b> me.</p> <p>I was concentrating so hard I didn't <b>hear</b> the bell.</p>	
<p><b>here</b></p> <p>Indicates location</p>	<p>To check if this is the correct spelling, make sure it has to do with a location (not ears)</p>	<p>You can bury the treasure over <b>here</b>.</p> <p><b>Here</b> I am!</p>	

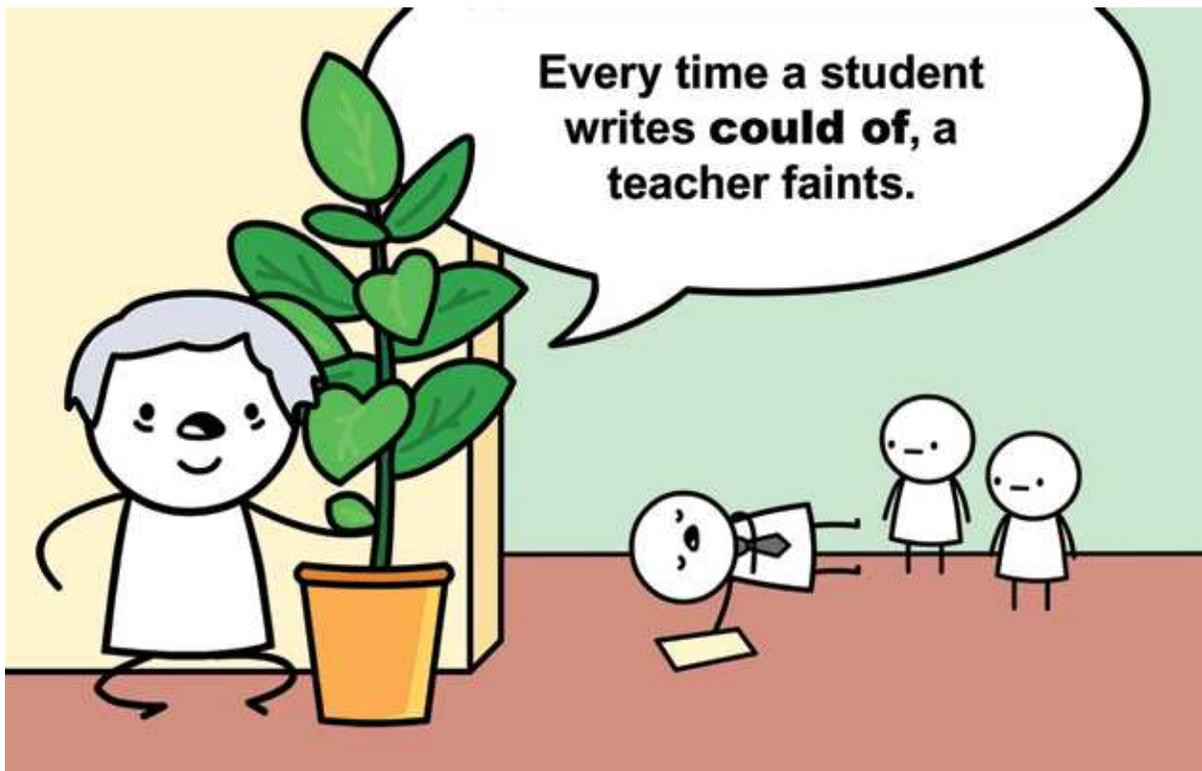
<p><b>we're</b></p> <p>This is a contraction of <b>we are</b>.</p>	<p>To check if this is the correct spelling, replace <b>we're</b> with <b>we are</b> as you read to make sure it still makes sense.</p>	<p><b>We're</b> not stopping until <b>we're</b> at the top.</p>	
<p><b>were</b></p> <p>This is the past tense of the verb <b>to be</b></p>	<p>To check if this is the correct spelling, check for pronouns like <b>you</b>, <b>they</b> and <b>we</b>.</p>	<p>You <b>were</b> only two years old when they <b>were</b> planted, and we <b>were</b> excited about having apple trees in our own backyard.</p>	
<p><b>where</b></p> <p>This indicates a question about location</p>	<p>To check if this is the correct spelling, remember that <b>where</b> has the word <b>here</b> in it. <b>Here</b> and <b>where</b> are both about locations.</p>	<p>I know <b>where</b> you hide your lolly stash.</p> <p><b>Where</b> is your homework?</p>	
<p><b>wear</b></p> <p>This is a verb that means having something on your body.</p> <p>It can also mean that something is damaged through use.</p>	<p>To check if this is the correct spelling, use the previous three rules and eliminate any that don't fit.</p>	<p>If you <b>wear</b> a wig and glasses, nobody will recognise you.</p> <p>If your shoe keeps scraping against the ground, you'll <b>wear</b> it out.</p>	
<p><b>then</b></p> <p>Indicates time</p>	<p>To check if this is the correct spelling, you need to learn the difference between then and than.</p>	<p><b>Then</b> I got up, <b>then</b> I had breakfast, <b>then</b> I packed my bag, and <b>then</b> I couldn't find my shoes.</p>	
<p><b>than</b></p> <p>Used when comparing things</p>	<p>To check if this is the correct spelling, you need to learn the difference between then and than.</p>	<p>My lunch tastes better <b>than</b> yours.</p> <p>Your schoolbag is bigger <b>than</b> mine.</p>	

<p><b>too</b></p> <p>An <b>adverb</b></p> <p>This can be used instead of saying <b>as well</b>.</p> <p>Can also mean <b>excessively</b>, or <b>very</b>.</p>	<p>To check if this is the correct spelling, replace <b>too</b> with <b>as well</b>.</p> <p>To indicate that something was <b>too much</b>, think about if you mean <b>very</b>, or a <b>large amount</b>.</p>	<p>I've watched the full series of <i>Spongebob Squarepants</i>. I've watched every episode of <i>Adventure Time</i> <b>too</b>.</p> <p>Poppy ate <b>too</b> much birthday cake and now she feels sick.</p> <p>The cat is <b>too</b> fat.</p>	
<p><b>to</b></p> <p>A <b>preposition</b> that means <b>towards</b>.</p>	<p>To check if this is the correct spelling, think about if the object is heading <b>towards</b> something (literally or figuratively).</p>	<p>We're walking <b>to</b> the zoo.</p> <p>I'm going <b>to</b> freak out.</p> <p>They decided <b>to</b> go <b>to</b> the movies.</p>	

### Could have versus could of

'Could of' is incorrect. Please don't say or write it. It is a misunderstanding of the contraction **could've**, which sounds like **could of** because the **ha** is replaced with an apostrophe. The resulting **'ve** sounds the same as **of**. Could have or could've but NEVER could of.

This is also true for **would have** and **should have**.



Challenge yourself with **KnowledgeQuest**...

- Spelling > Word building and word origins > Prefixes
- Spelling > Word building and word origins > Suffixes

## 9.8 Activities

---

### 9.8 Level 1

1. Highlight any words containing **prefixes** in the following paragraph.

The email said it was time to return my library books. They've made a mistake but now I have to ride my unicycle there, even though the books are unfinished.

2. Highlight any words containing **suffixes** in the following paragraph.

Freedom! Finally, classes are over. I don't mean to sound childish, but I think the teacher was trying to hypnotise me.

3. Copy the following sentences and **correct** any **spelling and grammar errors** as you go.

Its decided. Were going to the moon and there is nothing anyone can do too stop us. First we created a plan for a rocket, and than we built it. We should of included spacesuits but its to late now.

It's decided. We're going to the moon and there is nothing anyone can do to stop us. First, we created

a plan for a rocket, and then we built it. We should have included spacesuits but it's too late now.

---

### 9.8 Level 2 Responses will vary.

4. Rewrite these words by adding a **suffix** or a **prefix**.

a. invalid .....

b. mindful .....

c. inter national .....

d. hope less .....

5. Copy the following sentences and **correct** any **spelling and grammar errors** as you go.

Sometimes it can feel unpossible to find time too read but their is always a way. Hears a good tip: always keep a book in your bag - you never now wear you'll need something to entertain you.

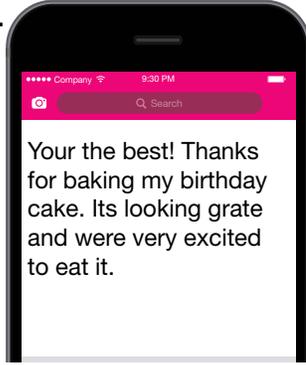
Sometimes it can feel impossible to find time to read but there is always a way. Here's a good tip:

always keep a book in your bag as you never know where you'll need something to entertain you.

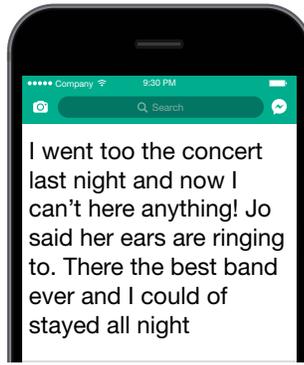
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6. Look at the following social media posts and rewrite them to **correct** any **errors**.

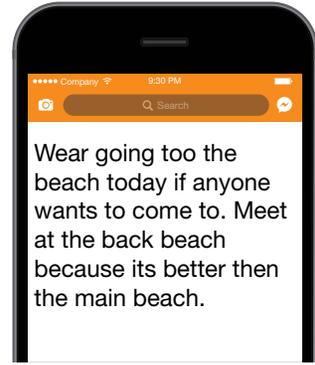
1.



2.



3.



Phone 1: **You're the best! Thanks for baking my birthday cake. It's looking great and we're very excited to eat it.**

Phone 2: **I went to the concert last night and now I can't hear anything! Jo said her ears are ringing too. They're the best band ever and I could've stayed all night.**

Phone 3: **We're going to the beach today if anyone wants to come too. Meet at the back beach because it's better than the main beach.**

### 9.8 Level 3

7. Make words using the following **prefixes**. **Responses will vary.**

a. dis- **regard**

b. mind- **ful**

c. national- **ism**

d. hope- **less**

8. Make words using the following **suffixes**: **Responses will vary.**

a. **for**-wards

b. **form**-al

c. **not**-ify

d. **pass**-age

9. Write a paragraph that contains at least one **prefix** and one **suffix**. Underline them when you are finished.

Yesterday I went to the store to buy some organic groceries, but I mistook the pasta for rice. So today I had to ask dad to get me the right thing. Hopefully, he picks the correct pasta: I trust his judgement.

10. Circle the correct **homonyms** in the paragraph below.

There / Their / They're marching up and over that hill over there / their / they're, with their packs on there / their / they're backs. There / Their / They're tired and there / their / they're feet are wet from the mud. They set up camp there / their / they're a while back, but they should of / have pushed on to this ridge by now. They were / we're / where / wear going to arrive at the frontline tomorrow but now it will be Wednesday before there / their / they're anywhere near it. They said they could not march any further. It is a miserable day to be a soldier here / hear. The packs they were / we're / where / wear are heavy and there / their / they're up to there / their / they're eyeballs in mud. Were / We're / Where / Wear will it end?

11. Write a brief description of a sports day at school that includes **homonyms**, **prefixes** and **suffixes**. Underline each one when you are finished.

Today, the school had a sports day here at the local athletics track, where we played various different games and engaged in multiple sports. There were a couple of aces, as well as some other friendly competitions. I saw plenty of sportsmanship. There was also a fundraiser, and the school raised four thousand dollars altogether.

## 9.8 Hungry for more?

- List any more **homonyms** that you can think of.
- Include a meaning for each one and place them in example sentences.

### Resources

-  **eWorkbook** 9.8 Level 1 worksheets (ewbk-6751), 9.8 Level 2 worksheets (ewbk-6752), 9.8 Level 3 worksheets (ewbk-6753)
-  **Interactivity** Homonyms (int-8205)
-  **Video eLesson** Weird world of English words (eles-4262)

## 9.9 Topic project: Spelling and punctuation poster

### Scenario

Your English classroom needs a makeover and your class are the designers. Together you will create colourful, educational posters about spelling and punctuation to help others learn (and to remind you of the important points).



### Task

Working with a partner, choose **one** aspect of punctuation or spelling from this topic and create a poster that contains the following:

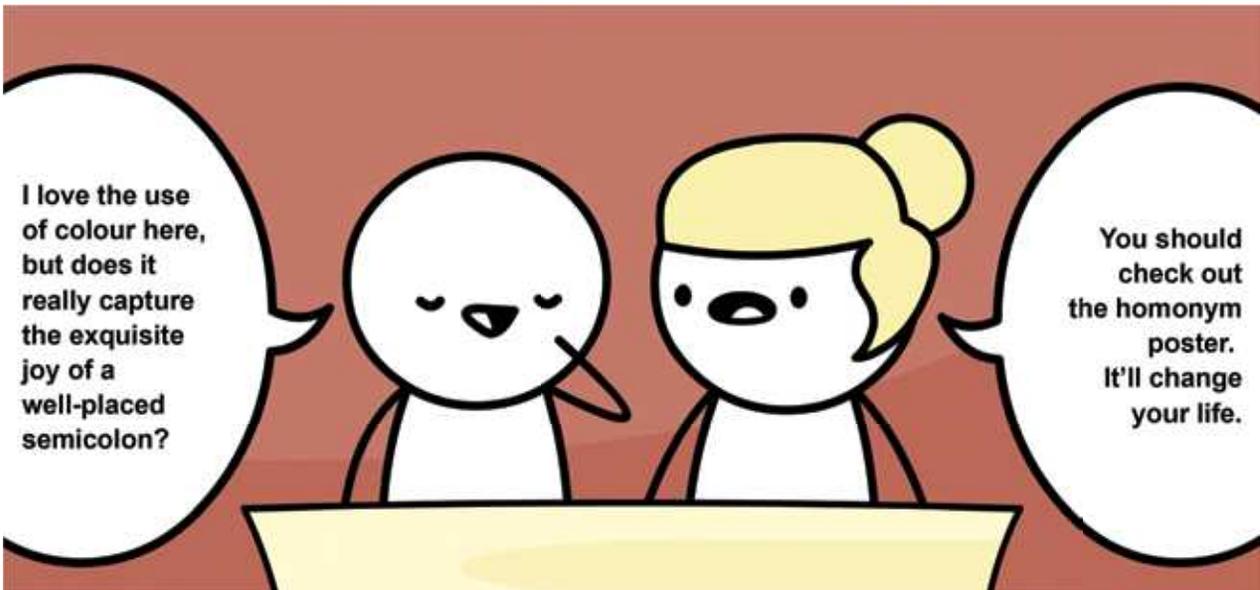
- a clear explanation of the **concept** that is easy for others to understand
- **annotated** examples, including sample sentences
- images and bright colours.

Your aim is to make it eye-catching and interesting. People will want to stop and look at it – like an advertisement.

### Process

1. Select a partner (or your teacher may allocate pairs).
2. Select **one** aspect of the topic to focus on, for example, semicolons.
3. Explain your understanding of the concept to each other and clear up any confusing points.
4. Together, write a draft of how you will explain your chosen concept. Be clear, concise and use your own words. Try to think of how you would explain the concept to someone who has never heard of it before.
5. Write example sentences and add annotations to highlight any interesting points. Go back through the topic to see examples of these. You can make them fun, but definitely make sure they're correct. Even if your focus is only on one aspect of the topic, you should ensure that all of your spelling, grammar and punctuation is correct.
6. Design your poster and focus on the following elements:
  - colour schemes
  - fonts
  - visuals
  - layout.

7. Use illustrations to help teach the concept. Comics and humour are a great way to engage people.
  8. You may want to roughly sketch out your design with all the elements included before committing to the final draft.
  9. Compile everything together on an A4 sheet (or larger if your teacher agrees). Alternatively, you can use your device to create and print your poster.
  10. Decorate the classroom with your completed posters. In pairs, move about the room and view each poster. Provide constructive feedback on the following points:
    - How visually appealing is the poster?
    - How well does it explain the concept?
    - How helpful are the examples?
    - How accurate is the spelling, grammar and punctuation throughout the entire poster?
- A **Feedback template** has been provided in the Resources tab of your learnON format to help guide your comments.



## on Resources

 **Digital document** Feedback template (doc-35120)

## 9.10 SkillBuilder: Complex spellings

online only

### What are complex spellings?

The English language is amazing and you can use it to express yourself in countless ways. However, because English is built from many other languages, sometimes words have unusual spellings that are difficult to predict. Though there are rules to follow, there are just as many exceptions and variations. Not to worry though; there are strategies you can use to help you learn and remember these tricky spellings.

#### Select your learnON format to access:

-  • an explanation of the skill (Tell me)
-  • a video and step-by-step process to develop the skill (Show me)
-  • an activity and interactivity for you to practise the skill (Let me do it)



## 9.11 Review

### 9.11.1 Key points to remember

#### 9.2 Capital letters

- Capital letters show respect through your writing and show the distinct names and titles we have given things.
- Using capital letters correctly makes things easier for the reader (and the writer).
- When starting a sentence always use a capital letter.
- Proper nouns (names of specific things) require a capital letter.
- The pronoun 'I' is always capitalised.
- Even if it is in the middle of a sentence, use capitals when a character starts talking.
- Capital letters help form sentence boundaries (where they start and end).

#### 9.3 Commas and full stops

- Commas tell you to pause briefly when reading a sentence.
- Commas separate clauses within a sentence.
- Full stops tell you that the sentence is finished, and you should stop for a moment before continuing.
- Full stops help form sentence boundaries (where they start and end).
- Using the wrong punctuation can confuse everyone.

#### 9.4 Colons

- Colons in writing introduce new information.
- Colons let the reader know that more information is coming.
- Colons can:
  - introduce extra information as a further explanation
  - be used to give something emphasis
  - be used to create lists.
- Colons are not the same as semicolons and they should not be used **interchangeably**.

#### 9.5 Semicolons

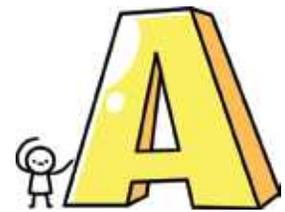
- Semicolons remove the need to use too many commas, full stops or separate sentences.
- Semicolons can be used to connect **independent clauses** without using a conjunction.
- Semicolons connect **lists of items** that are separated with commas.
- Semicolons require more pause than after a comma, but less than after a full stop.
- Both colons and semicolons help to add character and voice to your writing (and make you look like a genius).

#### 9.6 Apostrophes

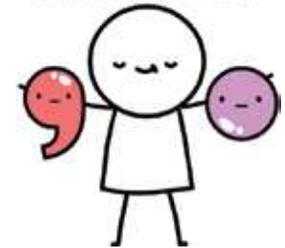
- Apostrophes are used to form contractions such as didn't and couldn't.
- Apostrophes can be used to show possession (when something belongs to someone or something).
- *It's* means *it is*, whereas *its* means something *belongs to it*.

#### 9.7 Making plurals

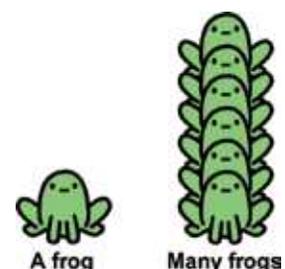
- Plurals are used when there is more than one of something.
- Some plurals can be formed by simply adding **-s** to the end of a noun.
- Other words need something different added, depending on what letters they end with.
- Some words such as *sheep* and *fish* don't change form to become plurals.



Punctuation + you = BFFs



Colons: very helpful



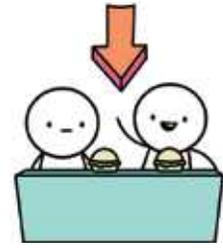
A frog

Many frogs

## 9.8 Spelling strategies

- English spelling has many rules - but there are also many exceptions to those rules.
- There are many strategies you can use to improve your spelling.
- Prefixes are letters (in common combinations) added to the start of a word to change their meaning.
- Suffixes are letters (in common combinations) added to the end of a word to change their meaning.
- The rule 'i before e, except after c' doesn't always apply, so it's best to use caution.
- Homonyms are words that sound the same but have different spellings and meanings.

They're eating their burgers over there



## 9.11 Activities

online only

### 9.11 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 9.11.2 Reflection Responses will vary.

Now that you know why spelling and punctuation are so important, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. What aspects of your own spelling and punctuation do you think you can improve?

.....

.....

.....

3. What strategies will you put in place to improve your spelling and punctuation?

.....

.....

.....

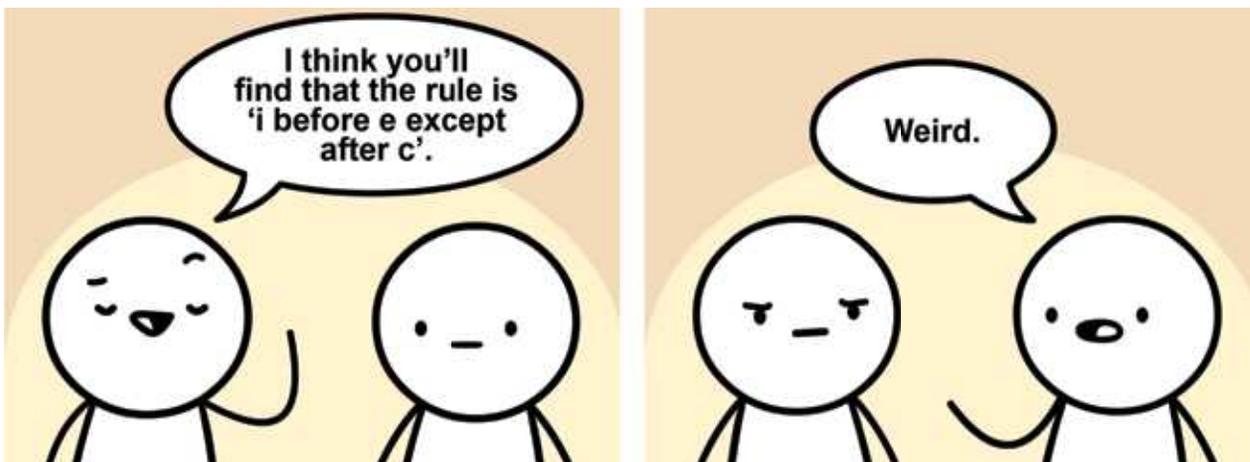
## Glossary

- adverb** a word that describes or gives more information about a verb
- annotate** add notes to (a text or diagram), giving explanation or comment
- apostrophe** punctuation mark which indicates missing letters or possession
- capital letter** a letter presented in a larger size and different form to lowercase versions to indicate a proper noun or the start of a sentence
- clause** part of a sentence
- colon** punctuation mark which indicates that related information will follow
- comma** punctuation mark which indicates a break in a sentence, or a new clause
- common noun** the generic name of a person, place or thing
- complex sentence** contains an independent clause and a dependent clause
- compound-complex sentence** made up of two or more independent clauses and one dependent clause
- concept** an idea or approach to something
- conjunction** a word that connects clauses within a sentence
- contraction** taking some letters out of a word and replacing them with an apostrophe
- dependent clause** part of a sentence that won't make sense until you join it with an independent clause, also known as a subordinate clause
- emphasis** special attention that is put on something to give it importance
- exception** a person or thing that is excluded from a general statement, something or someone that does not follow a rule
- excessively** to a greater degree or in greater amounts than is necessary, normal, or desirable
- fluent** writing with a natural flow and rhythm that makes sense
- full stop** punctuation mark which indicates the end of a sentence
- homonym** each of two or more words having the same spelling or pronunciation but different meanings and origins
- independent clause** essentially a simple sentence — it expresses a single idea and makes sense on its own; also called a main clause
- informal** having a relaxed, friendly, or unofficial style, manner, or nature
- interchangeably** can be exchanged or replaced with something else
- plural** more than one of something
- possession** when something is owned by or belongs to someone or something else
- prefix** letters added (in predictable combinations) to the start of a word to change its meaning
- preposition** a word that tells us the relationship (of time or place) between two things in a sentence
- pronoun** a word that is used instead of (replaces) a noun or noun phrase
- proper noun** the name of a particular person, place, organisation, or thing
- punctuation** the marks, such as full stop, comma, and brackets, used in writing to separate sentences and their elements and to clarify meaning
- root word** a basic word with no prefix or suffix added to it
- semicolon** punctuation mark which indicates a relationship between two or more independent clauses
- sentence boundaries** where one sentence ends and another begins
- spelling** the way a word is spelled
- suffix** letters added (in predictable combinations) to the end of a word to change its meaning
- vocabulary** the variety of words used

## 9.10 SkillBuilder: Complex spellings

### 9.10.1 Tell me

There are around a quarter of a million words in the English language, and English borrows from dozens of other languages. It's no wonder that spelling English words is sometimes difficult. There are rules, of course, and some of them were covered previously in this topic. The problem is that for every word that follows a rule, it seems like there are three more that break it!



Unfortunately, that means sometimes rules just don't help us, and we have to think of other ways to learn complex spellings.

### 9.10.2 Show me

#### on Resources

 **Video eLesson** Complex spellings (eles-4263)

#### How to practise complex spellings

##### You will need:

- a list of words to learn
- a dictionary (printed or online)
- paper or index cards.

There are many reasons why people struggle with spelling. Some find particular words difficult, like those with double letters (I'm looking at you, **accommodation**). Maybe the difficulty comes from having English as a second language and trying to apply rules to words which are **unconventional** and don't follow them.

There are effective ways to learn complex words, so don't despair.

##### Mnemonics

How's that for an awkward spelling? You'd need a **mnemonic** to learn to spell the word mnemonic. A mnemonic is a 'memory trick' for spelling, a little something to help you to remember words by. It might be a rhyme, or an **acronym** made up of the first letters of the word. You'll have heard mnemonics in primary school, and they'll stick with you right into adulthood. Our brains love patterns, so this is a great way to memorise complex spellings. Here are a few examples:

- Necessary: When it's **necessary** to wear a shirt, remember **one collar** and **two sleeves** (one c and two s's)
- Because: **Big elephants can always understand small elephants**
- Accommodation: **Two cots need two mattresses** (two c's, two m's)
- Rhythm: **Rhythm helps your two hips move.**

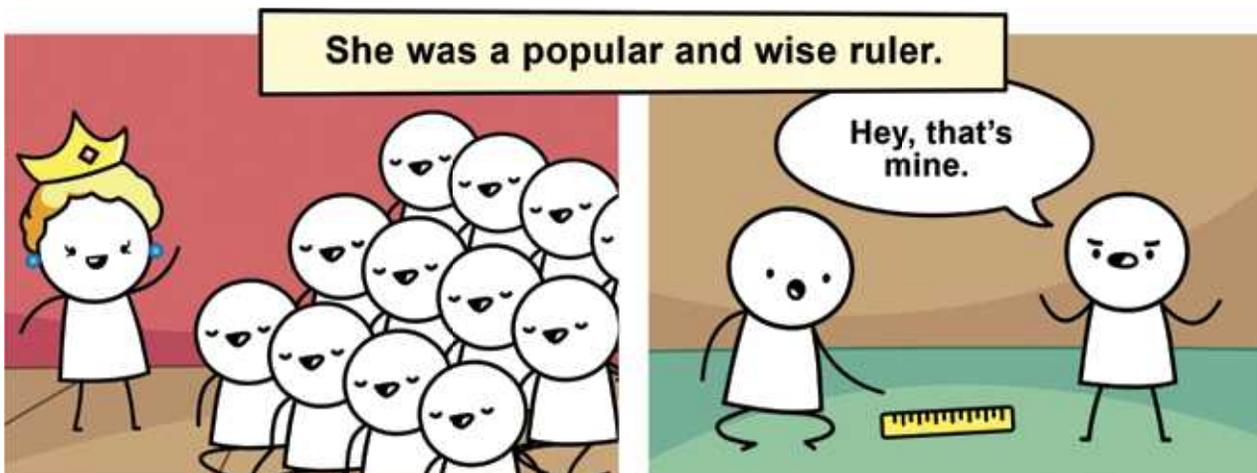
## Rote learning

- Q **Learning by rote** means memorising in the 'traditional' sense: looking at the words over and over, writing them down, using flashcards and so on. The aim is to commit them to your long-term memory. This is often the method used by people studying for exams or preparing for a spelling competition. Some methods of rote learning include:
- flashcards – printed, handwritten on index cards or online
  - games – such as the 'flip the card' game where you need to match a spelling to its definition
  - memorising word lists – often word lists are created according to 'age' or 'grade level', but you need to decide for yourself which level suits you best.



## Learning in context

- This is the most powerful – and the most complicated – way of learning to spell new words. It basically means learning how the word is used in the right **context**, or time and place. To do this, **read widely**. Rote learning is fine for spelling competitions and so on, but when it comes to actually *using* the words, people often don't know how to place them correctly in a sentence.
- Q Learning words in context is slow – there's no shortcut. You genuinely have to read as much as possible and as widely as possible across a range of forms (fiction, nonfiction, multimedia) and **genres**. You will become a better speller *and* a better writer, over time.



## 9.10.3 Let me do it

Complete the following activities to practise this skill.

### Resources



Complex spellings (int-8206)

## 9.10 Activities

As you are reading, create a list of words you struggle with. You can complete some or all of the following activities to practise spelling these words.

1. Choose ten words that are difficult to spell or are unconventional. You could select your own words or choose from the list below.

accommodate

asthma

colonel

conscience

embarrass

handkerchief

indict

jeopardy

knead

liaison

millennium

mortgage

occurred

pharaoh

playwright

queue

receipt

recommend

zucchini

2. Learn what the words mean in **context** by looking up their definitions and writing them down.
3. Create sentences using each word so that you know **when** to use them. Write one sentence per word.
4. Search for **mnemonics** for the words. If you can't find any, make up your own and use them to practise spelling your words.
5. Practise the words using **rote learning**. Copy the list of words out, then cover the words and write them out again. Check your spelling. If any of your words are incorrect, cover the listed words and try again until you have them memorised.
6. Make **flashcards** out of the words and practise spelling them with a partner. One of you will say the word and show the card briefly, and then the other will attempt to spell it (by writing it down or saying it aloud).
7. Once you can spell your list of words with no errors, select more words and continue the strategies that worked the best for you.

### Glossary

**acronym** a word formed from the first letter of a group of words

**context** the (written or spoken) things that surround something and help to clarify its meaning

**genre** a style or category of entertainment

**learning by rote** a memory method that involves repeating information over and over again

**mnemonic** a song, rhyme, acronym, image, phrase, or sentence that helps us to remember something

**unconventional** not based on or following what is generally done or believed



Below is a full list of the **digital resources** available in **Topic 10**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 10.1 Overview

-  **Video eLesson**
  - What's so great about sentences? (eles-4137)

## 10.2 What are sentences?

-  **eWorkbook**
  - 10.2 Level 1 worksheets (ewbk-2201)
  - 10.2 Level 2 worksheets (ewbk-2567)
  - 10.2 Level 3 worksheets (ewbk-2568)

-  **Interactivity**
  - Parts of a sentence (int-8016)

## 10.3 Simple sentences

-  **eWorkbook**
  - 10.3 Level 1 worksheets (ewbk-2202)
  - 10.3 Level 2 worksheets (ewbk-2569)
  - 10.3 Level 3 worksheets (ewbk-2570)

-  **Video eLesson**
  - Simple sentences (eles-4141)

## 10.4 Compound sentences

-  **eWorkbook**
  - 10.4 Level 1 worksheets (ewbk-2203)
  - 10.4 Level 2 worksheets (ewbk-2571)
  - 10.4 Level 3 worksheets (ewbk-2572)

-  **Video eLesson**
  - Creating compound sentences (eles-4142)

## 10.5 Complex sentences

-  **eWorkbook**
  - 10.5 Level 1 worksheets (ewbk-2204)
  - 10.5 Level 2 worksheets (ewbk-2573)
  - 10.5 Level 3 worksheets (ewbk-2574)

-  **Interactivity**
  - Independent and dependent clauses (int-8014)

## 10.6 Compound-complex sentences

-  **eWorkbook**
  - 10.6 Level 1 worksheets (ewbk-2205)
  - 10.6 Level 2 worksheets (ewbk-2575)
  - 10.6 Level 3 worksheets (ewbk-2576)

-  **Video eLesson**
  - Compound-complex sentences (eles-4144)

-  **Interactivity**
  - Identifying sentence types (int-8015)

## 10.8 SkillBuilder: Varying sentence structure

-  **Interactivity**
  - Varying sentence structure (int-8029)

-  **Video eLesson**
  - Varying sentence structure (eles-4138)

## 10.9 Review

-  **Interactivity**
  - Key terms crossword (int-8144)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 10 How to write sentences

## 10.1 Overview

### 10.1.1 We all need sentences

Sentences are the building blocks of our communication. Sure, you can just point to someone and say 'sit', but then you're having the same sort of basic conversation you'd have with your new puppy. Even though you don't realise it, you use sentences perfectly every single day. This topic will help you understand what it is you're doing, how it works, and when to use different types of sentences.



### on Resources

-  **Video eLesson** What's so great about sentences? (eles-4137)  
Watch this video to learn why sentences are the building blocks of communication.



### STARTER QUESTIONS

1. How would you describe a sentence?
2. When do you use sentences? Give an example of a sentence you've spoken today.
3. Suggest and describe some rules to follow when making a sentence.
4. What do you think would happen if the rules weren't followed?

## 10.2 What are sentences?

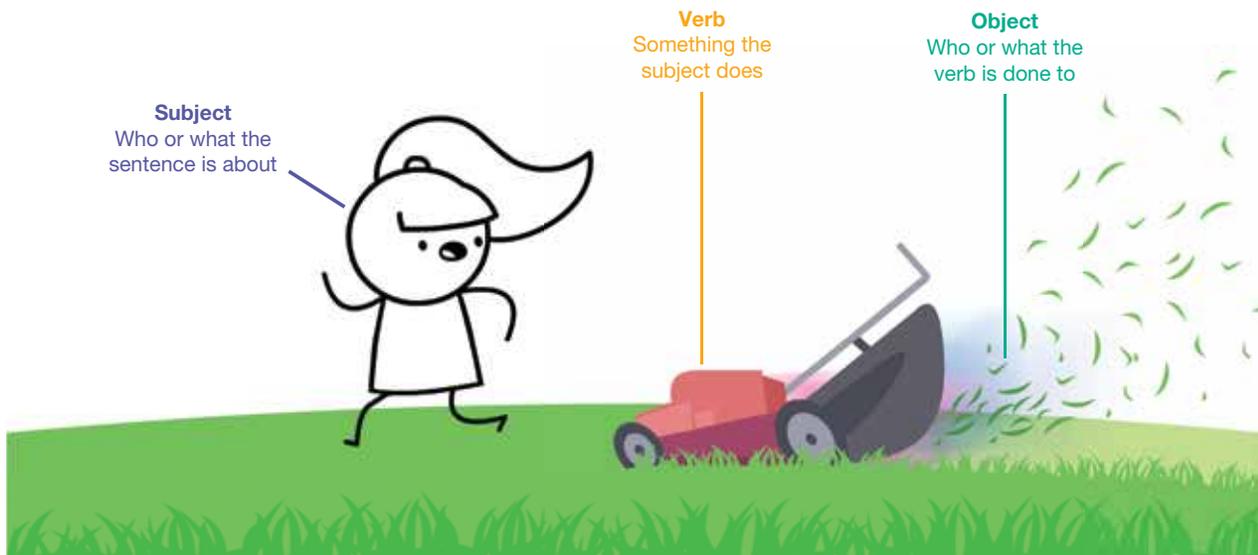
### 10.2.1 Basic parts of a sentence

Q You use **sentences** every day; you just don't normally think about how they're formed. In this topic we'll look at four different types of sentences and how to build them.

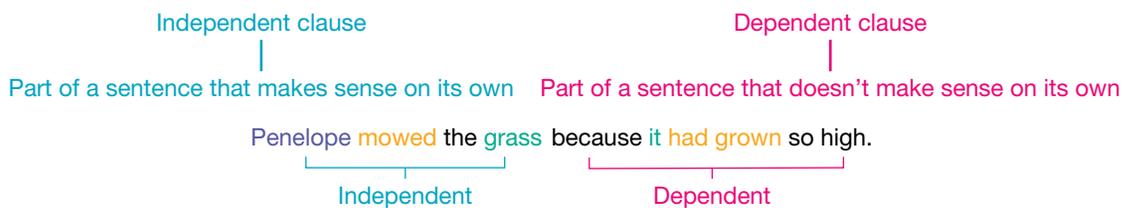
To start with, you need two things: a **subject** and a **verb**. You might also have a third thing: an **object**.

Penelope **mowed**.

Penelope **mowed** the **grass**.



Q Sentences also contain **clauses**, which are parts of a sentence. We'll look at these in more detail a bit later on, but here are the basics:



Q A **subject**, **verb** and **object** are not always one word; they are often a group of words – even the verbs. For example: **Penelope and I** **were chased** by a **monster** and a **zombie**.

#### Punctuation matters!

Sentences should begin with a capital letter and end with a full stop. A full stop (sometimes called a period) is a punctuation mark that tells your audience when the sentence is complete.

Challenge yourself with **KnowledgeQuest**...

- Grammar > Clauses > Independent clauses
- Grammar > Clauses > Dependent clauses

## 10.2 Activities

### 10.2 Level 1

1. Identify the **subject**, the **verb**, and the **object** in the following sentences. Look at the image of Penelope mowing the grass in section 10.2.1 to remember what the terms mean. Remember, some may be groups of words.

- a. Padmal buttered her toast.

**Subject:** Padmal      **Verb:** buttered      **Object:** toast

- b. Michael traded his PlayStation game.

**Subject:** Michael      **Verb:** traded      **Object:** PlayStation game

- c. The student highlighted the verb.

**Subject:** student      **Verb:** highlighted      **Object:** verb

- d. The dog ate the homework.

**Subject:** dog      **Verb:** ate      **Object:** homework

2. Add an **object** to complete each of the following sentences. Try to think of something unexpected!  
*Responses will vary.*

a. The camel licked the **ice cream**.

b. The **hedgehog** was peed on by the moose.

c. Josephine knitted a **Darth Vader costume**.

d. The zombie chewed on the **elbow**.

### 10.2 Level 2

3. Identify the **subject**, the **verb**, and the **object** in the following sentences.

- a. Ishmael's friends built a giant horse.

**Subject:** Ishmael's friends      **Verb:** built      **Object:** giant horse

- b. My vampire friend threw away my garlic.

**Subject:** vampire friend      **Verb:** threw away      **Object:** garlic

c. The mouse and his family had to run away from the cat.

Subject: mouse and his family Verb: had to run away Object: cat

d. The firefighter gave his equipment a clean.

Subject: firefighter Verb: gave Object: equipment

4. Add a verb to each of the following sentences. Be creative! Responses will vary.

a. The villain sobbed for hours.

b. The hippo was chased by a bird.

c. My toes are tickled by the piranhas.

d. Ahmed's dad loves the house.

10.2 Level 3

5. a. Write a complete sentence to describe what's happening in the image. Responses will vary.

Sentence: .....

The cat toasted the marshmallow.

.....  
.....  
.....  
.....



b. Identify the subject, verb and object in your new sentence.

Subject: cat Verb: toasted Object: marshmallow

6. Write a sentence about an alien. It must contain a subject, a verb and an object. Responses will vary.

An alien abducted my grandpa.

.....  
.....

on Resources



eWorkbook

10.2 Level 1 worksheets (ewbk-2201), 10.2 Level 2 worksheets (ewbk-2567), 10.2 Level 3 worksheets (ewbk-2568)



Interactivity

Parts of a sentence (int-8016)

# 10.3 Simple sentences

## 10.3.1 Creating simple sentences

Q A **simple sentence** only contains one **independent clause** — that's the rule. A simple sentence also presents a **single idea** to your audience. Each of the simple sentences about Yuna below are independent clauses, which means they make sense on their own.



Yuna washed her dog.



You can see that there is only one idea here: washing the dog.

Yuna watched a movie with her dog.



Although there are more words here, there is still only one idea: watching a movie.

Yuna and her dog went for a walk in the park near her school.



There are a lot of words here, but we're still only presenting a single idea: going for a walk.

eles-4141

Don't forget that simple sentences can be long, even if they're only expressing a **single idea**. You can see this in the sentence *Yuna and her dog went for a walk in the park near her school*.

Challenge yourself with **KnowledgeQuest**...

- Grammar > Sentences > Simple sentences

## 10.3 Activities

### 10.3 Level 1

1. Create three **simple sentences** using the structure below: **Responses will vary.**

a. **Subject:** my sister **Verb:** danced **Object:** concert

New sentence: My sister danced at the concert.

..

..



b. Subject: squirrel Verb: loved Object: duck

New sentence: The squirrel loved the duck.

c. Subject: walrus Verb: was squashed Object: cupcake

New sentence: The cupcake was squashed by the walrus.

2. What idea is the **simple sentence** below expressing?

I slowly tugged the fat grub free from the plant's roots. Responses will vary.

Even though the sentence has a lot of words, it is about one thing: pulling a grub out of the ground.

---

### 10.3 Level 2

3. Write two sentences that each contain ten words or more, but make sure that each sentence only expresses **one idea**. Responses will vary.

Sentence 1: Oskar typed his essay on the computer in the library.

The single idea being expressed here is Oskar typing his essay. The mention of what he typed it on and where he typed it adds more description, but doesn't introduce a new idea.

Sentence 2: I knocked on the front door of the red house down the street.

The single idea being expressed here is knocking on the door. The mention of the colour of the house and where it is just adds more description, but doesn't introduce a new idea.

4. Highlight any **simple sentences** in the extracts below.

My name is Tracy Beaker. I am 10 years 2 months old. My birthday is on May 8. It's not fair, because that dopey Peter Ingham has his birthday then too, so we just got the one cake between us. And we had to hold the knife to cut the cake together. Which meant we only had half a wish each. Wishing is for babies anyway. Wishes don't come true. (from *The Story of Tracy Beaker* by Jacqueline Wilson)

Everybody knows the story of the Three Little Pigs. Or at least they think they do. But I'll let you in on a little secret. Nobody knows the real story, because nobody has ever heard my side of the story. I'm the Wolf.. (from *The True Story of the Three Little Pigs* by Jon Scieszka)

5. Is the following a **simple sentence**? Explain your response.

Mr and Mrs Dursley, of number four Privet Drive, were proud to say that they were perfectly normal, thank you very much. (from *Harry Potter and the Philosopher's Stone* by J. K. Rowling)

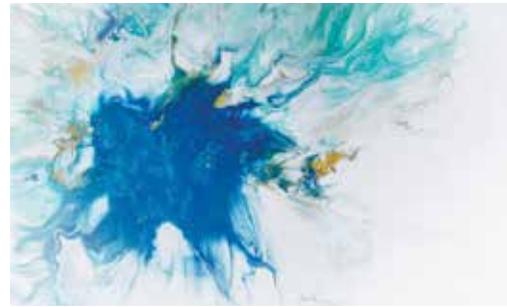
**Note:** This is a tricky question and responses will vary. The important thing is that you've discussed

why you gave your answer.

---

### 10.3 Level 3

6. Create two simple sentences using the images below for inspiration. **Responses will vary.**



Sentence 1: **The traveller was alone in the universe.**

Sentence 2: **The ice melted beneath the hot sun.**

7. Why do you think the author used **simple sentences** in the extract below? **Responses will vary.**

The Iron Man came to the top of the cliff. How far had he walked? Nobody knows. Where had he come from? Nobody knows. Taller than a house, the Iron Man stood at the top of the cliff, on the very brink, in the darkness. (from *The Iron Man: A Children's Story In Five Nights* by Ted Hughes)

**The author may have used simple sentences because the story is for children and simple sentences**

**are easy to understand and follow. This is because they have one idea to understand at a time. Simple**

**sentences also make the writing flow like a conversation.**

---

### 10.3 Hungry for more?

Tell a short story using only **simple sentences**. You may be as creative in the plot as you like and should aim to establish interesting characters, build a sense of where they are (location) and give them something to do.

## on Resources



### eWorkbook

10.3 Level 1 worksheets (ewbk-2202), 10.3 Level 2 worksheets (ewbk-2569),  
10.3 Level 3 worksheets (ewbk-2570)



### Video eLesson

Simple sentences (eles-4141)

## 10.4 Compound sentences

### 10.4.1 Creating compound sentences

Q A **compound sentence** is just two independent clauses pushed together with a joining word, called a **conjunction**.

Below are some examples of **coordinating conjunctions**, which join words or phrases that are equal (such as two independent clauses).

for

and

nor

but

or

yet

so

Here is an example of a compound sentence being created.

Dion eats chocolate.

+

Her brother eats chips.

combine to become

Dion eats chocolate **and** her brother eats chips.



eles-4142

As you can see, there are **two ideas** in one sentence now (Dion eats chocolate **and** her brother eats chips). The conjunction used is '**and**' which joins the sentences together.

Each clause in the compound sentence is **independent**. Remember, a **clause** is a part of a sentence and we say that it's independent if it makes sense as a sentence on its own, just like the two clauses above.

### Punctuation matters!

When joining two sentences together, you may need to use a comma with the conjunction when both parts of the sentence are very long. For example:

Dion loves frogs but Ryoko loves newts. (No comma needed.)

Dion loves watching green tree frogs as they frolic under the sprinkler in her garden, but Ryoko prefers watching newts as they cavort in the shade of the ferns in her dad's greenhouse.

### Grammar matters!



When you put two simple sentences together, you don't need to repeat the subject. Instead, use a **pronoun** to replace the repeated word.

For example: Dion loves frogs. Dion's brother adores dogs. Instead of repeating Dion twice, we would replace the second instance with the pronoun **her**. Dion loves frogs but **her** brother adores dogs.

See Topic 9 for more on commas and Topic 8 for more on pronouns.

Here's another compound sentence being created out of two simple sentences.

Frankenstein **created** his **monster**.

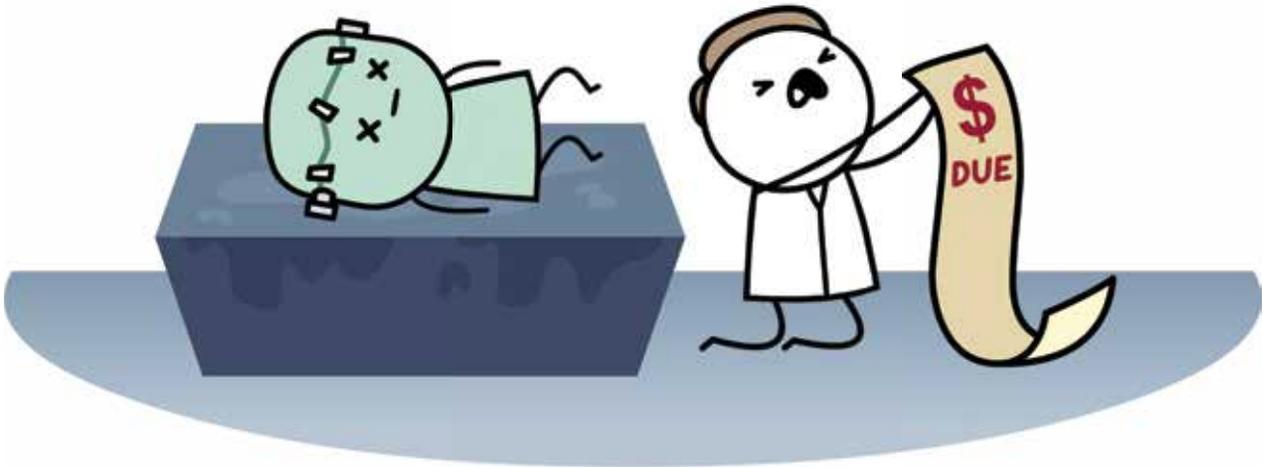
+

He **forgot to pay** his **electricity bill**.

combine to become

Frankenstein **created** his **monster** **but** he **forgot to pay** his **electricity bill**.

The conjunction used is **but**, which joins the sentences together.



Challenge yourself with **KnowledgeQuest**...

- Grammar > Sentences > Compound sentences

## 10.4 Activities

### 10.4 Level 1

1. a. Create two **simple sentences**. Responses will vary.

Simple sentence 1: **I needed some exercise.**

.....

Simple sentence 2: **I walked to the park.**

.....

- b. Combine your two sentences to create a **compound sentence**.

**I needed some exercise so I walked to the park.**

.....

.....

- c. Which **conjunction** (joining word) did you use? **The word "so" is the conjunction.**
- d. Can you think of a different joining word you could use in your **compound sentence**? Rewrite your sentence using a different **conjunction**.

**I needed some exercise and I walked to the park.**

2. Match the following sentence stems with an appropriate ending to create **compound sentences**.

- |                                   |  |
|-----------------------------------|--|
| 1 I was hungry when I woke up     | 6 so I opened my computer.               |
| 2 I try being calm during a match | 4 or I could make dinner for the family. |
| 3 I enjoy being outside           | 2 but the other team is talented.        |
| 4 I could empty the dishwasher    | 5 yet I had goosebumps.                  |
| 5 It was a warm night             | 1 so I made breakfast.                   |
| 6 I had a lot of writing to do    | 3 and I exercise whenever I can.         |

## 10.4 Level 2

3. a. Create three new **compound sentences**. Remember to use correct punctuation. **Responses will vary.**

Compound sentence 1: **I could play a videogame or I could paint a picture.**

Compound sentence 2: **The ladder had fallen down so I was trapped in the treehouse.**

Compound sentence 3: **Summer was upon us and we were ready to have fun.**

- b. Underline each of the **simple sentences** within your **compound sentences**.
4. a. Find an example of a **compound sentence**. It could be from a book, a news article, or a piece from the online **Writer's Library**. Copy it below and circle the **conjunction**. **Responses will vary.**

**The survey results are in (and) the most popular holiday destination is Hawaii.**

b. Identify the **simple sentences** that make up the **compound sentence**.

Simple sentence 1: **The survey results are in.**

Simple sentence 2: **The most popular holiday destination is Hawaii.**

### 10.4 Level 3

5. Use the following **simple sentences** to create **compound sentences**. Add some of the sentences together using a **conjunction** (as shown in the example). You could also create your own endings for the sentences.

**Example:**

Ben thought it would be fun to play a game. + Ben texted his best friend.

=

Ben thought it would be fun to play a game, **so** he texted his best friend.

- Ben ate a lot of cake.
- Ben turned on the television.
- Ben went to a party.
- Ben thought it would be fun to play a game.
- Ben texted his best friend.
- Ben watched a funny movie.
- Ben helped his dad wash the car.
- Ben went shopping for a new hoodie.
- Ben got the top score in his favourite game.
- Ben had a scary dream.
- Ben kicked five goals playing football.
- Ben wondered what he was having for dinner.



**Responses will vary.**

• Ben ate a lot of cake but he didn't feel sick.

• Ben turned on the television and watched a funny movie.

• Ben went to a party so he could see his friends.

• Ben thought it would be fun to play a game or he thought he might read a book.

• Ben texted his best friend but his friend didn't reply.

• Ben helped his dad wash the car for he wanted some extra pocket money.

• Ben had a scary dream and he kept the light on.

• Ben kicked five goals playing football yet he wasn't the highest scorer.

• Ben wondered what he was having for dinner so he looked on the meal planner.

6. a. Create two **simple sentences** using the images below for inspiration. **Responses will vary.**



Simple sentence 1: **The creature growled.**

.....  
.....  
.....

.....  
.....  
.....

Simple sentence 2: **I let it eat the moon.**

.....  
.....  
.....

.....  
.....  
.....

b. Now combine the sentences into a **compound sentence**.

Compound sentence: **The creature growled so I let it eat the moon.**

.....  
.....  
.....

.....  
.....  
.....

### 10.4 Hungry for more?

1. In your own words, explain how a **compound sentence** is made. Pretend you're explaining it to a grade 5 student. You could also express it as a comic strip or a conversation.
2. Create a short activity (like the ones in the activity boxes above) for the grade 5 student, that will help them understand and practise using **compound sentences**.

#### **on** Resources

-  **eWorkbook** 10.4 Level 1 worksheets (ewbk-2203), 10.4 Level 2 worksheets (ewbk-2571), 10.4 Level 3 worksheets (ewbk-2572)
-  **Video eLesson** Creating compound sentences (eles-4142)

# 10.5 Complex sentences

## 10.5.1 Creating complex sentences

Don't worry, these sentences aren't as complex as the name suggests. You already use complex sentences all the time in conversations. A **complex sentence** has an **independent clause** and a **dependent clause**. Remember, an independent clause is part of a sentence that makes sense on its own and a dependent clause doesn't make much sense on its own. If you said only a dependent clause to someone, they would be waiting for you to finish your thought.

Read the following example:

Koen washed his bike to stop his parents nagging him.  
Independent                      Dependent



**Independent clause:** Koen washed his bike. (This can be a sentence on its own.)

**int-8014 Dependent clause:** To stop his parents nagging him. (This part of the sentence makes no sense on its own.)

As long as the sentence still makes sense, it doesn't matter which order the clauses go in. For example:

To stop his parents nagging him, Koen washed his bike.  
Dependent                      Independent

Some more examples of complex sentences include:

To stop his pants from falling down, Jorge put on a belt.

The chicken crossed the road to get to the other side.

After drinking the potion, Esmerelda became invisible.

As you can see in the examples above, a comma must be used when the dependent clause comes first.

Challenge yourself with **KnowledgeQuest**...

- Grammar > Sentences > Complex sentences

## 10.5 Activities

---

### 10.5 Level 1

1. Highlight or circle the **independent clause** in each of these **complex sentences**. Hint: To help you identify the independent clauses, look for the **subject of the sentence**.
    - a. The monster ate all of the children, then suffered from indigestion.
    - b. Due to its hairy legs, the spider was warm throughout winter.
    - c. Jacoba was excited to go to the concert because of her love for music.
    - d. Without a friend to hang out with, Koen was feeling lonely.
  2. Highlight or circle the **dependent clause** in each of these **complex sentences**.
    - a. Being an only child, Paul often had to play by himself.
    - b. Kiki purchased the new game system before the sale ended.
    - c. Seeing as the class was behaving, the teacher let the students watch a movie.
    - d. Since he was begging, Nirma fed the dog.
- 

### 10.5 Level 2

3. Turn the following into **complex sentences**. Each new sentence will contain an **independent clause** and a **dependent clause**. You may need to move or change some words to make it work. Remember to use correct punctuation. **Responses will vary.**
    - a. James thought the movie was boring. James left the movie theatre.  
**Since he thought the movie was boring, James left the movie theatre.**  
.....  
.....
    - b. Lee thought the spider's web looked beautiful. Lee decided to photograph it.  
**Thinking that the spider's web looked beautiful, Lee decided to photograph it.**  
.....  
.....
    - c. You were always a good friend. I felt bad for forgetting your birthday.  
**As you were always a good friend, I felt bad for forgetting your birthday.**  
.....  
.....
    - d. Ravi was getting sweaty. Ravi took off his jumper.  
**Feeling sweaty, Ravi took off his jumper.**  
.....  
.....
    - e. I saw it was a full moon. I felt the transformation begin.  
**Feeling the transformation begin, I saw it was a full moon.**  
.....  
.....
-

## 10.5 Level 3

4. a. Create a new **complex sentence** about any topic you like. **Responses will vary.**

To get rid of the tangles, Layla brushed her hair.

.....

.....

.....

- b. Circle the **independent clause** in your sentence.
- c. Underline the **dependent clause** in your sentence.
- d. Did you use a comma? Explain why or why not. ....

**Note: Responses will vary but if the dependent clause came first in your sentence then you would have needed to use a comma.**

.....

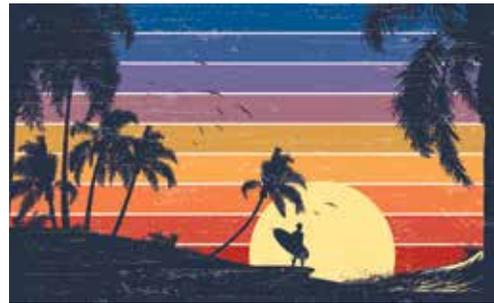
5. Create a **complex sentence** using one of the images below as inspiration.

**Note: Responses will vary but your complex sentence should contain an independent clause that makes sense on its own, and a dependent clause that doesn't.**

.....

**Example: Since the sky had never looked so strange, Malik forgot all about surfing.**

.....



## 10.5 Hungry for more?

1. a. Using only **complex sentences**, describe something that you enjoyed recently.
- b. Identify all of the independent and dependent clauses in your sentences.

### **on** Resources



**eWorkbook**

10.5 Level 1 worksheets (ewbk-2204), 10.5 Level 2 worksheets (ewbk-2573),  
10.5 Level 3 worksheets (ewbk-2574)



**Interactivity**

Independent and dependent clauses (int-8014)

## 10.6 Compound-complex sentences

### 10.6.1 Creating compound-complex sentences

- Q Now that we've got all the different parts of a sentence, we need to put them together. A **compound-complex sentence** is made up of two (or more) **independent clauses** and one **dependent clause**. In other words, two sentences that make sense on their own and one sentence that doesn't.

▶ **Independent clause:** Padmal went for a walk around the park. (Complete sentence.)

eles-4144

**Independent clause:** Padmal thought it would be nice to have lunch. (Complete sentence.)

**Dependent clause:** Because of her dog's annoying barking, (Incomplete sentence. Remember — nobody will understand if you only say this part of the sentence.)

We could put the sentences together like this:

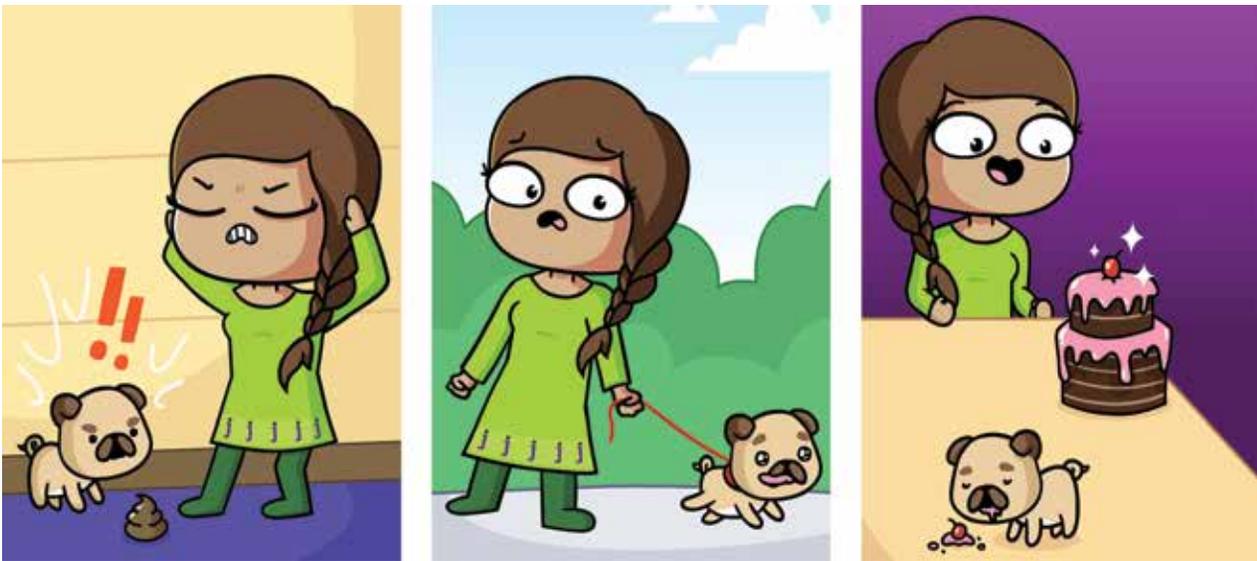
- ▶ **Padmal went for a walk around the park because of her dog's annoying barking, then she thought it would be nice to have lunch.**

int-8015

Or we could put them together like this:

**Because of her dog's annoying barking, Padmal went for a walk around the park, then she thought it would be nice to have lunch.**

- Q Did you notice how these sentences are a neater, more **efficient** way to say the original three sentences? They may seem a bit complicated, but as long as you have the important building blocks (two **independent clauses** and one **dependent clause**) you can easily create your own.



Here's another example.

**Independent clause:** Elmore woke up late.

**Independent clause:** Elmore had to chase the bus.

**Dependent clause:** Because he forgot to set his alarm

We could put the sentences together like this:

**Elmore had to chase the bus because he forgot to set his alarm and he woke up late.**

Or we could put them together like this:

**Because he forgot to set his alarm, Elmore woke up late and had to chase the bus.**



Challenge yourself with **KnowledgeQuest**...

- Grammar > Sentences > Compound-complex sentences

## 10.6 Activities

### 10.6 Level 1

1. Use the following clauses to create a new **compound-complex sentence**. Remember, you might need to add conjunctions.

I scratched the side of my nose.

My friend asked if I had picked a winner.

Because it was itchy

New compound-complex sentence: .....

I scratched the side of my nose **because it was itchy, and my friend asked if I had picked a winner.**

2. Use the following **independent clauses** to create a new **compound-complex sentence**. You'll need to come up with your own **dependent clause** to make it work.

The yeti came down from the mountain.

The yeti knitted a jumper.

My dependent clause: **Example: In need of a birthday present** .....

New compound-complex sentence: .....

**Responses will vary depending on the dependent clause chosen. Example:** .....

**In need of a birthday present, the yeti came down from the mountain and knitted a jumper.**

---

## 10.6 Level 2

3. Create a new **compound-complex sentence**. It can be about anything you like. **Responses will vary.**

a. First, come up with your **independent clauses**:

Independent clause 1: **I was happy.** .....

.....

Independent clause 2: **My brother was sad.** .....

.....

b. Now write your **dependent clause**.

Dependent clause: **After the movie,** .....

.....

c. Now combine your clauses.

New **compound-complex sentence**: **After the movie, I was happy but my brother was sad.** .....

.....

.....

.....

4. The sentence below isn't finished. As you can see, it's a dependent clause. Add two **independent clauses** so that it makes sense. **Responses will vary.**

Due to the rumour about a giant squid, **ocean travel was banned and people were annoyed.** .....

.....

.....

.....

5. Look at the example of Elmore and the bus in section 10.6.1. Think of another way to put these sentences together. **Responses will vary.**

**Elmore woke up late because he forgot to set his alarm, and he had to chase the bus.** .....

.....

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.....

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## 10.6 Level 3

6. a. Write a **compound-complex sentence**.

Responses will vary but your compound-complex sentence should contain one dependent clause and two or more independent clauses. Example:

Though I knew it was wrong, I teased my sister and my friend hid her glasses.

- b. Rewrite your **compound-complex sentence** from part a in a different way.

I teased my sister though I knew it was wrong, and my friend hid her glasses.

7. Create a new **compound-complex sentence** using one of the images below as inspiration.

Responses will vary but your compound-complex sentence should contain one dependent clause and two or more independent clauses. Example:

Examples: Faced with the monstrous beast, the warrior gripped her sword but her courage was wavering.



## 10.6 Hungry for more?

1. Choose a favourite movie, book or video game and describe it using **compound-complex sentences**. Write your description in a way that will explain the item clearly to someone who is completely unfamiliar with it. Remember to read over your work and use correct punctuation.
2. Create three **compound-complex** sentences that each contain more than two **independent clauses**.

### **on** Resources

-  **eWorkbook** 10.6 Level 1 worksheets (ewbk-2205), 10.6 Level 2 worksheets (ewbk-2575), 10.6 Level 3 worksheets (ewbk-2576)
-  **Video eLesson** Compound-complex sentences (eles-4144)
-  **Interactivity** Identifying sentence types (int-8015)

## 10.7 Topic project: You be the teacher

### Scenario

A lot of people have had a nightmare about public speaking, sometimes in their underwear. Let's plan ahead to make sure that when you find yourself in front of your class (hopefully awake and fully dressed) you have something to teach them.

Now that you're an expert on sentences, it's the perfect place to start.



### Task

Construct a lesson to teach others about the four types of sentences:

- simple
- compound
- complex
- compound-complex.

Your lesson should include:

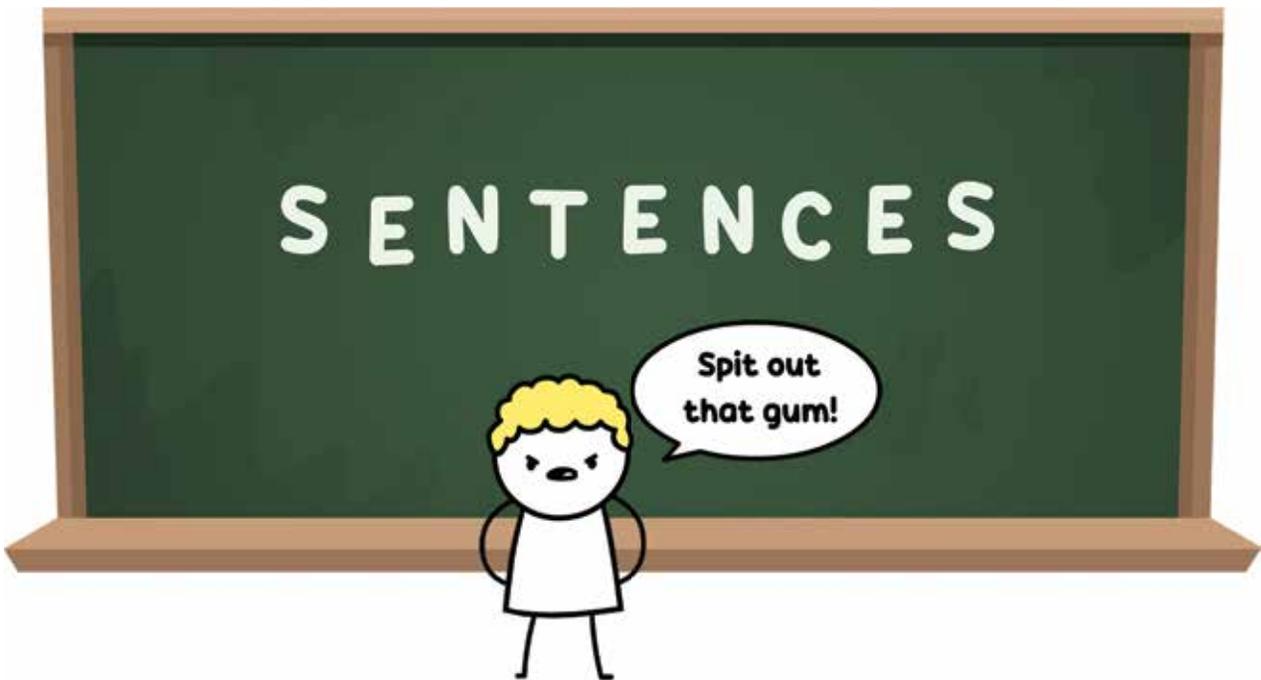
- the uses of the different sentence types
- how to combine various types of sentences to create others (for example, how **simple sentences** can become **compound sentences**)
- some easy ways for your students to remember the different types of sentences
- at least **one** activity so your students can practise using sentences. You can use the ones from the topic for inspiration but try to come up with new examples.

Play to your strengths and have fun with your lesson plan. You can make it funny, inspiring, silly or whatever you like. The most important thing is that your students understand how to build and use different sentences.

Follow the steps detailed in the **Process** section to complete this task.

## Process

- Split into four groups. Each group can cover a different type of sentence to write a lesson for (your teacher may want to assign groups and sentence types).
- You may want to conduct some research (in this resource and online) on your sentence type. Gather all of your research together and decide on the most important parts to keep.
- Write your lesson plan for your sentence type and be as creative as you like. Each team member will contribute to the project.
- Read your lesson plan out to each other to ensure it makes sense. Rewrite any sections that seem confusing. Keep asking yourself, will this explain my key information in a simple way to someone who hasn't learned it yet?
- Once each element is complete, share as a class and combine all of the lessons together.
- You could record team members teaching the lessons, which could be played for another class.



## 10.8 SkillBuilder: Varying sentence structure

online only

### Why is it important to vary sentence structure?

There are a lot of ways to start sentences in English, but it's important to use variety with the help of prepositions and subordinating conjunctions. This will keep your writing fresh and interesting!

#### Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 10.9 Review

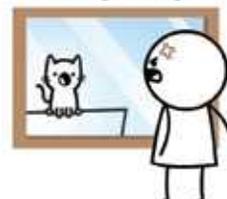
### 10.9.1 Key points to remember

#### 10.2 What are sentences?

- You use sentences every day when you speak, and probably in other ways too.
- Sentences contain two to three important parts:
  - **Subject** — who or what the sentence is about
  - **Verb** — something the subject does
  - **Object** — who or what the verb is done to.
- Sentences also contain clauses which are parts of a sentence. There are two types of clauses:
  - **Independent clauses make sense on their own.**
  - **Dependent clauses don't make much sense on their own.**



The cat meowed loudly in the street all through the night.

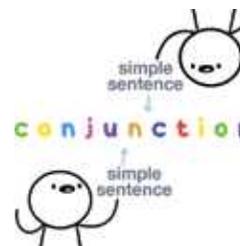


#### 10.3 Simple sentences

- A simple sentence expresses a single idea to your audience.
- Simple sentences are **independent clauses** (they make sense on their own).
- Simple sentences can be long, even if they're expressing only a single idea.

#### 10.4 Compound sentences

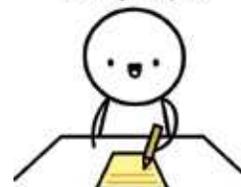
- A compound sentence is two simple sentences joined together with a conjunction.
- A conjunction is a joining word (e.g. for, and, nor, but, or, yet, so).
- A compound sentence can communicate **multiple** ideas.
- The individual simple sentences contained within a compound sentence are **independent clauses** (they still make sense if separated).



#### 10.5 Complex sentences

- A complex sentence is a way to express multiple ideas using fewer sentences.
- A complex sentence contains an **independent clause** and a **dependent clause** (if you split them apart, one of them won't make sense on its own).

Complex sentences:  
not very complex



#### 10.6 Compound-complex sentences

- A compound-complex sentence is made up of two or more **independent clauses** and one **dependent clause**.
- Compound-complex sentences can be rearranged and still communicate the same message.



## 10.9 Activities

online only

### 10.9 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

## 10.9.2 Reflection Responses will vary.

Now you're a sentence-building expert, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

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.....

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2. What aspects of your sentence writing do you think you can improve?

.....

.....

.....

3. List three times in your life that you might use the sentence-building skills you learned in this topic. You could also draw these in a notebook if you prefer.

.....

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.....

### Resources



**Interactivity**

Key terms crossword (int-8144)

### Glossary

**clause** part of a sentence; a group of words that includes a verb and a subject. There are two types of clause: dependent (or subordinate) and independent (main).

**complex sentence** contains an independent clause and a dependent clause; a way to express multiple ideas using fewer sentences

**compound-complex sentence** made up of two or more independent clauses and one dependent clause

**compound sentence** two independent clauses joined together using a conjunction

**conjunction** a joining word that can be used to combine two clauses of a sentence

**coordinating conjunction** a word that joins phrases or words that are equal (such as two independent clauses, nouns and nouns, verbs and verbs, etc)

**dependent clause** part of a sentence that won't make sense until you join it with an independent clause; also known as a subordinate clause

**efficient** able to accomplish something with the least time and effort

**independent clause** essentially a simple sentence — it expresses a single idea and makes sense on its own; also called a main clause

**multiple** more than one

**object** who or what the verb is done to in a sentence; the person or thing affected by the action

**pronoun** a word that is used instead of (replaces) a noun or noun phrase

**sentence** a group of words that expresses a complete thought. A sentence includes a subject and a verb.

**sentence structure** the way a sentence is arranged, grammatically

**simple sentence** a sentence that only contains an independent clause and expresses a single idea

**single idea** dealing with one thought or topic

**subject** who or what a sentence is about

**verb** a word used to describe an action, state of being, or occurrence; something the subject does

## 10.8 SkillBuilder: Varying sentence structure

### 10.8.1 Tell me

How many ways are there to start a sentence?

You've already learned about the different types of sentence, such as **simple**, **compound**, and **complex**. If you've mastered the basics, you might be wondering how you can make your writing stand out even more. Changing your **sentence structure** is a good start, but you can also mix up your sentences by changing your sentence starters too.



There are a lot of ways to start sentences in English. Many people begin their sentences with **nouns** or **pronouns** such as 'Alby walked the dog' or 'She threw the stick as far as she could.' This is fine, but it gets a bit boring.

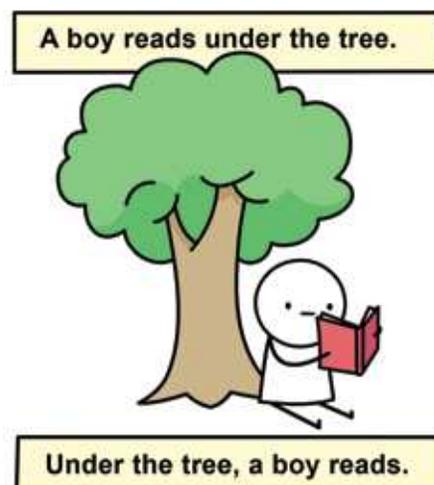
To add some more variety, you could try the following:

### Prepositions

**Prepositions** are words which give the reader a location in time or space, for example 'under', 'before', 'after', 'through'. They can often be moved to the start of the sentence, which can make the sentence more interesting *and* change the **structure**. Here are some more prepositions:

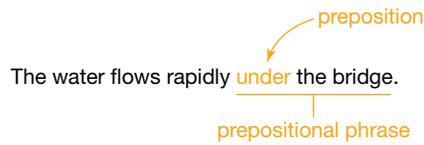
- Above
- Against
- Among
- Between
- Near
- Since
- Throughout

There are plenty more that you can use. Find more on prepositions in Topic 8 Metalanguage.

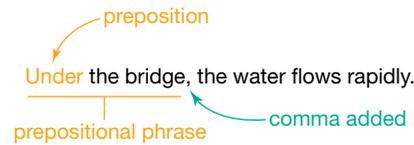




Here's another example:



This is an acceptable sentence. Let's see what happens if we move the preposition to the beginning.



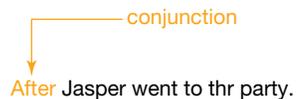
The second version sounds a little more... poetic, right?

## How to use an AAWWUBBIS word to vary sentence structure

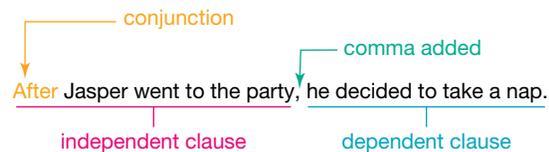
**AAWWUBBIS** words create **complex sentences**. Read the following simple sentence:

Jasper went to the party.

Simple. A bit dull, maybe. Adding an AAWWUBBIS **conjunction** does something to the **clause** though:



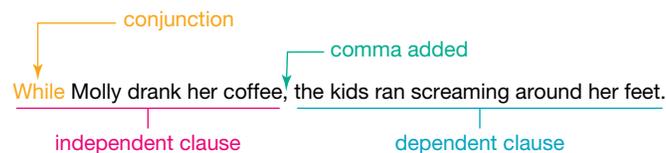
OK. Now the sentence is broken. Read it out loud, and you'll see that it feels unfinished. Your brain will feel as though it's falling off the edge of the sentence, reaching for the **independent clause** it knows *should* be there. Let's fix it up:



Just like the **prepositional phrase**, we need to add an extra comma in. We have also now turned the original **simple sentence** into a **complex sentence**.

Here's another example:

Molly drank her coffee.



## 10.8.3 Let me do it

Complete the following activities to practise this skill.



### Resources



Interactivity

Varying sentence structure (int-8029)

## 10.8 Activities

1. In the sentences below, the **prepositional phrases** are at the end, and all of the sentences start with **nouns**. Identify the **prepositions** and rewrite the sentences so that they are at the start. Don't forget to add a comma.
  - a. Nala went to the shops before she realised they were out of milk.
  - b. He didn't know about the flooding until he got home.
  - c. The dog hid and shook under the table.
  - d. Balls flew through the air.
  - e. Lakisha carried on with her day after the chaos of the morning.
2. In the following sentences, add an **AAAWWUBBIS** word and complete the sentence to make it more interesting. Finish off the sentence with whatever extra detail you like.
  - a. Surya wrote a letter. Add **Before**.
  - b. Danika strolled through the park. Add **As**.
  - c. Dilshad thought about going home. Add **While**.
  - d. He ran away. Add **Although**.
  - e. She had finished digging over the soil. Add **Since**.
3. Find new sentences within other pieces of writing that end in **prepositional phrases** and rewrite them so that they start the sentence, just like you practise in question 1.
4. Find simple sentences within other pieces of writing (or make some up). Add an **AAAWWUBBIS** word to the beginning and turn it into a complex sentence by writing a dependent clause.

## Glossary

**acronym** a word formed from the first letter of a group of words

**nouns** a word that is the name of something (such as a person, animal, place, thing, quality, idea, or action) and is used in a sentence as the subject or object

**prepositions** a word that tells us the relationship (of time or place) between two things in a sentence

**sentence structure** the way a sentence is arranged, grammatically

**subordinating conjunction** a connecting word or phrase that introduces a dependent clause and joins it to an independent clause

Below is a full list of the **digital resources** available in **Topic 11**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 11.1 Overview

-  **Video eLesson**
  - Paragraphs: Organise your writing (eles-4264)

## 11.2 Paragraph structures

-  **eWorkbook**
  - 11.2 Level 1 worksheets (ewbk-6755)
  - 11.2 Level 2 worksheets (ewbk-6756)
  - 11.2 Level 3 worksheets (ewbk-6757)

-  **Video eLesson**
  - Paragraph formulas (eles-4265)

-  **Interactivity**
  - Paragraphs and their parts (int-8210)

-  **Audio**
  - Growing up different* (aud-0375)

## 11.3 Preparing to write

-  **eWorkbook**
  - 11.3 Level 1 worksheets (ewbk-6758)
  - 11.3 Level 2 worksheets (ewbk-6759)
  - 11.3 Level 3 worksheets (ewbk-6760)

## 11.4 Descriptive paragraphs

-  **eWorkbook**
  - 11.4 Level 1 worksheets (ewbk-6761)
  - 11.4 Level 2 worksheets (ewbk-6762)
  - 11.4 Level 3 worksheets (ewbk-6763)

-  **Audio**
  - Calamari* (aud-0376)

## 11.5 Expository paragraphs

-  **eWorkbook**
  - 11.5 Level 1 worksheets (ewbk-6764)
  - 11.5 Level 2 worksheets (ewbk-6765)
  - 11.5 Level 3 worksheets (ewbk-6766)

-  **Audio**
  - How to peel a banana* (aud-0377)

## 11.6 Persuasive paragraphs

-  **eWorkbook**
  - 11.6 Level 1 worksheets (ewbk-6767)
  - 11.6 Level 2 worksheets (ewbk-6768)
  - 11.6 Level 3 worksheets (ewbk-6769)

-  **Interactivity**
  - Persuasive paragraphs (int-8211)

## 11.7 Connecting paragraphs

-  **eWorkbook**
  - 11.7 Level 1 worksheets (ewbk-6770)
  - 11.7 Level 2 worksheets (ewbk-6771)
  - 11.7 Level 3 worksheets (ewbk-6772)

-  **Interactivity**
  - Transitions and connectives (int-8212)

## 11.9 SkillBuilder: Writing logical paragraphs

-  **Video eLesson**
  - Writing logical paragraphs (eles-4266)
-  **Interactivity**
  - Writing logical paragraphs (int-8213)

## 11.10 Review

-  **Interactivity**
  - Key terms crossword (int-8145)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 11 How to write paragraphs

## 11.1 Overview

### 11.1.1 Organising your writing

Paragraphs are little bite-sized bits of information. They are a way of organising your thoughts into chunks which help your reader understand what you're trying to say.

A **paragraph** is a group of **connected sentences** that work together to explain or explore a **single idea**.

Paragraphs are used in many forms of writing (including fiction). Often a paragraph is used to respond to a **question** or **prompt** that focuses on a **specific** topic.



## on Resources

-  **Video eLesson** Paragraphs: Organise your writing (eles-4264)  
Watch this video to learn about the power of paragraphs.



## STARTER QUESTIONS

1. Suggest why you think writing is usually structured into paragraphs.
2. Suggest one element you think a good paragraph should contain.
3. Why do you think it is important to be able to communicate your ideas clearly, especially when it comes to completing schoolwork?
4. What do you think the reading experience might be like if writing wasn't organised into sections?

# 11.2 Paragraph structures

## 11.2.1 Parts of a paragraph

Every paragraph really has just three parts – a beginning, middle and end.

<b>Beginning</b>	An opportunity for you to let your reader know the <b>single idea</b> that you're focusing on.	Dragons make great pets because they often make people laugh. They have interesting personalities and always seem to be getting into mischief, such as by burning and crushing things. For example, just recently on the news a dragon called Harvey decided to explore a drain tunnel and ended up quite stuck. His internet video quickly went viral. This shows that dragons can really make people laugh with the crazy things they do. Therefore, dragons make great pets because they often do funny things that bring a lot of happiness to people.
<b>Middle</b>	Where you put information that expands upon your <b>single idea</b> .	
<b>End</b>	Wrapping up your <b>single idea</b> and adding any extra information necessary.	

## 11.2.2 Paragraph formulas

You might have heard that there are certain **formulas** which guide you on how to write a paragraph. These are extremely helpful to get you started. Once you've practised using the formulas you'll be able to explore different ways to convey your information clearly. Have a look at Topic 15 Constructing an argument for further tips.

If you've heard of formulas such as TEEL/PEEL, CEEL or PEEEL, you might be wondering what all those letters stand for, and why there are so many Es.

The key parts of all these structures are the same – it's important to remember that these elements are necessary in all good paragraphs. While you don't always need to stick to a specific formula, make sure that you include each of the necessary elements to support the idea you're trying to get across.



TEEL	CEEL	PEEEL
Best for explaining without necessarily 'persuading'	Great for giving a short answer, or for descriptive writing	Excellent for persuading people (sometimes known as TEEEL)
<b>Topic</b> The key idea you want to get across in this paragraph	<b>Claim</b> The key idea you want to get across in this paragraph	<b>Point</b> The key idea you want to get across in this paragraph
<b>Explanation</b> Gives more insight into the topic, and provides context	<b>Evidence</b> Material or story element which supports your claim	<b>Explanation</b> Gives more insight into the topic, and provides context
<b>Evidence</b> Facts, quotes or statistics that support your topic	<b>Explanation</b> Gives a bit more insight into your evidence	<b>Evidence</b> Facts, quotes or statistics that support your point
<b>Link</b> Sums up what the reader should know by referring back to the topic	<b>Link</b> Wraps up your answer by referring back to the topic and adds any extra information needed	<b>Evaluation</b> Discusses how the evidence proves your point, emphasising your <b>argument</b> to the reader
		<b>Link</b> Re-states your point, impressing upon your reader that they now have a better understanding of the whole picture

The letters in the formula names are sometimes different depending on who is teaching them. TEEL is sometimes known as PEEL (**point**, **explanation**, **evidence**, **link**) but they do the same thing. In this topic we will use TEEL so nobody confuses it with PEEEL (with an extra E).

Study the TEEL paragraph below to identify how the individual elements fit together.

**Growing up different by Aqilah Zulkafli**

Going to school I was proud to show that I was a Muslim and proud to be Asian, but I never realised how different I was until I became the centre of jokes and unnecessary comments. People made jokes, laughed and said whatever they wanted but it never got to me; I was able to cope and get by with the taunts because I was told at such a young age that it was “okay” to be treated like that. I myself never wore the hijab/scarf because my parents didn’t want more (or worse) comments to be said. I’d still wear it, just at family events though. I never wore my hijab at school although I wish I did. I regret the stigma of shame I carried with me knowing this now because I no longer think that way. I think as I got older I just understood it more. The comments just became more difficult and harder to swallow without wanting to react negatively. I realised how different I was when the people around me started making comments about my ethnicity. This cut deep.



Challenge yourself with **KnowledgeQuest**...

- Grammar > Paragraphs > Topic sentences

## 11.2 Activities

### 11.2 Level 1

1. Choose one of the following topics to write a **TEEL** paragraph about, explaining without trying to convince or persuade: **Responses will vary.**

- the most comfortable clothing
- an amazing animal
- a great way to spend a rainy afternoon.

a. Write a **topic sentence** (the key idea you want to get across). This is how you will begin your paragraph. For example: **Honeybees are amazing animals because they work so hard.**

**Note: Your topic sentence lets readers know the key idea you’ll be discussing.**

.....

.....

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.....

b. Write an **explanation**. This is where you will give your reader more information about the topic. For example: **Bees are constantly flying long distances to collect pollen and nectar for the hive.**

**Note: Your explanation gives readers more insight into the topic and provides context.**

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- c. Provide some **evidence**. This can be a fact that helps with your explanation. For example: **They beat their wings two hundred times per second and a single bee must visit two million flowers to make about half a kilogram of honey.**

**Note: Your evidence can be in the form of a fact, quote, discussion or statistic that helps prove your**

**point of view.**

- d. Finish off with a **link**. This should sum up all the information you've given so far. For example: **Honey bees must work extremely hard to survive, and do a lot of work to support their hive.**

**Note: Your link sums up what the readers should now know, as well as referring back to the topic.**

- 2. Now it's time to reflect on your paragraph writing. **Responses will vary.**

- a. What was the easiest part about writing your TEEL paragraph?

**Responses will vary. What's important is that you think about your experience writing it.**

- b. What was the hardest part about writing it?

**Responses will vary. What's important is that you think about your experience writing it.**

## 11.2 Level 2

3. Choose one of the following topics to write a **descriptive CEEL** paragraph about: **Responses will vary.**

- describe one of the illustrated characters in this topic
- describe how you're feeling about school right now
- describe eating at your favourite restaurant.

a. Write a **claim** (the key idea you want to get across). For example: *I always get excited about a visit to Creepy Crawlies because their menu is so unique.*

**Your claim lets readers know the key idea you'll be discussing.**

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b. Provide **evidence** to support your claim. For example: *Deep fried tarantula, chocolate-dipped scorpion and dung beetle dip are only the beginning, or should I say, the entrée. Fly frittata and termite toasties easily fill hollow bellies.*

**Note: Your evidence can be in the form of a fact, quote, discussion or statistic that helps prove your**

**point of view.**

.....

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.....

c. Give an **explanation** that will help explain your evidence in more detail. For example: *The restaurant is a symphony of crispy crunching and satisfied sighs. No plate is left unlicked, with every leg and antenna swiftly gobbled up.*

**Note: Your explanation gives readers more insight into the evidence you used, and why it helps prove**

**your point.**

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d. Write a **link** to wrap up your paragraph. For example: *A trip to Creepy Crawlies is always special.*

**Note: Your link sums up what the readers should now know, as well as referring back to the topic.**

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4. Now it's time to reflect on your paragraph writing.

a. What was the easiest part about writing your CEEL paragraph?

Responses will vary. What's important is that you think about your experience writing it.

.....

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b. What was the hardest part about writing it?

Responses will vary. What's important is that you think about your experience writing it.

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## 11.2 Level 3

5. Choose one of the following topics to write a **persuasive PEEEL** paragraph about: **Responses will vary.**

- your recommendation for a holiday destination
- the best option for a house pet
- why everyone should move their bodies (exercise) in some way each day.

a. Write your **point** (the key idea you want to get across).

**Note: Your point lets readers know the key idea you'll be discussing.**

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b. Write an **explanation** to give more insight about your point.

**Note: Your explanation gives readers more insight into the topic and provides context.**

.....

.....

.....

.....

c. Provide **evidence** that will support your point.

**Note: Your evidence can be in the form of a fact, quote, discussion or statistic that helps prove your**

**point of view.**

.....

.....

.....

d. Use an evaluation to discuss how the evidence you provided proves your point.

**Note: Your evaluation discusses how the evidence you used proves your point, and emphasises the argument you're making.**

e. Write a link to bring the idea back to your main point.

**Note: Your link re-states your point, making sure to impress upon your reader that they have a better understanding of the whole picture.**

6. Now it's time to reflect on your paragraph writing.

a. What was the easiest part about writing your PEEEL paragraph?

**Responses will vary. What's important is that you think about your experience writing it.**

b. What was the hardest part about writing it?

**Responses will vary. What's important is that you think about your experience writing it.**

---

## 11.2 Hungry for more?

Find a paragraph in the online **Writer's Library** and copy it out. Annotate the paragraph to identify the different parts.

### Resources

- |  |   |
|--|---|
|  <b>eWorkbook</b>     | 11.2 Level 1 worksheets (ewbk-6755), 11.2 Level 2 worksheets (ewbk-6756), 11.2 Level 3 worksheets (ewbk-6757) |
|  <b>Video eLesson</b> | Paragraph formulas (eles-4265)  |
|  <b>Interactivity</b> | Paragraphs and their parts (int-8210)   |

## 11.3 Preparing to write

### 11.3.1 Organising your ideas

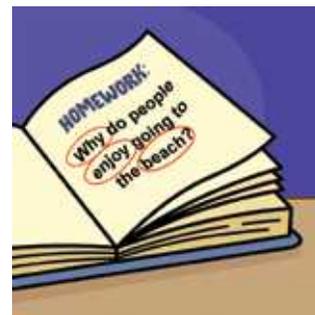
- Q You can't just sit down and smash out the perfect paragraph (or longer text) without **preparation**. It's important to prepare so that you know what idea you're trying to communicate, or what question you're trying to answer. You also want it to make sense.

Keep in mind that you may not need to do all of these steps to write a paragraph, so choose the parts you need based on the type of paragraph you are writing. You may find all of these steps helpful when you write an essay (which is a series of paragraphs).

## How to prepare for paragraph writing

### Part 1

- Q
- Think about what the prompt or question is asking you to do: what is the central topic or issue?
  - Sometimes questions ask you to form an opinion or show your personal point of view. This is also called a **thesis**.
  - Sometimes they might ask you to describe how something works or what something looks like, or to write a story about events that happened.
  - Prompts can ask you to do lots of different things, so make sure your first step is always to break the prompt down. Circling and finding the meanings for **key terms** or rewriting the question in your own words helps you make sense of it.



### Part 2

- Q
- Get some paper or open up a writing document on your computer. Write the main idea of your topic in the middle of the page.
  - **Brainstorm** or **mind map** all the things you know about the topic, and write them down. Fill up the empty space.



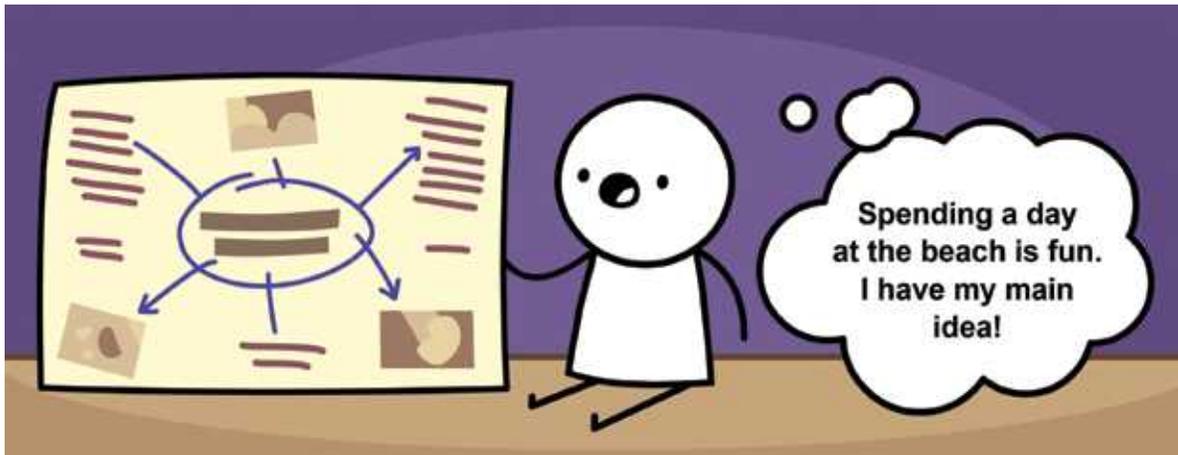
### Part 3

- Fill in the gaps if you don't know much about the topic. Do some research using the internet or books in your library; you can check your class notes or ask your peers.
  - Add any new information you learn about the topic to your mind map. Include specific **detail**: that means having accurate names and descriptive information about people, places and events.
- Remember, the more detailed your notes are, the more succinct (clear without being too long) and accurate your paragraph will be.



### Part 4

- Look carefully over the notes in your mind map.
- Decide on your main idea or topic that will help you answer the question.



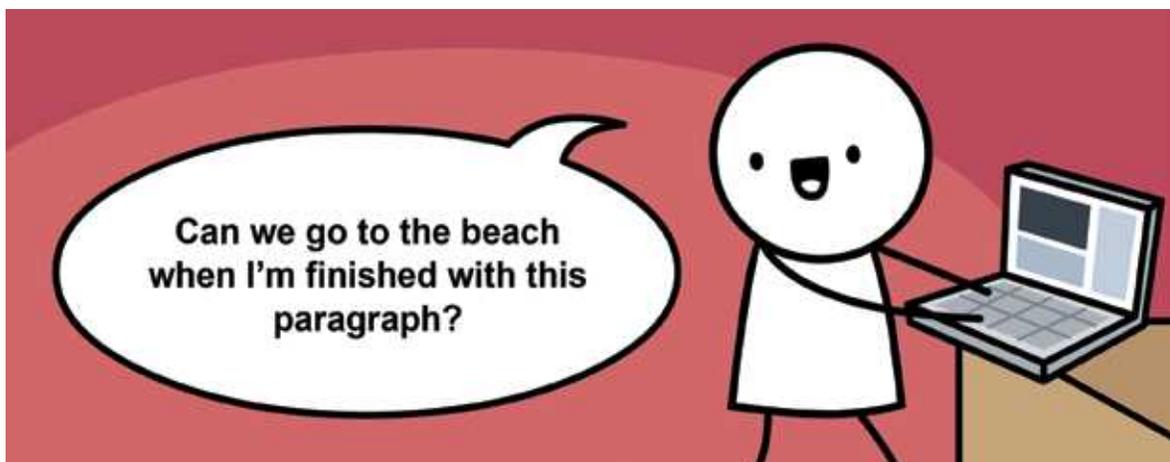
### Part 5

- Select which information you think will be the best to include in your paragraph.
- The most useful information helps you answer the question by:
  - being related to the topic
  - providing more information about your idea
  - being detailed
  - being **relevant**
  - being **accurate** and **reliable**



### Part 6

- Once you have narrowed down your information to the most helpful in response to the question, then you can begin writing your paragraph.



## 11.3 Activities

### 11.3 Level 1

1. Select **one** of the following questions. Copy it onto the lines below and underline the **key terms**.

- What makes a great holiday?
- Which is better: staying in or going out?
- Which is the best season of the year?

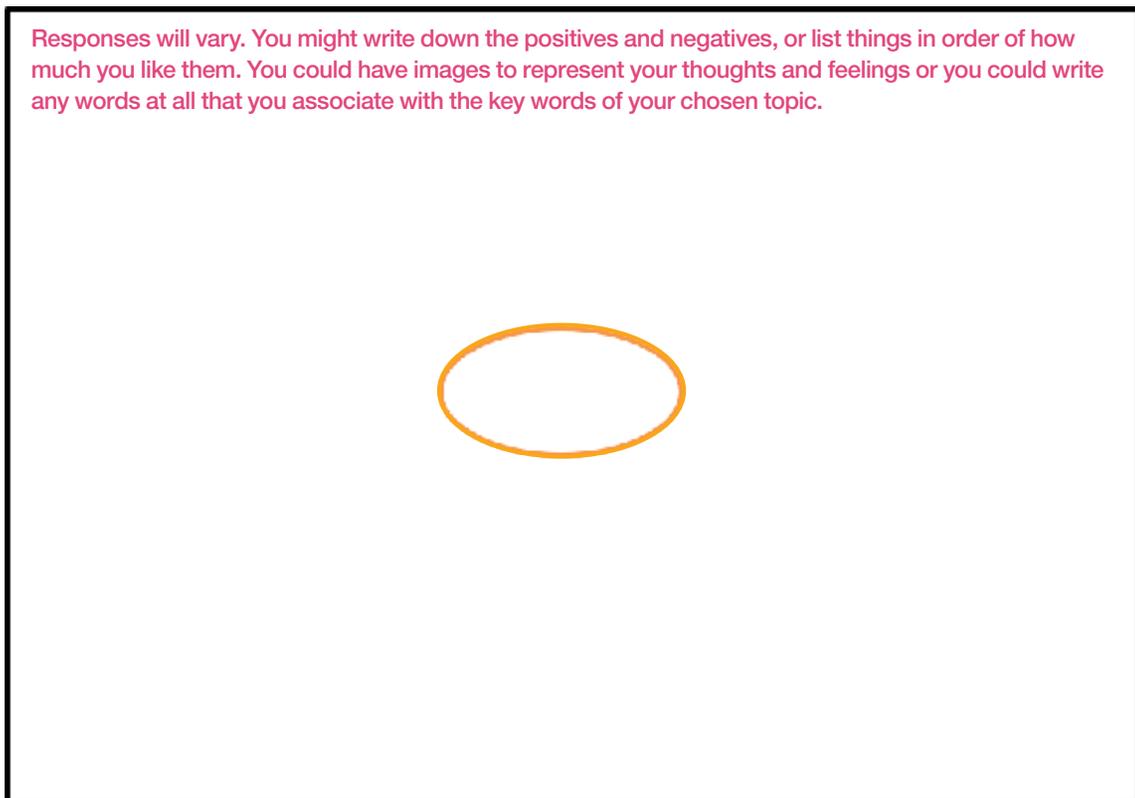
Sample response: Which is the best season of the year?

.....

.....

a. Brainstorm the **topic** by writing down or drawing any ideas that relate to your chosen question on the mind map below. All ideas can be put down – you don't know what could be useful later.

Responses will vary. You might write down the positives and negatives, or list things in order of how much you like them. You could have images to represent your thoughts and feelings or you could write any words at all that you associate with the key words of your chosen topic.



b. Now look back at the question. Circle or place a mark beside any items on the mind map that you could use to **answer the question**. Remember, not everything will be useful so only select the points which are most relevant to the central idea.

Responses will vary. Try to circle those items that could be connected together to form a strong argument.

c. What will be the **topic** of your paragraph? For example: The topic of my paragraph will be that lots of sun makes a great holiday.

Note: Your topic answers or addresses the original prompt and gives you a solid direction to follow.

.....

.....

.....

2. List three specific sources you could use to find more information about your **topic**. (These could be books, articles, people...)

Responses will vary. Some sources are: travel guides, magazine articles, a well-travelled family member or friend, a website, a documentary.

3. Explain how prepared (or unprepared) you would feel if you now had to write a paragraph about your topic.

Responses will vary and there is no correct answer. If you feel unprepared then think about what you could do to help you feel more prepared.

---

### 11.3 Level 2 Responses will vary.

4. Select **one** of the following questions:

- Are there any benefits to playing video games?
- Should all teenagers regularly play a sport?
- Should young people attend environmental protests on school days?

- a. Brainstorm this question and create a mind map. Write down (or draw) anything that comes to mind.

You might write down the positives and negatives, or list things in order of how much you like them. You could have images to represent your thoughts and feelings or you could write any words at all that you associate with the key words of your chosen topic.



b. Write down the **topic** you would focus on when answering this question in a paragraph.

My topic is **Your topic answers or addresses the original prompt and gives you a solid direction to follow.**

.....  
.....

5. If your question requires further **research**, what sources or search terms can you use?

**Some sources are: travel guides, magazine articles, a well-travelled family member or friend, a website, a documentary.**

.....  
.....

6. Suggest another strategy you could use to **prepare** for writing a paragraph on your chosen **topic**.

**A possible strategy is having a brief speed debate with a friend to get some ideas flowing.**

.....  
.....  
.....

---

### 11.3 Level 3 Responses will vary.

7. Imagine you are writing a CEEL paragraph about the school library. Remember, a CEEL paragraph **describes** something.

a. Brainstorm the idea and create a mind map. Write down (or draw) anything that comes to mind.

You might write down the positives and negatives, or list things in order of how much you like them. You could have images to represent your thoughts and feelings or you could write any words at all that you associate with the key words of your chosen topic.



b. Decide on a **topic** that you could discuss in your paragraph.

Your topic answers or addresses the original prompt and gives you a solid direction to follow.

c. Select a few **details** you could focus on in your paragraph. They should:

- be relevant to the topic
- focus on providing more information about your topic
- be specific
- be accurate and reliable.

Responses will vary but might include:

- how you feel when you walk inside
- what the rules are like
- what you use the library for
- why the library is important.

8. Summarise why **preparation** is so important when writing paragraphs.

If you adequately prepare before starting your paragraph you'll know exactly what you want to say.

You'll know what evidence would be useful to prove your arguments. Planning helps you to create a clear and interesting paragraph.

### 11.3 Hungry for more?

Prepare for writing a descriptive paragraph about a celebration you've been to (for example, a party, wedding, bar or bat mitzvah). Follow the steps outlined in this topic until you have:

- a mind map of ideas
- a topic to focus on
- research notes
- the details that you will focus on in your paragraph.

If you feel confident, have a go at writing your paragraph. See subtopic 11.4 for tips on writing a descriptive paragraph.

#### Resources



eWorkbook

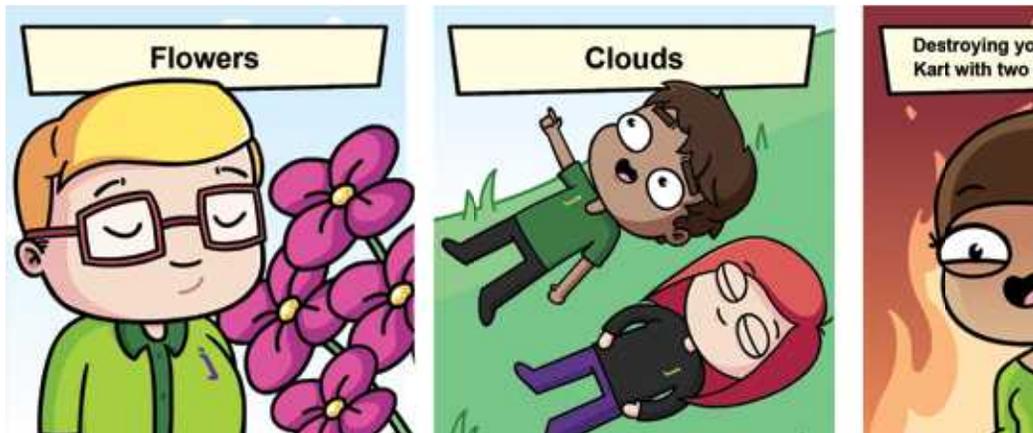
11.3 Level 1 worksheets (ewbk-6758), 11.3 Level 2 worksheets (ewbk-6759),  
11.3 Level 3 worksheets (ewbk-6760)

## 11.4 Descriptive paragraphs

### 11.4.1 Creating images with words

Q A **descriptive paragraph** is where you paint an image for your reader using words. Artists use all sorts of tools and materials to make beautiful things – clay, paint, wood, guitars – and words are just another tool to make art.

When writing a descriptive paragraph, you're capturing a moment in time forever. There are lots of beautiful things in our world...



You want to make sure that those moments aren't lost simply because you didn't take the time to carefully plan out what you were going to say, and how you were going to say it. The CEEL formula can be helpful when writing descriptive paragraphs, though you may also experiment beyond this structure.

There are a few key things to keep in mind:

#### Use specific vocabulary

Being **specific** means choosing exactly the right words to say what you mean. Make sure to be ~~very careful~~ attentive to your ~~word choice~~ vocabulary. The ~~more~~ wider you stretch yourself, the ~~easier~~ simpler it becomes for your audience to ~~comprehend~~ enjoy your writing.

#### Use figurative language

Q Rather than saying "her cheeks were red" it's more effective if you help your reader understand by using **figurative language** comparisons such as **metaphors** and **similes**, and say "her cheeks were roses" or "her cheeks were as red as tomatoes".

#### Bring out all five senses, but not at the same time

There's nothing more boring than a list of sights, smells and sounds as someone walks into a busy market, but if you stay for just a moment on the smell of fresh bread flowing into your nose and straight into your heart, your audience will be transported there immediately. See Topic 8 Metalanguage for more on figurative language and vocabulary choices.

Read this excellent example of a **descriptive paragraph**.

There I was, standing in the midst of a farmers market. Numerous food stands surrounded me. All the varied fragrances carried from them creating a flavourful environment. "Number 12! Your order is ready," shouted the chef's assistant over the loud chatter of business. I ran to that stand like a cat desperately rushing to his feeding bowl. Finally the chef handed me a cone full of calamari and lettuce with a scent so luscious it made my mouth water.

After being taunted long enough I took a bite into the crispy batter of the calamari and felt a satisfying crunch as I broke through into the tender meat. All the flavours clashed together, fighting for the recognition of my taste buds. Butter, salt, pepper and the tartare sauce that I'd lavished all over my squid. Each unique flavour felt like a puzzle piece in just the right spot. My mum was standing about one metre away, eyeing my calamari hungrily and asked if she could have a piece. Before I had even said yes she had devoured a ring and before we knew it the calamari was gone and left us only with greasy hands and crumbs all over us. And at that moment we knew that we would be back for more. (by Kobe, Year 7)

## 11.4.2 Why descriptive paragraphs are like cookies

The perfect paragraph is difficult to write, just as the perfect cookie is difficult to bake, but if you understand what makes a great paragraph (or cookie) you can become better with practice.



## 11.4.3 Narrative paragraphs

- 🔍 **Narration** is the storytelling that happens in a book when the characters aren't actually saying anything. This is where the writer uses descriptive words to let the reader know what's happening. Narrative paragraphs share similarities with descriptive paragraphs, and are discussed in more detail in Topic 13 Storytelling.

## 11.4 Activities

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### 11.4 Level 1

1. a. Take notice of your surroundings and write down the following: **Responses will vary.**

i. five things you can see: **students, desks, windows, spider web, laptop**

ii. four things you can hear: **laughter, laptop fan, chair scraping, pen clicking**

iii. three things you can feel: **woollen jumper, hard chair, heater air**

iv. two things you can smell: **sweat, texta**

v. one thing you can taste: **chips from lunch.**

b. Pick one item from part a. **Describe** it in detail, so that a reader can experience it with you. The CEEL formula is helpful when writing descriptive paragraphs.

**Sample response: As I gazed out the window at the dreary sky, a shining thread caught my eye.**

**I squinted, trying to focus on the delicate shimmer without my teacher noticing my lack of**

**attention to number patterns. Another kind of pattern had enchanted me, and the spinner itself**

**slowly spun into view. Oblivious to my scrutiny, its spindly legs danced to a tune I couldn't hear.**

2. You've just met a person who has never seen a tree (not even in pictures). Write a **description** of a tree to help the person imagine what these plants look like. Hint: Think about the things a tree resembles to help with comparisons and descriptions. **Responses will vary. You might include:**

• **taller than a house**

• **one thick body with many long arms and many long fingers**

• **covered in thin, shiny feather-like pieces**

• **brown like dirt, green like grass**

• **sometimes orange, yellow and red like a sunset**

---

## 11.4 Level 2

3. Choose an object in the room and **describe** it in detail. Include the following in your description:

- **Size.** How big is it?
- **Shape.** What outline and curves or angles does it have?
- **Weight.** How heavy is it?
- **Material.** What is it made from?
- **Texture.** What does it feel like to touch?

Sample response: The armchair is solid, with a mixture of blunt wooden angles and organic leather

curves. It squats in the centre of the room, commanding both space and attention. The scent of wood

polish and leather conditioner puffs up around me as I sit, the soft leather whooshing beneath my

weight. The wooden armrests are smooth, with tones of brown wood grain overlapping.

4. Rewrite the following paragraph using more **descriptive** language for the sensory details.

I walked into the barn and it smelled really bad. I had to walk through hay and cow dung and the cows were being very loud. I sat on a stool and started milking one. The milk went into the bucket.

Sample response: As I stepped through the barn doors I gagged at the stench. Trudging through

hay and cow dung, I shushed the lowing cattle. Perched on the stool, I began the rhythmic milking,

enjoying the sound of the milk hitting the tin bucket.

---

## 11.4 Level 3

5. **Describe** a single colour to someone who was born blind and has never seen colours. Remember, they can still hear, feel, smell and taste things. How can you use their existing knowledge from those senses to give them an idea of the colour you chose? What metaphors and similes fit best in your description?

Sample response for the colour red: It's like the feeling when the hot sun hits your skin, or the heat

of a chilli on your tongue and throat. It's the feeling of intense anger, and the flush of heat you feel if

embarrassed or hot - you turn red when that happens.

6. Pick a strong memory and capture it in a **descriptive paragraph**. Utilise the following in your writing:
- Use **sensory imagery** (writing that describes the senses).
  - Use **figurative language** to help the reader picture something in their mind's eye.
  - Linger on one or two sensations to build **atmosphere**; this will help you avoid making dull lists of what you can smell, see, taste, feel or hear. You can build up information on the other senses in less detail if it suits your description.
  - Choose appropriate **vocabulary** to describe the situation. Select words that are precise, interesting and varied.
  - Stay in the **single moment** you've chosen and help your reader understand what's happening in this snippet of time. You are describing a moment of your history rather than creating a plot.

Write your paragraph in a notebook or type it out. **Responses will vary.**

---

## 11.4 Hungry for more?

Find a descriptive paragraph in a book or in the online **Writer's Library**. Analyse how the writer captured a moment. Did they use sensory imagery? Or figurative language? What vocabulary choices did they use that helped you imagine what they were describing?

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### Resources



eWorkbook

11.4 Level 1 worksheets (ewbk-6761), 11.4 Level 2 worksheets (ewbk-6762),  
11.4 Level 3 worksheets (ewbk-6763)

# 11.5 Expository paragraphs

## 11.5.1 Explaining stuff

Q An **expository paragraph** is your chance to **explain** something to your audience. It's where you take a topic you're very familiar with, either because you love it or you've taken the time to research it, and provide a **breakdown** for your audience.

Really, this paragraph style is about providing your audience with information in an *interesting* way.

When supplying information in an expository paragraph it can be difficult to keep your reader engaged. Following one of the structures from subtopic 11.2.2 Paragraph formulas will enable you to include all the key information, while keeping the writing interesting. The most important inclusions are:



### A topic

This is just a few words to make sure that your reader knows what it is you're talking about. This will introduce your main point.

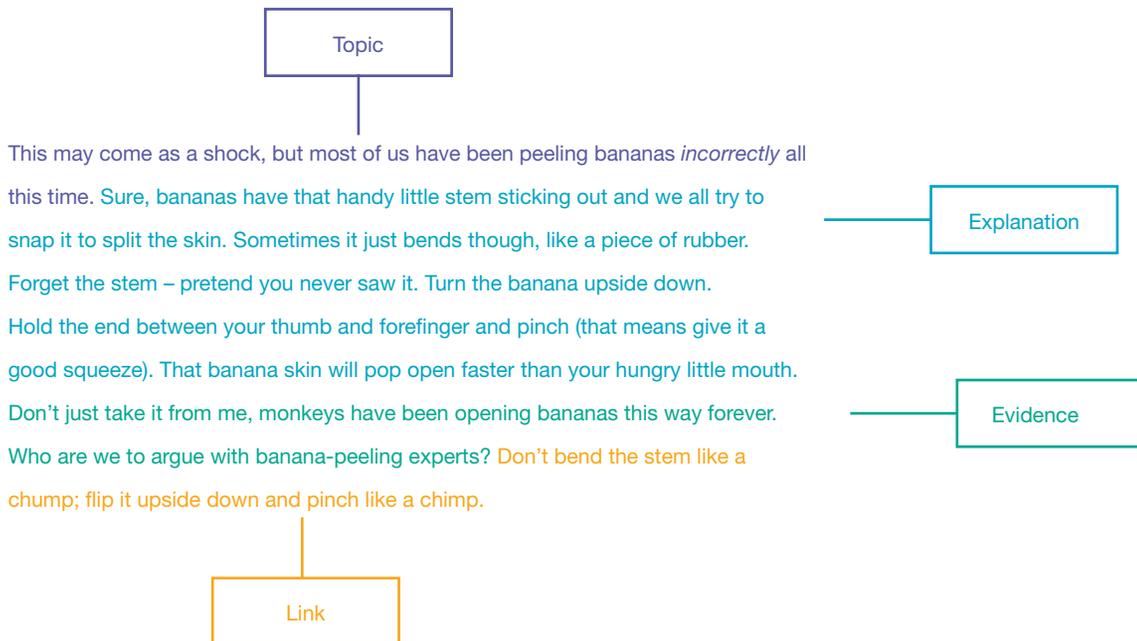
### Engaging information

Even if you find the subject boring, try to add a bit of flair to your writing. If you're feeling bold, try out some figurative language.

### A summary

This is your chance to make sure your reader understands what the main point of this paragraph is. Emphasise your key idea, being careful to phrase it in a different way to how you have written it at the beginning.

The TEEL formula can be helpful when writing an expository paragraph. Take a look at the following example:



## 11.5 Activities

### 11.5 Level 1 Responses will vary.

1. Choose **one** of the following activities to write an **expository paragraph** about:

- making toast
- cleaning your room
- washing a pet.

The **TEEL** formula provides a good structure for your expository paragraph. See subtopic 11.2 for a reminder of the TEEL formula.

a. List at least three (or more) steps, in order, that are required to complete your chosen activity.

Sample response for washing a pet:

• Prepare several towels and pet soap. • Fill the bath with water.

• Catch the pet. • Get them in the bath and soak them.

• Lather the soap through their fur. • Rinse off the soap.

• Dry them with towels, and a hairdryer if the pet will allow it.

b. Start your paragraph off with a **topic** sentence. This will introduce your topic and let your audience know what you're about to discuss.

Washing your pet at home can be difficult, but with preparation and perseverance it can be done.

c. Now write an **explanation**. This is where you mention the steps involved in doing this task. Write it in a more interesting way than merely listing each step.

It's wise to prepare because once your pet wet you won't be able to leave them unattended. Stack many towels within arm's reach, but not so close that they get soaked by the splashing. A natural, skin-safe pet shampoo should also be within reach. Some pets willingly enter the water, but for many it will be a full body workout to force them into the bath. Close the bathroom door behind you. This cannot be stressed enough or a brief escape attempt will become a wet lap around the house. You'll need to keep one hand on them at all times to prevent this. Use the soap to get them into a good lather. Mohawk hairdos are optional. Watch out for the eye area. Rinse all soap off and then avert your face as they shake water over the entire bathroom. Rub them down vigorously with towels.

d. Provide some **evidence** to back up your topic or main idea. Try to write it in an engaging way.

This is the best method for washing pets as it allows you to keep them at home, it saves money and with practice you'll become skilled and speedy.

e. Finish your paragraph with a **link**. This is the summary where you bring the audience back to the main topic or main idea.

Despite the bathroom clean-up and hair removal from every surface, washing your pet at home is something anyone can try with success.

f. Read over your full paragraph. Choose **one** sentence you can improve and rewrite it below with your changes.

Responses will vary. You may find you can omit words or use better vocabulary. Or perhaps you weren't clear enough and can express yourself better.

2. Now it's time to reflect on your paragraph writing.

a. What was the easiest part about writing your **expository paragraph**?

Responses will vary. What's important is that you think about your experience writing it.

b. What was the hardest part about writing it?

Responses will vary. What's important is that you think about your experience writing it.

11.5 Level 2 Responses will vary.

3. Choose one of the following activities to write an **expository paragraph** about:

- posting a picture on social media
- making a drink (milo, coffee, herbal tea, etc.)
- brushing your teeth.

The **TEEL** formula provides a good structure for an expository paragraph. See subtopic 11.2 for a reminder of the TEEL formula.

a. List at least three steps, in order, that are required to complete your chosen activity.

Sample response for making a drink:

- getting out a mug and a teaspoon
- getting out the milk and Milo
- heating up the milk in the microwave
- adding three teaspoons of Milo and mixing.

b. Start your paragraph off with a **topic** sentence.

There are a few simple steps involved when making a hot Milo.

c. Now write an **explanation**.

Find your favourite microwave-safe mug – the one that feels good in your hands or has a funny design – and grab a teaspoon (those are the smaller ones). Grab some milk (any kind) from the fridge and almost fill the mug. Leave some room for stirring without spilling it. Zap the mug in the microwave for about two minutes. Once you’re happy with the temperature, drop in three or more generous teaspoons of Milo (and maybe a sneaky spoonful straight into your mouth). Give it a vigorous stir until you’ve created a little chocolate whirlpool.

- d. Provide some **evidence** to back up your topic or main idea.

Some people prefer to use boiling water and then a bit of milk. But for a creamy, delicious Milo it has to be heated milk.

- e. Summarise your paragraph with a **link**.

In just a few easy steps you have a warming, sweet beverage to satisfy your tastebuds and heat you up.

4. Now it's time to reflect on your paragraph writing.

- a. What was the easiest part about writing your **expository paragraph**?

Responses will vary. What's important is that you think about your experience writing it.

- b. What was the hardest part about writing it?

Responses will vary. What's important is that you think about your experience writing it.

- c. What changes would you recommend in your approach to writing an **expository paragraph**, for the next time you write one? List at least two things you could do differently, that improve the process.

Responses will vary. You might want to spend more time planning for the evidence part, or to have a couple of tries rewriting the explanation.



b. Identify a section where you wrote specific instructions and rewrite it using **figurative language**.

Responses will vary. You might have very explicitly stated a couple of steps. Try to think of a different or clever way to explain them.

6. Explain how to write expository paragraphs using an **expository paragraph**.

Responses will vary. Your expository paragraph explains something without necessarily persuading the reader. You could suggest using the elements of a TEEL paragraph, and recommend using engaging information to explain the process. Your explanation can follow the exact advice you provide.

For example:

Expository paragraphs are a great way to explain something in an engaging way. A list of instructions or features can be boring, but by opening with a clear topic and using clever descriptions, you can interest and inform your readers. Figurative language and varied vocabulary shouldn't be overlooked here, as these writing techniques will make your explanation shine. For those having trouble getting started, the TEEL formula can help you piece together your information. A well-summarised ending finishes off a great expository paragraph and reminds readers about the topic.

### 11.5 Hungry for more?

Find an **expository paragraph** in a book, online or in a magazine or newspaper. You can also find one in the online **Writer's Library**. Copy it out (or print/photocopy it) and then annotate the paragraph, highlighting the different parts.

- What did the writer do well?
- What could they improve?
- Edit their paragraph by adding, changing or removing sections until you have your own version.

### Resources



eWorkbook

11.5 Level 1 worksheets (ewbk-6764), 11.5 Level 2 worksheets (ewbk-6765),  
11.5 Level 3 worksheets (ewbk-6766)

# 11.6 Persuasive paragraphs

## 11.6.1 Be convincing

Q **Convincing** people is difficult. To write an effective **persuasive paragraph** you need to have the usual key elements: a **point** (or topic), an **explanation**, **evidence** and a **link**. The PEEEL formula is particularly helpful for persuasive paragraphs because it also includes an **evaluation**, which helps you to show *how* your evidence supports your main point.

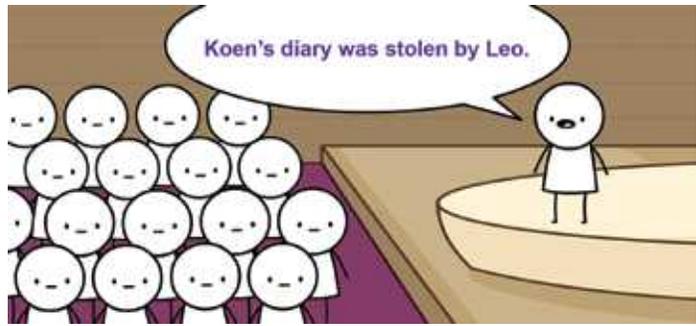
See subtopic 11.2 Parts of a paragraph for more on PEEEL.

Study the following situation featuring Koen and Leo. Afterwards, we will show how the PEEEL formula can be used to persuade an audience (who didn't see it happen) of the truth about who stole Koen's diary.



The first thing that you need to have is a **point**.

The **point** (the main idea you want to get across) comes first and forms the focus of your paragraph. This is also known as a **contention**. The rest of the paragraph provides your opportunity to make sure your audience understands and **believes** your point.



After you've made your **point**, expand it with your **explanation**.

The **explanation** provides **context**. You need to provide your audience with some more information so that they understand what's going on, and that allows your audience to build a better understanding.



Now, you'll need some **evidence**.

**Evidence** comes in the form of a fact, quote or statistic which backs up your **explanation** and further encourages the audience to understand that your **explanation** is correct and true.

Your **point**, **explanation** and **evidence** have helped your audience **understand** what you're trying to say. Now, it's important that you **convince** them.



Go beyond merely **listing evidence**, by making sure it **proves** your point: **analyse** your evidence in relation to your **context**. Let them know exactly how your **evidence** supports your main point; how it shows that you're right. This is your **evaluation**.

Bash your readers over the head with your logic, and amaze them with your understanding. See section 11.6.2 for more on **evidence** and **evaluation**.



It's time to finish off your persuasive paragraph with your **link**. This ties your writing together, relating it specifically back to the main **point**. Your audience has a much better understanding of your **argument** by now, and this reminder reinforces that.

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## 11.6.2 How to use evidence without treating your reader like a sock puppet

Q Your reader is *not* a sock puppet. They are capable of understanding **reasoning**, which means they can use all of the information you provide to consider and understand things..



You can think of **evidence** as the commands – speak, fetch, roll over. The **evaluation** provides the reasoning. It's a bit more information your reader gets to take in which will **help the commands make sense**.

Here is an example with only **evidence**:

93% of students will be confused when told to *roll over*.

Here is the same example with **evaluation** added:

93% of students will be confused when told to *roll over*. This shows the strangeness of the command to a human, but also demonstrates that there are 7% of students who are just *weird*.



### 11.6.3 Verbs to help with evaluation

There are key words you can use that will help guide your thinking when making an evaluation. They help the reader better understand what you are trying to say within your paragraph.

Verb	Meaning
exemplifies	this is an example of... (helping to understand the bigger picture)
illustrates	this helps us to understand...
reveals	a bit of the meaning is made clearer because...
emphasises	this backs up / points out that...
depicts	what is literally shown to you on the page/screen
highlights	this thing gives us an insight by standing out
suggests	makes you think something is likely to be true or exist
demonstrates	shows that something is true or exists
points to	shows the truth or importance of something

For example, an article might claim the following:

When interviewed, 95% of burglars said that they avoid houses with a barking dog.

If we were going to write about this, we could say:

Burglars prefer to rob houses that don't contain a dog.

We could stop there, but there's a lot more to say using evaluative language.

This **reveals** that houses containing a barking dog are less likely to be burgled than houses with no dogs. It also **points to** the fact that burglars avoid anything noisy that might draw attention to them, which **suggests** that alarm systems that are loud may also act as a deterrent.

Notice how in the first part, we introduce the evidence, then we break down what it actually tells us through **evaluation**. This makes everything a lot clearer.

## 11.6 Activities

### 11.6 Level 1 Responses will vary.

1. Choose one of the following topics to write a **persuasive paragraph** about:

- reading is better than watching television
- being outside is better than being inside
- weekends should contain three days instead of two.

The PEEEL formula can be used for this. Remember, your aim is to **convince** your readers of your point of view.

a. Start your paragraph with a **point**. This will introduce your topic and let your audience know what you're about to discuss.

**Ensure your point makes it very clear what point of view you'll be arguing.**

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b. Now write an **explanation**. This is where you give them more information about the point.

Your explanation helps readers understand why you're making this argument.

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c. Provide **evidence** to help prove your point and convince your reader that what you say is true.

Your evidence helps you to prove your point: effective evidence is convincing and hard to argue

against.

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d. Write an **evaluation** to help explain your evidence. This will show the **reason** you used this evidence to prove your point. Remember to use **evaluative** verbs and phrases.

Your evaluation explains why you used the evidence you did. Make it very clear what the audience

should be learning from the evidence.

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e. Finish off your paragraph with a **link**. This is the summary part where you make sure the audience remembers the main point.

The link reminds readers of your point of view. It also leaves them with an understanding of what they

just read.

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c. Provide some **evidence** to back up your point.

Your evidence helps you to prove your point: effective evidence is convincing and hard to argue

against.

d. Write an **evaluation** to help explain your evidence. This will show the **reason** you used this evidence to prove your point. Remember to use **evaluative** verbs and phrases.

Your evaluation explains why you used the evidence you did. Make it very clear what the audience

should be learning from the evidence.

e. Finish off your paragraph with a **link**. This is the summary part where you make sure the audience remembers the main point.

The link reminds readers of your point of view. It also leaves them with an understanding of what they

just read.

4. Now it's time to reflect on your paragraph writing.

a. What was the easiest part about writing your **persuasive paragraph**?

Responses will vary. What's important is that you think about your experience writing it.

b. What was the hardest part about writing it?

Responses will vary. What's important is that you think about your experience writing it.

- c. What changes would you recommend in your approach to writing a **persuasive paragraph**, for the next time you write one? List at least two things you could do differently that will improve the process.

Responses will vary. You might recommend more planning for the evidence part, or a couple of tries

rewriting the explanation.

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### 11.6 Level 3 Responses will vary.

5. Write a **persuasive paragraph** about the best genre of music (such as rap, classical, rock, pop). Remember to follow the PEEEL formula.

Points could include listing different types of music and giving reasons about why those specific types

are good. For example, certain music styles can be good to dance to by yourself or with a partner,

the songs might be catchy and positive and make you feel happy, they might have good lyrics to sing

along to, or they could be easy to connect with and have a good message. Some reasons why certain

types of music can be bad or awful is that you can't dance to it, it doesn't have a proper beat or tune,

the lyrics are bad because they are silly, repetitive or have swear words, or it could send a bad or

negative message.

6. Explain how **evaluation** helps you to convince others of your point. **Responses will vary.**

**Evaluation provides reasoning, which helps to explain why the evidence you used helps to prove your argument. It gives the reader more information to help them understand your points.**

### 11.6 Hungry for more?

Find a **persuasive paragraph** in a book, online or in a magazine or newspaper. You can also find one in the online **Writer's Library**. Copy it out (or print/photocopy it) and then annotate the paragraph, highlighting the different parts.

- a. Was the writer able to convince you? Explain your response.
- b. What did the writer do well?
- c. What could they improve?
- d. Edit their paragraph by adding, changing or removing sections until you have your own version.

#### Resources



**eWorkbook**

11.6 Level 1 worksheets (ewbk-6767), 11.6 Level 2 worksheets (ewbk-6768),  
11.6 Level 3 worksheets (ewbk-6769)



**Interactivity**

Persuasive paragraphs (int-8211)

# 11.7 Connecting paragraphs

## 11.7.1 Transitions and connectives

Now that you have practised writing paragraphs, you can improve them by making sure that all of your sentences and ideas are connected in a way that makes sense and helps your reader.

Q How do you do this? Well, there are many different words and phrases, known as **transitions** or **connectives**, that you can include in your paragraphs to give your sentences direction and clarify their purpose.

Without transitions or connectives, the reader will not be able to clearly see:

- how the sentences and points within your paragraphs are connected (how they fit together)
- how your paragraphs are connected (when you write more than one).

So, what kinds of **transition** or **connective words** and **phrases** can be used, and what specifically do they do?

Purpose of transition or connective	Examples
<b>To show sequence or order of ideas</b> Use these words and phrases to organise your points and ideas in a logical order. Using these, multiple paragraphs can be connected together.	<ul style="list-style-type: none"><li>• firstly, to begin, first of all</li><li>• secondly, next, then, this is followed by</li><li>• thirdly, finally, lastly</li></ul>
<b>To add information</b> Use these words to add more detail and information.	<ul style="list-style-type: none"><li>• additionally, in addition to, furthermore, moreover, also, not only, as well as</li></ul>
<b>To compare: show similarities</b> Use these words to show how things are similar or alike.	<ul style="list-style-type: none"><li>• similarly, likewise, just like, in comparison to, is the same as</li></ul>
<b>To contrast: show difference</b> Use these words to show how things are different or opposite.	<ul style="list-style-type: none"><li>• however, on the other hand, in contrast, whereas, instead, although, is different to</li></ul>
<b>To show time</b> Use these words to provide information about time (when something happens) and sequencing (when things happen in relation to each other).	<ul style="list-style-type: none"><li>• previously, before, at first, earlier, recently, initially</li><li>• after, then, later, next, after a while, eventually, finally</li><li>• simultaneously, at the same time, during, meanwhile, concurrently</li><li>• soon, until, now, presently</li></ul>
<b>To introduce examples or illustrate a point</b> Use these words to cite (state) specific examples or evidence. These words are helpful when evaluating evidence, to show how your evidence supports your point.	<ul style="list-style-type: none"><li>• for example, for instance, this is shown through, this is illustrated by, an example of this is</li></ul>
<b>To show cause and effect: how or why something happens</b> Use these words to show how or why something happens, or the effect something has on something else. These phrases apply especially to the <b>Explanation</b> parts of the paragraph.	<ul style="list-style-type: none"><li>• this is because, this was due to, this led to, this resulted in, consequently, as a result, the impact of this was, on account of, subsequently, the effect of this is</li></ul>
<b>To indicate an opinion</b> Use these words to indicate connections between main points in the paragraph. These words are especially useful in <b>persuasive</b> paragraphs, as well as in the <b>Explanation</b> and Evaluation parts of paragraphs.	<ul style="list-style-type: none"><li>• hence, thus, therefore, this demonstrates, this shows, this indicates that, overall</li></ul>
<b>To summarise or conclude</b> Use these words to summarise or conclude the paragraph or points. They are best used at the start of the <b>Link</b> sentence. Some of them are the same as the words used to indicate making an opinion. This is because they work in the same way: to bring all the points together.	<ul style="list-style-type: none"><li>• hence, thus, therefore, overall, in conclusion, in summary, to conclude, overall, ultimately</li></ul>

int-8211

## 11.7.2 Connecting sentences within a paragraph

Using **transitions** or **connectives** *within* your paragraphs is very important because they guide your reader, which helps them better understand the purpose of each of your sentences.

So, where do you position these transitions or connectives within your paragraphs?

They are usually placed at the start of a sentence (followed by a comma), but sometimes they can be found in the middle of sentences too.

The opening phrase **to begin** suggests that there are more paragraphs to come.

The phrase **this means that** shows that an explanation is coming. The use of the words **furthermore** and **also** shows that more information is being added to further support and explain the main idea.

Using the phrase **an example of this** shows that a specific example is now being introduced to further support the main idea.

**To begin**, having access to Netflix can be a good thing for people because they can easily watch their favourite movies and television shows. When people have Netflix they can access all of the things they love to watch, whenever they want. **This means that** people can sit down and relax while they watch shows they choose without any annoying ads disrupting their viewing. **Furthermore**,

people can **also** access Netflix anywhere, which can make potentially boring situations enjoyable. **An example of this** is when people who are catching public transport can actually access Netflix easily from their phone, while they wait on the train or the bus. **Hence**, this is positive for people **because it leads to** time that would normally be boring or wasted being enjoyable instead. **Therefore**, Netflix is a positive thing for people to have access to, because it allows them to watch their favourite shows wherever and whenever they want.

The concluding word **therefore** is used for summing up the main idea of the paragraph.

The phrase **because it leads to** shows that this sentence will explain how the example connects to the main idea. It is also showing that a conclusion is being made by using a concluding word, e.g. **hence**.

As you can see from the example paragraph, using **transitions** or **connectives** within your paragraph helps your text flow and makes your sentences **cohesive**. This is important because it clarifies for your reader exactly what you are saying.

## 11.7.3 Connecting multiple paragraphs

If you are responding to a question that needs you to talk about **more than one idea** to answer it successfully, then you need to write more than one paragraph to make your points.

Remember, a paragraph focuses on only ONE idea at a time.

In a longer piece of writing it's important to signify where a new paragraph has started. This is often done by **indenting** the topic sentence in the first line, or leaving a line between paragraphs.

This sentence has been indented, which means it starts after a small gap.

If you had to read a page of writing that had no gaps at all you would probably feel overwhelmed and not excited to read it. This layout is not very kind to the reader. Paragraphs with clear beginnings and endings tell the reader that they will be moving on to a new paragraph and idea without getting lost or confused (or bored).

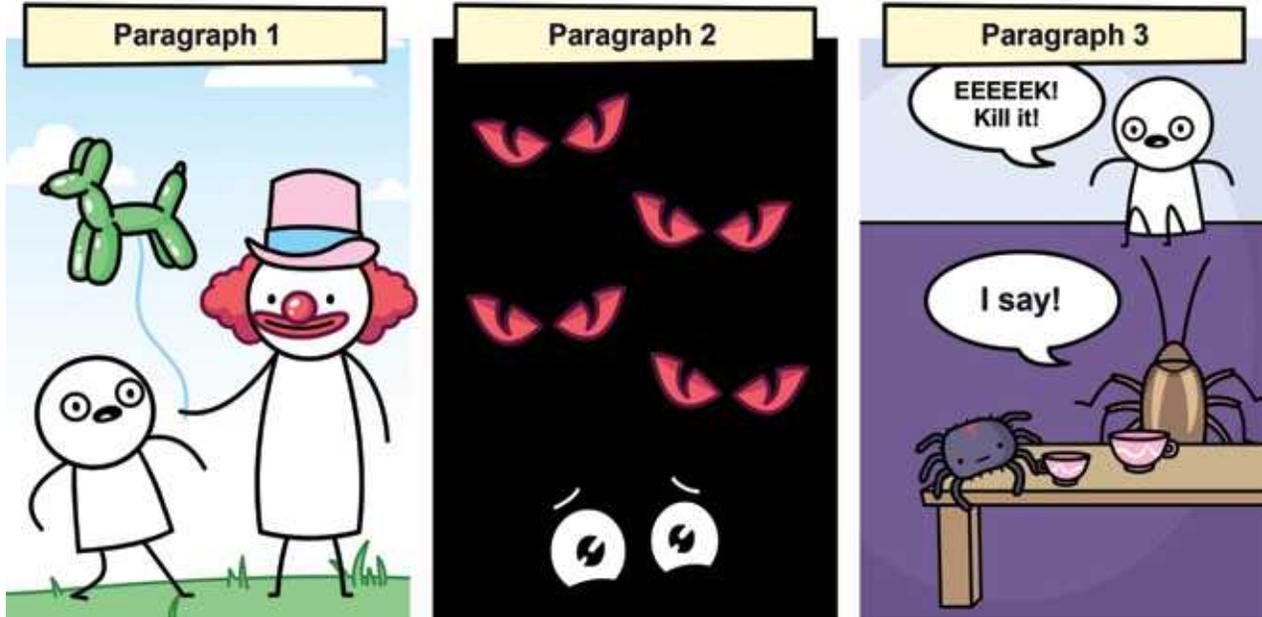
Even though paragraphs are separated by different ideas, and clear layout gives readers direction, the content of the writing still needs to be connected.

### What does that actually mean?

Think about it this way – each paragraph and its idea should move you **one step closer** towards **answering the prompt or question** by helping you provide as much information as possible.



For example, imagine the prompt: **Many people have irrational fears and phobias. Discuss.**



As you can see from the image above, the first paragraph focuses on clowns, the second paragraph focuses on the dark and the third paragraph focuses on spiders.

Even though each paragraph obviously focuses on something different, they all link together to answer the prompt, as they demonstrate different examples of the irrational (not logical) fears that people can have.

So, where do **transitions** or **connectives** come into this? They are especially important in connecting multiple paragraphs, to indicate to your reader:

- a sequence or order to your ideas
- similarities and/or differences between your ideas
- time frames between ideas or points.

When connecting two paragraphs together a **transition** or **connective** can be placed at the very start of the topic sentence (followed by a comma), followed by the rest of the sentence.

The starting sentences of each paragraph below demonstrate **transitions** and **connectives** showing a sequence of ideas.

The use of **firstly** in this opening sentence shows that this is the first point being made with more to follow. **First of all** or **to begin** could also be used.

**Firstly**, the fear of clowns (coulrophobia) is a common fear that has been used extensively by the makers of horror movies.

Using **secondly** at the start of the next paragraph shows that this new idea is building on the first idea by introducing another one. **Furthermore** and **additionally** could also be used.

**Secondly**, nyctophobia is a fear of the dark, or what might happen in the dark, and like the fear of clowns, this often begins in childhood.

The word **finally** has been used here to show that this is the final paragraph that will also be building on the first two ideas. You could also use the words **thirdly** or **lastly** here.

**Finally**, arachnophobia, or a fears of spiders, is such a common fear that around five per cent of all Australians have it.

The next example shows the opening sentences of two paragraphs connected by **transitions** or **connectives** to show **similarities** between the ideas.

Starting the paragraph with **to begin** shows that this is the first paragraph with more to follow and that it is introducing an idea to help answer or respond to a prompt, e.g. **corrupt governments that control people**.

**To begin**, *The Hunger Games* trilogy by Suzanne Collins represents ideas about corrupt governments and how they control people in negative ways.

The second paragraph starts with the word **similarly** which shows that the idea of this paragraph is very similar or closely connected to the idea explored in the first paragraph, e.g. **corrupt governments that negatively impact people**. The use of the word **also** makes the connection even clearer. You could also begin with **likewise**, **in comparison** and **this is the same as**.

**Similarly**, the *Divergent* trilogy by Veronica Roth **also** explores ideas about corruption and the negative impact that has on people.

The following example demonstrates opening sentences of two paragraphs connected by **transitions** or **connectives** that show **differences** between the ideas.

Starting the paragraph with **first of all** shows that this is the first paragraph and that more will follow. It is introducing an idea to help answer the question, e.g. **science fiction is good because it can broaden our imaginations**.

**First of all**, reading science fiction books can be very interesting because the author creates worlds so different to our own which can help broaden our imagination.

This next paragraph starts with the word **however** which shows that the idea of this paragraph is different to the idea explored in the first paragraph, e.g. **science fiction can be difficult to understand because of the complicated science information**. The use of the word **also** makes the difference even clearer. Other words to begin the paragraph with could include **different to this**, **on the other hand** and **this is in contrast to**.

**However**, it can **also** be difficult to read science fiction books because sometimes the science and ideas the author explores can be very confusing and hard to understand.

This final example shows how **transitions** or **connectives** can show different time frames.

By using the phrase **at first**, this opening sentence tells the reader that the story begins in the past and will probably move through each event until it ends in the present. Other words that could be used include **in the beginning** or **at the start**.

**At first**, being Kim's friend was fun and exciting. She always made me laugh and we would have a great time hanging out.

The second paragraph helps move the story and time forward by using the word **later**. Other suitable words include **then** and **after a while**.

**Later**, it all changed. Things got messy and Kim was always getting herself into trouble which meant that I was getting into trouble too.

Finally, the events of the story have been brought to the present moment through the use of the word **now**. Other words which could be used include **presently** and **at the moment**.

**Now**, I have finally broken away from Kim. I have found some really nice friends who actually care about school and doing the right thing.

# 11.7 Activities

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## 11.7 Level 1

1. a. Circle the word that would be best for showing the **order of ideas** in a paragraph:

- similarly
- firstly
- however
- for example.

b. Write a sentence (about anything) using the word you chose.

Firstly, I never said I was a human.

.....

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2. a. Circle the word that would be best for **adding information** into a paragraph:

- additionally
- on the other hand
- because
- hence.

b. Write a sentence (about anything) using the word you chose.

Additionally, I have green skin and no ears.

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3. a. Circle the word that would be best for **concluding** (ending) a paragraph:

- for instance
- thirdly
- next
- ultimately.

b. Write a sentence (about anything) using the word you chose.

Ultimately, I feel that my appearance should have alerted you to my alien origins.

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## 11.7 Level 2

4. Choose **transition** or **connective words** to fill in the blanks. **Sample responses provided.**

- a. ..... **First** ..... you need to open the packet. Then, you pour the popcorn into a bowl.
- b. There are lots of reasons to avoid giant lizards. .... **For example** ....., they might step on you and squash you flat.
- c. There are some reasons that spiders are better than flies..... **However** ....., spiders can't fly so obviously flies are better.
- d. There is no proof that unicorns have ever existed. .... **Similarly** ....., the abominable snowman is also a fictional character.

5. The following sentences are out of order. Copy them down in the correct sequence and use **transitions** and **connectives** to link the ideas.

- a. .... **For example,** ....., students can use a quiz app like Kahoot that helps them revise information in a fun and engaging way in the classroom, as well as at home.
- b. .... **Firstly** ....., in the 21st century, students are lucky because they have many different apps that they can use on their smart phones to help them test their knowledge and revise information they have learned in the classroom.
- c. .... **Therefore** ....., smart phones definitely have an important place in the classroom because of their helpfulness with revision.
- d. .... **This results in** ..... students absorbing and remembering information better, which can lead to improved marks in exams.

**Firstly, in the 21st century, students are lucky because they have many different apps that they can use**

**on their smart phones to help them test their knowledge and revise information they have learned in**

**the classroom.**

**For example, students can use a quiz app like Kahoot that helps them revise information in a fun and**

**engaging way in the classroom, as well as at home.**

**This results in students absorbing and remembering information better, which can lead to improved**

**marks in exams.**

**Therefore, smart phones definitely have an important place in the classroom because of their**

**helpfulness with revision.**

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## 11.7 Level 3

6. Suggest **three** different sentences you may say (or have said) in **everyday situations** that use any of the **transitions** or **connectives** from the table in section 11.7.1. **Responses will vary.**

Sentence 1 Recently I have been walking every day.

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Sentence 2 This videogame is ultimately far superior to all others.

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Sentence 3 Consequently, the clothes have all been shrunk.

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7. Write a short paragraph (about any topic you like) which uses at least **one** of the words from **each** of the lines below.
- firstly, next, finally
  - furthermore, in contrast, in conclusion
  - similarly, for example, ultimately

Write your paragraph in a notebook or type it out. **Responses will vary.**

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## 11.7 Hungry for more?

Transition words are perfect for joining ideas together and writing **sequences**, such as giving directions. Write a paragraph which gives directions from the centre of your local town/suburb/city to a local landmark, and use **transition** words to connect the directions together. Swap with a partner who knows the area and see if your directions make sense.

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### Resources



**eWorkbook**

11.7 Level 1 worksheets (ewbk-6770), 11.7 Level 2 worksheets (ewbk-6771),  
11.7 Level 3 worksheets (ewbk-6772)



**Interactivity**

Transitions and connectives (int-8212)

## 11.8 Topic project: Paragraph teamwork

### Scenario

As a fun way to test your skills in writing paragraphs, join forces with your classmates to write amazing content. The catch is, each person writes only one part of the paragraph.



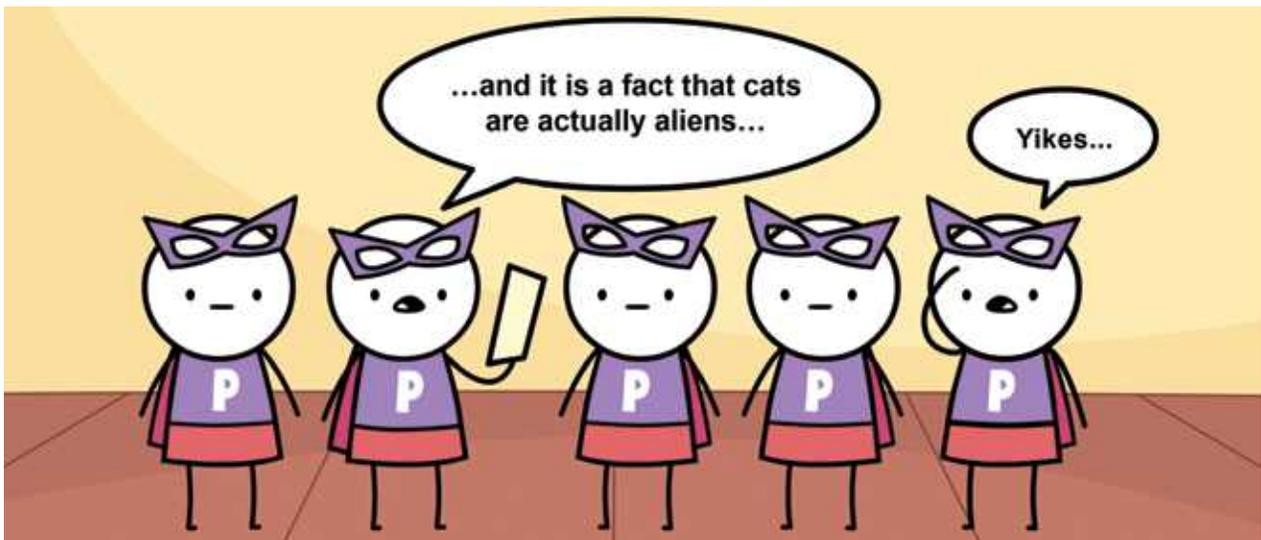
### Task

In teams of four, you will choose the type of paragraph you'll collaborate on, and the topic. The entire group must agree. You can choose one of the topics below or come up with your own, but check with your teacher before you start planning.

Paragraph type	Topics
Descriptive paragraph	<ul style="list-style-type: none"><li>• Swimming</li><li>• Going to the movies</li><li>• Grade 6 graduation</li><li>• A birthday party</li><li>• A picnic</li><li>• Playing a videogame</li></ul>
Expository paragraph	<ul style="list-style-type: none"><li>• Baking a cake</li><li>• Surviving year 7</li><li>• Packing your lunch</li><li>• Throwing a ball</li><li>• Approaching an unfamiliar dog</li><li>• Making conversation</li></ul>
Persuasive paragraph	<ul style="list-style-type: none"><li>• All teenagers should be able to vote</li><li>• School should only run from 10am to 2pm</li><li>• Students should have a lounge area at school</li><li>• Summer is the best season</li><li>• Listening to music makes doing homework easier</li><li>• Aliens exist</li></ul>

## Process

1. Form groups of four. (Your teacher may want to select the groups.)
2. Choose your paragraph type and topic. (Your teacher may want to allocate the paragraph types.)
3. As a group, brainstorm ideas. Create a mind map of everything you can think of that relates to your topic.
4. Conduct further research if necessary. Ensure you have specific information for each person to find so that this step is efficient. Add this information to your mind map.
5. Look closely at the information in your mind map to identify the **topic** or **main idea**. The persuasive paragraph topics already have an overarching, broad idea. However, it is still helpful to agree on the focus.
6. Choose the best information from your mind map to include in your paragraph. Remember, the most appropriate information responds directly to the prompt, and is **detailed**, **relevant** and **accurate**.
7. Decide who will write each part of the paragraph: one person writes the **topic/point/claim**, one writes the **explanation**, and so on. Depending on your paragraph type, some members may need to write more than one part. For example, if following the PEEEL formula, one member may write both the **evidence** and the **evaluation**. Decide on these roles as a team.
8. Write your part of the paragraph by yourself. Allow ten minutes. Edit and change your part, if needed.
9. Share your writing by reading the paragraph out loud to your group: each person reads the part they wrote. Discuss how it sounds. Ensure all feedback is encouraging and useful by using **constructive criticism**. Remember: you may not get it perfect the first time, and practising is how we develop our skills.
10. Together, edit any sections that would benefit from better vocabulary, figurative language, the removal of unnecessary words and anything else that will improve it.
11. Read your paragraph to the class. Each member of the group should read a different section to the one they wrote. Ask the class for feedback.



## 11.9 SkillBuilder: Writing logical paragraphs

online only

### Why should paragraphs be logical?

Logic is what connects ideas together in a clear, step-by-step way. If you write a paragraph that is not logical, then you run the risk of your reader getting lost or distracted. Logic is especially important in essays and persuasive writing, where you are trying to build an argument.

#### Select your learnON format to access:



- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 11.10 Review

### 11.10.1 Key points to remember

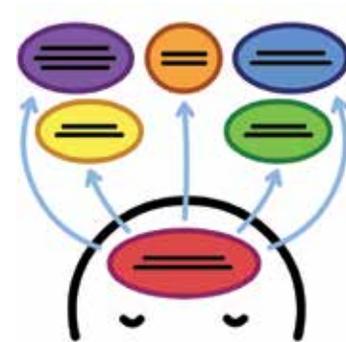
#### 11.2 Paragraph structures

- Every paragraph has three parts – a beginning, middle and end.
- Paragraph formulas help you write different types of paragraphs:
  - TEEL - best for explaining something to someone
  - CEEL - great for giving a short answer, or for descriptive writing
  - PEEEL - excellent for persuading people.
- After you have formed the **topic** (or thesis or contention) on your own, the formulas help you to include all the necessary parts.



#### 11.3 Preparing to write

- Thorough preparation allows you to organise your thoughts and ideas, which will make writing paragraphs easier and give your writing direction.
- Brainstorm all your thoughts and ideas and create a mind map.
- Do some research and ask questions to fill in any missing information.
- Choose **detailed**, **relevant** and **accurate** information from your mind map to include in your paragraph.



#### 11.4 Descriptive paragraphs

- Descriptive paragraphs paint an image in your reader's mind using words.
- A descriptive paragraph captures a moment in time.
- Some important guidelines include:
  - use carefully chosen vocabulary
  - use figurative language
  - use sensory imagery (describing what the senses detect).
- The perfect paragraph needs the right amount of description – a good balance.
- The CEEL formula is useful when writing descriptive paragraphs.

Remember the cookie.



#### 11.5 Expository paragraphs

- Expository paragraphs are used to explain something.
- Information delivered in an interesting way holds a reader's attention – avoid a list of instructions.
- Expository paragraphs include:
  - a topic - what is the main idea?
  - engaging information - every topic can be made interesting with clever writing
  - a summary - remind the reader of the main point.
- The TEEL formula is useful when writing expository paragraphs.



#### 11.6 Persuasive paragraphs

- Persuasive paragraphs convince someone of your point of view. The PEEEL formula is useful for this.
- Persuasive paragraphs include:
  - a point - what is the main topic or idea?
  - an explanation - a bit more information about your point
  - evidence - proof that what you're saying is correct and true
  - evaluation - showing how your evidence helps you make your point
  - a link - reminding your audience of your main point.



## 11.7 Connecting paragraphs

- Transitions and connectives are words which help readers follow the flow of between multiple paragraphs.
- Transitions and connectives can indicate to your reader:
  - a sequence or order to your ideas
  - similarities and/or differences between your ideas
  - time frames between ideas or points.
- A transition or connective is often used at the beginning of sentences.



## 11.10 Activities

online only

### 11.10 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 11.10.2 Reflection *Responses will vary.*

Now that you know more about paragraph writing, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

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2. How do you think this ability to construct paragraphs will be useful in your everyday life?

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3. Describe what you've enjoyed the most about paragraph writing.

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## on Resources



Interactivity

Key terms crossword (int-8145)

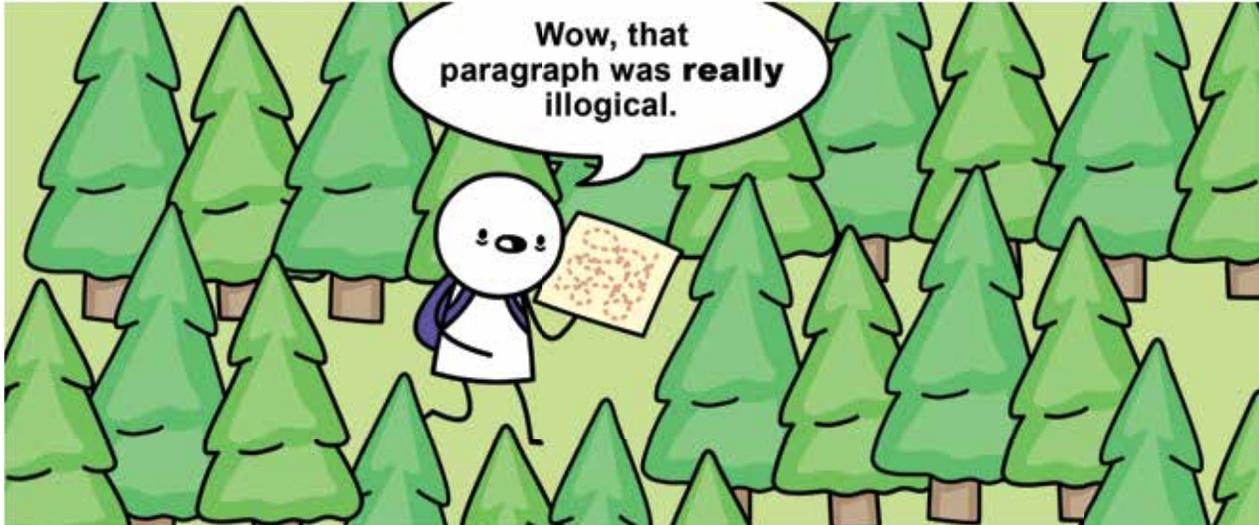
## Glossary

- accurate** using appropriate and specific language to be clearly understood
- argument** the logic applied to a key point, to prove it
- brainstorm** a thinking and planning session to produce ideas and ways of solving problems; an exploration of a topic by isolating key elements
- breakdown** an exploration of a topic by isolating key elements
- cohesive** fitting together in an orderly way
- connectives** words that join sections of text together
- constructive criticism** feedback which includes specific suggestions for improvement
- contention** topic statement or thesis statement, this is the central answer to the question, stating the opinion argued
- context** background information on a topic that provides more information (to assist the reader's understanding)
- convincing** persuading; encouraging a person to think or believe something
- descriptive paragraph** a paragraph that describes something, building a strong visual image
- detail** attention paid to particular items
- expository paragraph** a paragraph that explains how something works, or states facts about something
- figurative language** uses comparisons to describe something in a non-literal way
- formula** a set of steps that a writer can follow to achieve a prescribed style of writing
- indent** start a line of text farther from the margin than the main part of the text
- key terms** the words in a prompt or question which hold the most important information
- metaphor** saying that one thing is another thing to draw a comparison
- mind map** a visual organiser or diagram to help collect and order thoughts and ideas
- narration** plot-based explanations of a scenario
- paragraph** a collection of sentences that work together to connect a main idea
- persuasive paragraph** a paragraph that persuades or convinces the reader
- preparation** organising ideas and structure before starting to write
- prompt** the stimulus, phrased as a statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
- question** the stimulus, phrased as a question, which guides what is written (topic), and how it is written (style), for a paragraph or essay
- reasoning** thinking about something in a measured, logical way
- relevant** focusing on the matter at hand
- reliable** something or someone you can trust and count on
- simile** makes an explicit comparison between two things using the words 'like' or 'as'
- specific** clearly identified, relating directly to a main idea
- transitions** words or phrases that connect ideas, sentences and paragraphs
- thesis** topic or contention, this is the central answer to the question or prompt

## 11.9 SkillBuilder: Writing logical paragraphs

### 11.9.1 Tell me

- 🔍 **Logic** is what connects ideas together in a clear, step-by-step way. If you write a paragraph that is not **logical**, then you run the risk of your reader getting lost or distracted. Logic is especially important in essays and persuasive writing, where you are trying to build an **argument**.



There are a number of ways to make sure that your writing is logical:

- *Method 1:* Ideas are in the **correct** order.
- *Method 2:* Ideas are arranged in order of **importance**.
- *Method 3:* Ideas are **connected** and build towards a **conclusion**.

### 11.9.2 Show me



#### Resources



**Video eLesson** Writing logical paragraphs (eles-4266)

### How to create logical paragraphs

#### You will need:

- a paragraph to edit.

#### Procedure

Look at the following paragraph, which argues that cats are better than dogs. There are problems with the **logic** of the paragraph, so we'll use the dot points in section 11.9.1 to edit and improve the paragraph.

Cats are better than dogs – it's obvious! Cats are better than dogs because they look after themselves. Dogs stink. Dogs have to be looked after because they can't cope by themselves. Cats clean themselves regularly. Cats are less expensive because they eat less food. That's why cats are better than dogs. Dogs are big and rough. Cats are gentle and will sit in your lap without making a fuss. Dogs and cats hate each other because dogs know that cats are better.

## Method 1. Ideas are in the correct order.

First, identify *what* the ideas are. It can be helpful to break the paragraph down into sentences, and number the sentences:

1. Cats are better than dogs – it's obvious!
2. Cats are better than dogs because they look after themselves.
3. Dogs stink.
4. Dogs have to be looked after because they can't cope by themselves.
5. Cats clean themselves regularly.
6. Cats are less expensive because they eat less food.
7. That's why cats are better than dogs.
8. Dogs are big and rough.
9. Cats are gentle and will sit in your lap without making a fuss.
10. Dogs and cats hate each other because dogs know that cats are better.

By organising the sentences this way, you can see that **1** could be at the beginning or the end, but **7** is *definitely* an ending statement.

**2** and **4** should probably be together, and **3** and **5** could also be put together. Rearranging them looks like this:

1. Cats are better than dogs – it's obvious!
2. Cats are better than dogs because they look after themselves.
3. Dogs have to be looked after because they can't cope by themselves.
4. Dogs stink.
5. Cats clean themselves regularly.
6. Cats are less expensive because they eat less food.
7. Dogs are big and rough.
8. Cats are gentle and will sit in your lap without making a fuss.
9. Dogs and cats hate each other because dogs know that cats are better.
10. That's why cats are better than dogs.

## Method 2. Ideas are arranged in order of importance.

 You need to decide which **order** you want your ideas in. You might want to start with the least important arguments, and work towards the big ideas; sometimes you may want to **compare** and **contrast** ideas. In this case, we'll build *towards* the most important (they'll occur towards the end).

1. Cats are better than dogs – it's obvious!
2. Dogs and cats hate each other because dogs know that cats are better.
3. Dogs are big and rough.
4. Cats are gentle and will sit in your lap without making a fuss.
5. Dogs stink.
6. Cats clean themselves regularly.
7. Dogs have to be looked after because they can't cope by themselves.
8. Cats are better than dogs because they look after themselves.
9. Cats are less expensive because they eat less food.
10. That's why cats are better than dogs.

### Method 3. Ideas are connected and build towards a conclusion.

Q This is where you need to dust off those **conjunctions** and **prepositions** you learned about in Topic 8 Metalanguage. You can use **prepositions** like *firstly*, *second*, *next* to join ideas together in order. **Conjunctions** and phrases like *but*, *however*, and *on the other hand* can be used to compare and contrast ideas. Other **conjunctions** such as *because*, *so*, and *therefore* help to lead you towards a conclusion.

Cats are better than dogs – it's obvious! Dogs and cats hate each other, but it's just because dogs know that cats are better. **Firstly**, dogs are big and rough, but cats are gentle and will sit in your lap without making a fuss. **Secondly**, dogs stink. Cats, **however**, clean themselves regularly. **As well as** being filthy, dogs have to be looked after because they can't cope by themselves; **therefore**, cats are better than dogs because they look after themselves. **Finally**, cats are less expensive because they eat less food. That's why cats are better than dogs.



### 11.9.3 Let me do it

Complete the following activities to practise this skill.

#### on Resources

🔗 **Interactivity** Writing logical paragraphs (int-8213)

## 11.9 Activities

A student has used the website from the World Health Organisation (WHO) on climate change to write a persuasive paragraph. It's great that they've used evidence, but the paragraph isn't very **logical**. Fix it by reordering the sentences and adding **conjunctions** to connect the ideas.

Q The WHO estimates that the cost to health services will be “between **USD** 2-4 billion per year by 2030”. Developing countries are likely to be the worst affected. They typically have poorer health systems. Working with the Paris Agreement to reduce emissions is one of the most important steps countries can take to tackle climate change. Many of them are in geographical regions which are more prone to disasters like flooding and drought. Climate change is a global problem.

1. Put the sentences from the paragraph into a list.
2. Rearrange the list in order of importance.
3. Use conjunctions to put the paragraph back together and ensure it builds towards a conclusion.
4. Now take a paragraph you have written previously, or find one from another source. Check it against steps 1-3 and see if you can improve its **logic**.

## Glossary

**compare** looking at what is the same between two or more things

**conjunction** a word that connects ideas within a sentence

**contrast** looking at what is different between two or more things

**logic** a reliable or reasonable way of thinking about something

**preposition** a word that tells us the relationship (of time or place) between two things in a sentence

**USD** an acronym which stands for United States Dollar

Below is a full list of the **digital resources** available in **Topic 12**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 12.1 Overview



### Video eLesson

- Put it in an essay (eles-4267)

## 12.2 Essay structures



### eWorkbook

- 12.2 Level 1 worksheets (ewbk-6774)
- 12.2 Level 2 worksheets (ewbk-6775)
- 12.2 Level 3 worksheets (ewbk-6776)

## 12.3 Unpacking the question



### eWorkbook

- 12.3 Level 1 worksheets (ewbk-6777)
- 12.3 Level 2 worksheets (ewbk-6778)
- 12.3 Level 3 worksheets (ewbk-6779)

## 12.4 Crafting your argument



### eWorkbook

- 12.4 Level 1 worksheets (ewbk-6780)
- 12.4 Level 2 worksheets (ewbk-6781)
- 12.4 Level 3 worksheets (ewbk-6782)

## 12.5 Contentions



### eWorkbook

- 12.5 Level 1 worksheets (ewbk-6783)
- 12.5 Level 2 worksheets (ewbk-6784)
- 12.5 Level 3 worksheets (ewbk-6785)

## 12.6 Supporting evidence



### eWorkbook

- 12.6 Level 1 worksheets (ewbk-6783)
- 12.6 Level 2 worksheets (ewbk-6784)
- 12.6 Level 3 worksheets (ewbk-6785)



### Interactivity

- Using evidence (int-8214)

## 12.7 Introductions, linking and conclusions



### eWorkbook

- 12.7 Level 1 worksheets (ewbk-6786)
- 12.7 Level 2 worksheets (ewbk-6787)
- 12.7 Level 3 worksheets (ewbk-6788)

## 12.8 Topic project: Say it in an essay



### Digital document

- Mind map template (doc-35121)

## 12.9 SkillBuilder: Two-sided contentions



### Video eLesson

- Two-sided contentions (eles-4268)



### Interactivity

- Two-sided contentions (int-8215)

## 12.10 Review



### Interactivity

- Key terms crossword (int-8146)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 12 How to write essays

## 12.1 Overview

### 12.1.1 Why do we write essays?

**Q** **Essay** writing can be tough work, yet it can help you develop excellent and useful skills such as:

- **logical** reasoning
- planning and thinking ahead
- communicating your ideas
- increasing your understanding of a topic.

An essay is a battle ground where you're trying to get the reader to understand something, or to come around to your point of view. If you want to win that fight, you've got to know how to write.



## on Resources

**▶ Video eLesson** Put it in an essay (eles-4267)

Watch this video to learn more about how to communicate through essay writing.



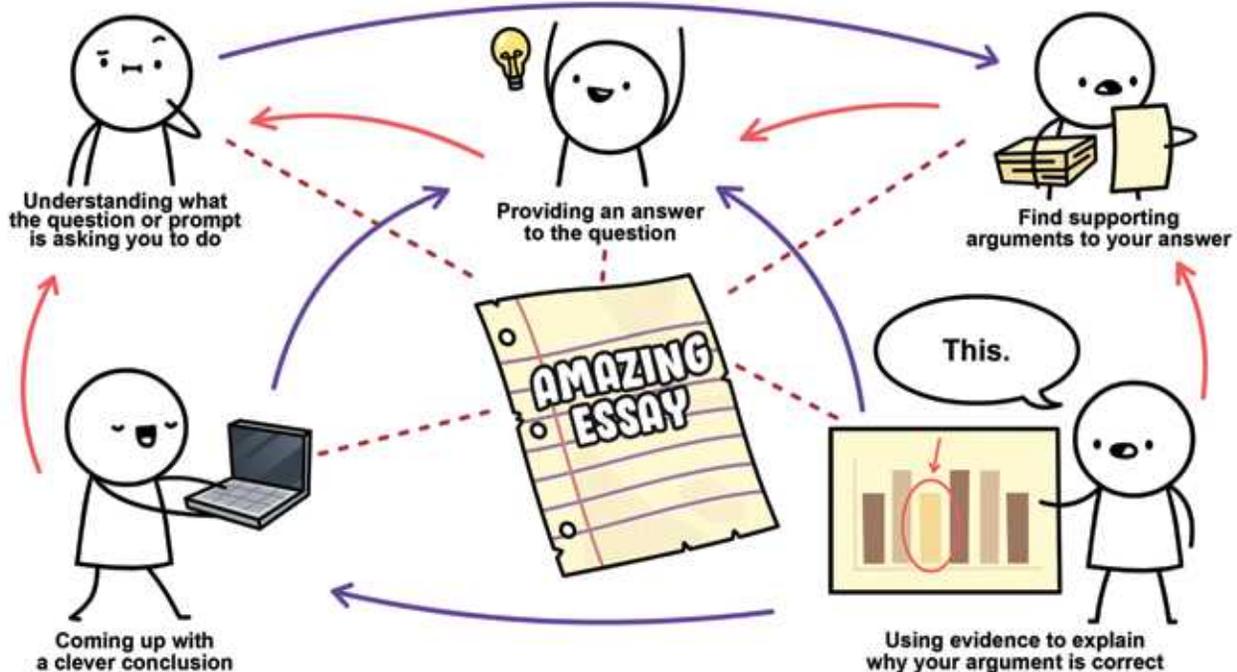
## STARTER QUESTIONS

1. Describe what you think an essay is.
2. How does the thought of writing an essay make you feel? Explain why.
3. Why do you think your teacher gives you essays to write?
4. What kind of advice or feedback have you been given about your essay writing in the past?

## 12.2 Essay structures

### 12.2.1 Types of essays

- Q The two types of essays you're likely to write in Year 7 are **persuasive** and **expository** (a type of information text). No matter the type of essay you're working on, to write an amazing one you need to consider the following factors.



#### Persuasive essays

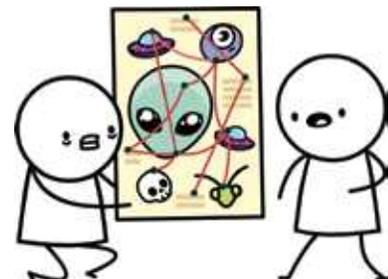
- Q In a persuasive essay, you're trying to **convince** your reader of a certain **point of view**. This means you need to make sure that your **arguments** are clear and well-supported by **evidence**. For example, if you were trying to persuade someone that watching Netflix is more important than doing homework, you need to show them *why* this is so, and convince them with facts.

Persuasive essay prompts can be phrased as a question: if the prompt includes 'Do you agree?' your action as a writer is to take a side, and then argue your view.

If the prompt includes words such as 'should' it is presenting a fixed position. Your job as a writer is to decide whether you agree with that position, and then argue your point.

If the prompt includes an action such as 'Argue your point' then it is asking you to present your side persuasively.

- Q No matter how the prompt is written, it's important to back up your **reasoning** with evidence.



#### Expository essays

- Q In an expository essay, you **explain** something to the reader. The emphasis is not on convincing them of something. Instead, you are required to show **how** or **why** something is the way it is or **how** or **why** something happens. You will need to show connections and **cause and effect**. To do this, you need to have a solid understanding of the topic you're writing about.

Prompts for expository essays often include 'Discuss', 'Explain', 'Account for' and 'How/why'.

See Topic 11 How to write paragraphs for more information about persuasive and expository writing.

## 12.2 Activities

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### 12.2 Level 1 Responses will vary.

1. Why do you think it's important to **understand the question** you're trying to answer, before starting to plan and write an essay?

If you don't quite understand the question you will find it difficult to come up with all the points and

evidence you need to write a whole essay. You might miss the point of the essay and write about

something off-topic, then receive low marks.

2. Suggest a topic that you would like to write an **expository essay** about.

Creating a paper mache robot.

3. Suggest a topic that you would like to write a **persuasive essay** about.

Why people should need a licence to own a pet.

---

### 12.2 Level 2 Responses will vary.

4. Pick **one** element from the mind map image about essays from the beginning of section 12.2.1.

- a. What do you think is most **important** about this element?

Using evidence to explain why your argument is correct because if you're trying to convince someone

of something it's important to use more than just your own opinions.

- b. How could you make sure that this part is **included** in your writing?

I can include evidence in my writing by conducting some research and being sure to weave the

evidence throughout the essay.

- c. Name **one** of the other essay elements that it relates directly to. Why do you think they're **connected** in this way?

Understanding the question. If you understand what it is you need to explain in your essay then you'll

be able to find evidence more easily.

---



Responses will vary.

5. Suggest which sort of **essay** would suit each of the following topics, and briefly explain why:

a. The benefits of exercising every day. . . . .

Expository essay because you're explaining something without persuading.

b. Education should be free in Australia. . . . .

Persuasive essay because you're trying to convince someone for or against this topic.

c. How videogames have evolved. . . . .

Expository essay because you're explaining something without persuading.

d. School days should be shortened. . . . .

Persuasive essay because you're trying to convince someone for or against this topic.

---

### 12.2 Level 3 Responses will vary.

6. Describe the two different **essay** types discussed in this subtopic. Be sure to include the focus of each type, and how they are different from each other.

Persuasive essays are used to convince readers to agree with your point of view on a particular topic.

They use a formal, persuasive tone and require evidence and reasoning to back up arguments.

In contrast, expository essays are used to explain something in detail without necessarily persuading.

They can use a less formal tone and engaging writing techniques such as figurative language.

7. Suggest **two** topics (not already mentioned) that are suited to **persuasive essay** style.

Drivers caught using their phones while operating a vehicle should lose their licence.

Weekly classes for dealing with emotions should be taught in all schools.

8. Suggest **two** topics (not already mentioned) that are suited to **expository essay** style.

How to start your own online business.

The benefits of boxing training.

## 12.2 Hungry for more?

Find examples of **expository** and **persuasive** writing in magazines or newspapers (or the Essay section of the online **Writer's Library**).

- What is the writer trying to explain to you or persuade you about?
- Did they succeed? Why or why not?

### on Resources



**eWorkbook** 12.2 Level 1 worksheets (ewbk-6774), 12.2 Level 2 worksheets (ewbk-6775), 12.2 Level 3 worksheets (ewbk-6776)

## 12.3 Unpacking the question

### 12.3.1 What is the question really asking you to answer?

- Q How an essay prompt or question is written determines the way you answer it, and can influence the **structure** you use when you write your essay.

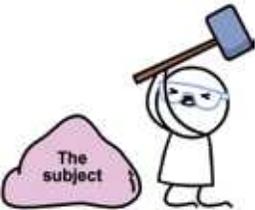
To understand an essay prompt, you need to know:

- what **action** is being asked of you
- the **subject** of the essay
- what the **key ideas** are and how the ideas relate to each other.

**Example:** Out of **respect** for **Indigenous culture**, **Uluru** should not be climbed. **Discuss**.

#### Action

Different **action** words ask you to do different things. When you receive an essay topic, you might find one of the following **actions** in the prompt:

<p><b>Discuss</b></p>  <p>You have to demonstrate your reasoning, and justify it with <b>impartial</b> evidence.</p>	<p><b>Describe/ How / In what ways</b></p>  <p>You need to break down the ways in which the subject is created and makes meaning.</p>	<p><b>To what extent/ Do you agree?</b></p>  <p>You need to decide one way or another, then back up your opinion with evidence.</p>
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How a prompt is phrased changes how you respond to it, so always make sure you know which **actions** you need to take.

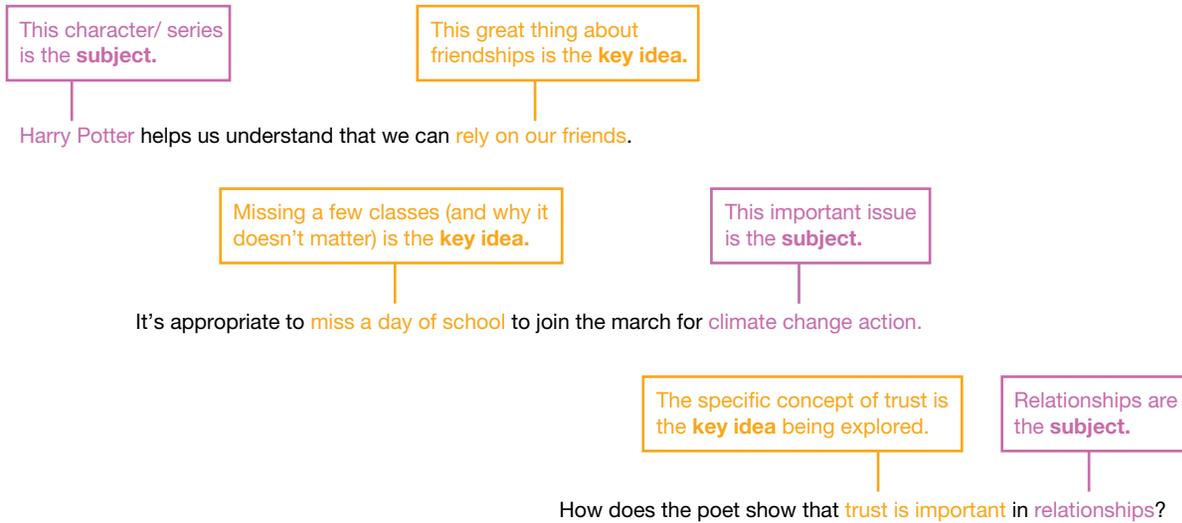
#### Subject

Your **subject** is the main idea of your essay, and therefore the focus. In the example above the **subject** is Uluru. The **subject** might be part of a larger classroom study, such as an issue that you're studying, or a book or film related to the main topic.

## Key ideas

The **key ideas** are the **concepts** you're looking at – they relate directly to the **subject**. The **key ideas** in the Uluru prompt are respect, Indigenous and culture.

Some examples might be:



## 12.3 Activities

### 12.3 Level 1 Responses will vary.

1. a. Circle the word that tells you which **action** to take for each of the following essay prompts.

b. Underline the **subject** and **key ideas** of each prompt.

I. Collingwood is the best AFL team. Discuss.

II. All high school students should have to volunteer for a charity. Do you agree?

III. Present an argument about whether we should all grow our own vegetables at home.

IV. Detention is not an effective way to promote good behaviour. Discuss.

V. Movies provide an escape from reality. Discuss.

2. What is the **action** asked of you in the following prompt?

Discuss whether listening to audiobooks counts as reading.

**This prompt is asking you to decide what your point of view is on this topic and then provide reasoning**

**and evidence to back up your discussion.**

3. What is the **action** asked of you in the following prompt?

Describe how *Star Wars* teaches its audience that the mind is a powerful weapon.

This topic is asking you break down the subject of the messages found in *Star Wars* and describe what you've discovered.

---

### 12.3 Level 2 Responses will vary.

4. Identify the **subject** and the **key ideas** in the following essay prompt. Use the example below to help you out.

**Example:** Out of **respect** for **Indigenous culture**, **Uluru** should not be climbed. **Discuss.**

To protect rainforests, it should be mandatory for all toilet paper to be made from bamboo. Discuss.

**Subject:** Toilet paper.

**Key ideas:** Protecting rainforests, mandatory, bamboo.

5. Using the prompts from question 1 as models, write your own **essay question** about your favourite song or movie. Be sure to include the **subject** (the song or movie title), include **key ideas** and state an **action**.

*Toy Story* teaches us about accepting others. Discuss.

6. a. Circle the **action** required of the essay writer in the following prompt.

Australians over the age of 13 should be allowed to vote in elections. **Do you agree?**

- b. What are you being asked to do in the essay?

You need to decide whether you agree or not (with the topic: Australians over 13 being allowed to vote), and then back up your opinion with evidence.

---

### 12.3 Level 3 Responses will vary.

7. Identify the **subject** and the **key ideas** in the following essay question.

Daily exercise and a balanced diet are essential for good mental health. Discuss.

**Subject: Good mental health**

**Key ideas: Daily exercise, balanced diet, essential**

8. What are you being asked to do in this essay question?

Describe how *Adventure Time* explores the concept of honour before personal gain.

**It is asking you break down the subject of the theme of honour explored in *Adventure Time* and describe what you've discovered.**

9. a. Write your own essay **prompt/question** about a current popular issue. Be sure to include the **subject**, incorporate **key ideas** and include an **action**.

**Do you agree that the Milky Way should be renamed to be more inclusive?**

b. Explain the **action** your essay **prompt/question** is asking of the writer.

**My essay question is asking the reader to decide whether they agree or not and then back up their opinion with evidence.**

---

### 12.3 Hungry for more?

Essays form the basic structure of most articles, blogs and non-creative writing you'll encounter. Find an example of one (this could be online, in a magazine or newspaper or in the online **Writer's Library**). After reading the essay, write down the essay question you think might have guided the writer. Ensure you've included a **subject**, **key ideas** and an **action**.

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#### Resources

 **eWorkbook** 12.3 Level 1 worksheets (ewbk-6777), 12.3 Level 2 worksheets (ewbk-6778), 12.3 Level 3 worksheets (ewbk-6779)

# 12.4 Crafting your argument

## 12.4.1 What ideas are you exploring?

In an essay, an argument is an idea which can be explored in more than one way. For more on this, see Topic 11 How to write paragraphs and Topic 15 Constructing an argument.

### 1. Break down your key terms

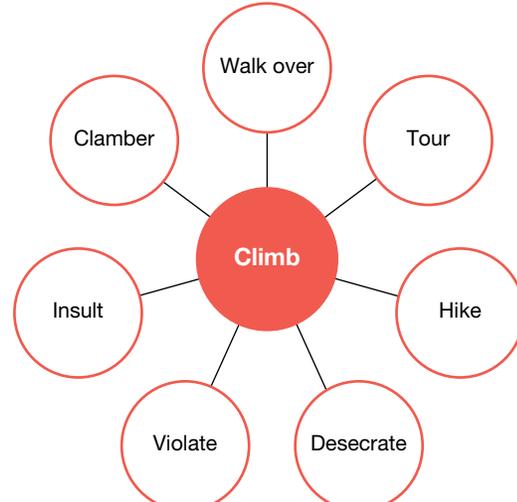
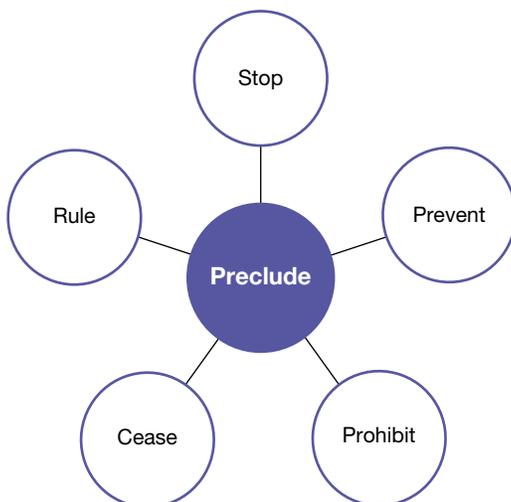
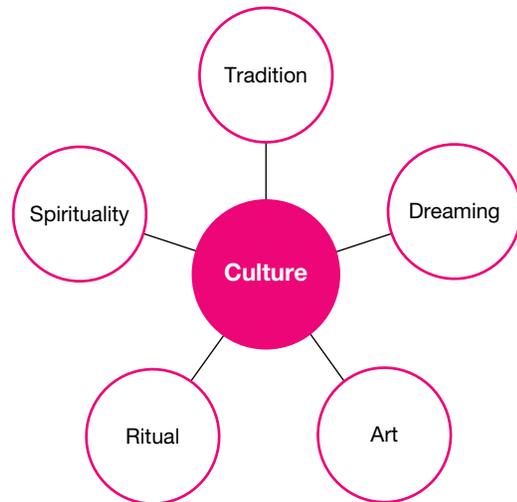
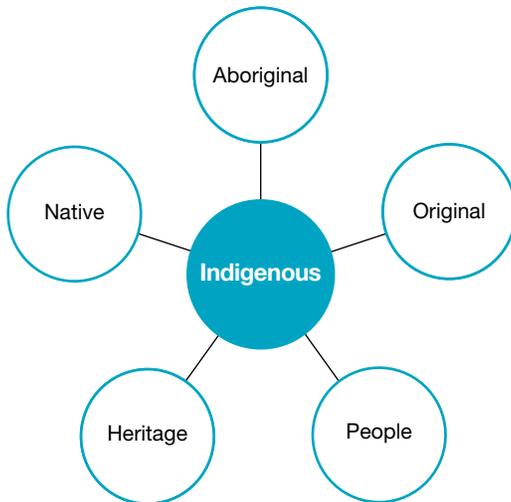
Every essay question will have words that guide the topic. These are called **key terms**. Because these key terms define what your essay is focusing on, an important first step when writing an essay is to determine the key terms, and then to break down what these words actually mean.

Take the example below:

How does **Indigenous culture** preclude us from **climbing Uluru**?

When you read these highlighted **key terms**, what are the first things that come to your mind? What do you understand these words to mean? If you don't understand some of the key terms make sure you look them up.

Some thoughts you might have had on the above key terms could include:



## 2. Brainstorm your key ideas

After you have a good understanding of your **key terms**, it's also important to think about the **links** you can make between the key ideas in the question. In other words, how are the key ideas **connected** to each other?

The example question *How does Indigenous culture preclude us from climbing Uluru?* has **two key ideas** – **Indigenous culture** and **precluding us from climbing Uluru**.

Let's break down these two **key ideas** further, and look at how they relate to each other.

Aspect of Indigenous culture	How does this preclude us from climbing?
Indigenous links to the land are spiritual and sacred.	We respect other sacred places, such as mosques, synagogues, temples and churches, so it follows that this sacred place is worthy of equal respect.
Ritual and tradition are an important part of Indigenous culture, and traditional Indigenous ceremonies are performed in places like Uluru.	It is respectful to maintain the spaces for ritual and tradition for all cultures, so that traditions and customs can be passed down to new generations.
Climbing Uluru is harmful to the natural environment, and this degradation disrespects Indigenous culture with its strong ties to the land.	It is not fun to be disrespected by others, and acting in ways that disrespect someone else can cause harm. Climbing Uluru causes damage to the natural environment, breaking traditional ties Indigenous peoples have with the land.
The culture surrounding Uluru can be enjoyed without climbing it.	Tourism brings in money but there is no need for the money to be made through people climbing Uluru when there are plenty of other things to do around it instead.

## 3. Develop your arguments

When writing an essay, aim to have three or more ideas to discuss. After you are finished brainstorming your key ideas:

- Highlight **three ideas** from your brainstorm that will help you convince someone, or which explore the main idea.
- Write one sentence for each of the main ideas you're trying to get across. These are your **points** which will be the start of each paragraph you write (Refer to Topic 11 How to write paragraphs for more on developing your points).
- Figure out what order the main ideas should go in. Some examples of how you might want to order your essay include:
  - two paragraphs that support one side, then one paragraph that supports the other side
  - chronological (from past to present to future)
  - widening a circle (personal to community to global connections).

Whatever order you choose, there should be a logical reason for it. For example, if your essay is a persuasive text on whether uniforms should be optional, you might write two paragraphs on why they should be optional, and then one paragraph on why uniforms are usually compulsory (which you can then **rebut**).

Or if your essay is an expository piece about the evolution of animated movies, you might choose a chronological order so that you can discuss how they were in the past, how they are now, and how they might develop in the future.

**Don't start with the conclusion.  
That would be weird.**



# 12.4 Activities

## 12.4 Level 1

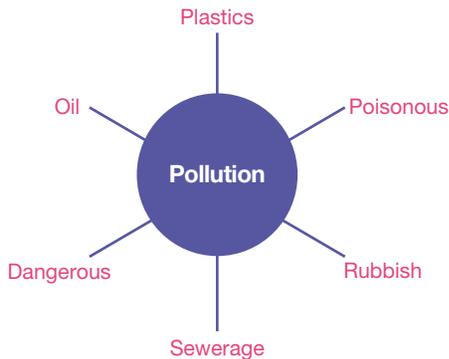
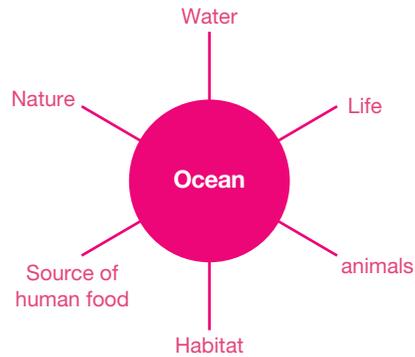
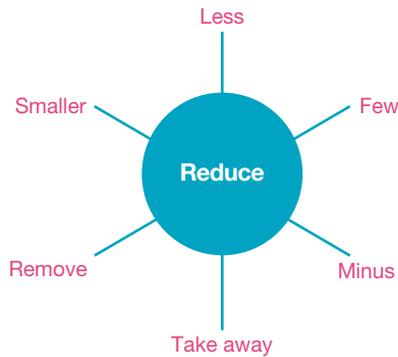
1. Consider the following essay prompt:

To **reduce ocean pollution**, all **plastic packaging** should be **illegal**. **Discuss**.

a. Suggest words that relate to the **key ideas** in this prompt. What do they mean? What else might the **key ideas** mean when you think about the whole question?

Use the mind maps below as a guide to help you organise your thoughts.

**Sample response:**



b. Choose **one** of your ideas from the mind map in part a, and write a couple of sentences to further explore it. How could you use that idea to help you discuss the essay prompt?

**Sample response:** We get a lot of our food from the ocean. Lots of plastic ends up in the ocean

where animals swallow it. Eating it sickens or kills ocean animals meaning our food sources are

reduced or unhealthy for eating. This could be one way to approach the argument for making plastic

packaging illegal.



2. Suggest **three** things you could do if you were having trouble brainstorming the **key ideas** in an essay question or prompt. How could you get your ideas going? What sources or people could you use?

You could hold a speed debate with a partner to get some ideas flowing. You could read a few articles on the topic or watch a documentary. You could ask a science teacher or someone passionate about the subject.

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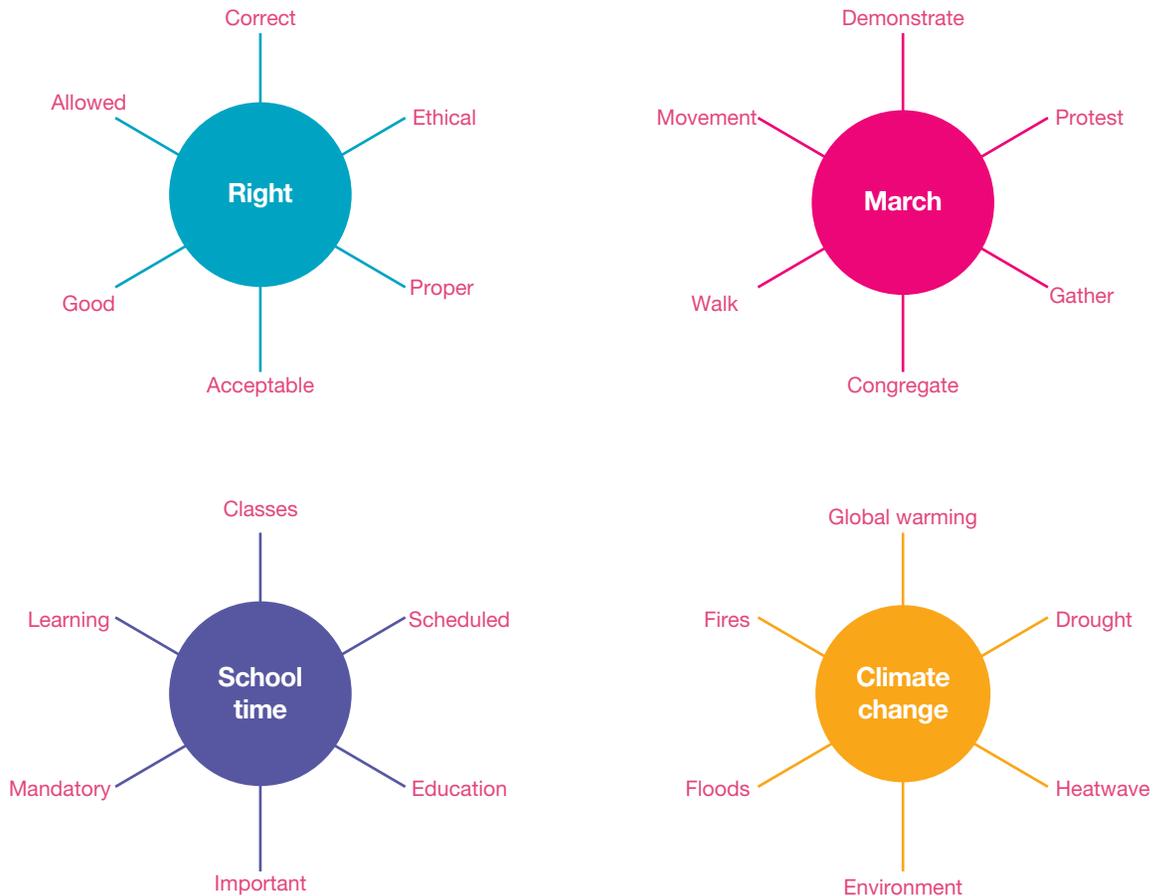
## 12.4 Level 2

3. Consider the following question:

It is **right** to join the **march** for **climate change** action during **school time**. Do you agree?

a. Write down as many synonyms and related ideas as you can for this question.

Sample response:



- b. Suggest how these **key ideas** are **linked** to each other using a table similar to the example below. Create this **brainstorm** table in a notebook so you have plenty of room to work out your ideas. Refer to step 2 in section 12.4.1 for guidance. **Responses will vary.**

Climate change issues	Why is this more important than attending school?

- c. Use the brainstorming you did in part b to write **three main points** that you would discuss in an essay on this topic. **Responses will vary depending on the links made. Sample responses provided.**

**First point:** **The future of the planet affects young people, so voicing their opinions on it is just as important as attending classes.**

.....

.....

.....

.....

.....

**Second point:** **Attending a march is a learning experience that can then be used during class.**

.....

.....

.....

.....

.....

**Third point:** **Every person must decide what is important enough to them to fight for, even if it disrupts other parts of their life.**

.....

.....

.....

.....

.....

## 12.4 Level 3

4. Consider the following prompt:

To what extent are devices such as iPads a distraction in the classroom?

a. Identify the **subject**, **key ideas** and **action**.

Subject: **devices (such as iPads)** .....

Key ideas: **distraction, classroom** .....

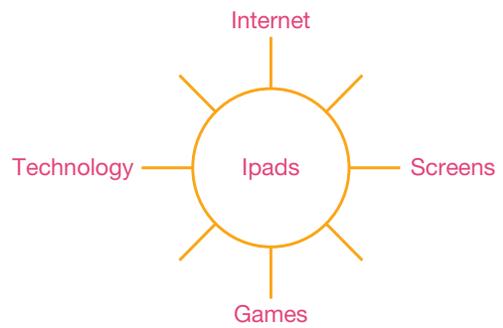
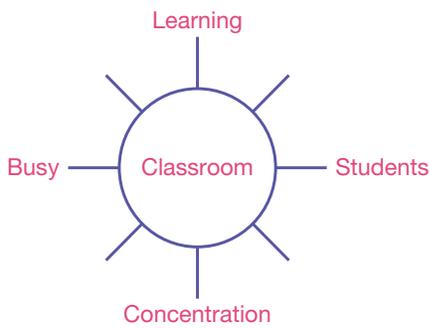
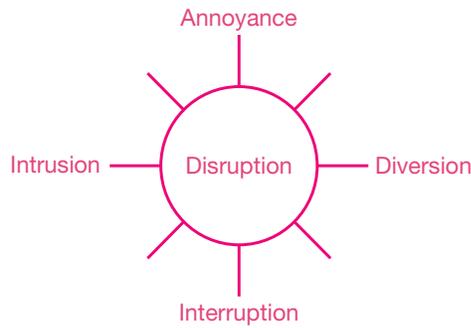
Action: **to what extent** .....

b. What is the **action** asking you to do?

**It is asking you to decide whether you agree or not and then back up your opinion with evidence.**  
.....  
.....  
.....

c. Write down as many synonyms and related ideas as you can for this question.

**Sample response:**



- d. Suggest how these **key ideas** are **linked** to each other using a table similar to the example below. Create this **brainstorm** table in a notebook so you have plenty of room to work out your ideas. Refer to step 2 in section 12.4.1 for guidance. **Responses will vary.**

--	--

- e. Use the table from part d to come up with **three main points** that you would discuss in an essay on this topic. Then, place numbers beside them to show the **order** you would use them in an essay.

**Sample response:**

1. Using devices keep students up-to-date with using technology.

2. Devices provide different ways of learning that aren't only reading from a textbook.

3. Most devices have ways to block inappropriate use.

- f. Justify why you have chosen this order for your **main points**. Why do you think it would best help you address the prompt?

**Responses will vary. You might have chosen the point that you have the most to say about first. Or**

**perhaps each of your points easily lead to the next. A counterargument (acknowledging the opposing**

**side and then stating how it's wrong) fits well at the end, after you have presented your arguments for**

**your point of view.**

## 12.4 Hungry for more?

Write a **persuasive essay question** on a topic you are passionate about. Identify the **key terms** and key ideas. After you have brainstormed your ideas, select the argument you believe is the strongest. Write a paragraph arguing your point.

### Resources

 **eWorkbook** 12.4 Level 1 worksheets (ewbk-6780), 12.4 Level 2 worksheets (ewbk-6781), 12.4 Level 3 worksheets (ewbk-6782)

# 12.5 Contentions

## 12.5.1 Defining your point of view

When something is **contentious**, it means that lots of people have different opinions about it. A **contention** states a writer's point of view, indicating their **core** response to the essay prompt. A **contention** is usually stated in an essay's introduction and conclusion, and it makes the writer's position clear. All points made in a well-written essay relate to the author's contention.



A great contention:

- demonstrates that you've thought about the question and have an original answer
- reveals some new insights into the topic
- doesn't reshuffle the words in the prompt - it uses **synonyms** and **key ideas**.



**Example:** How does Indigenous culture preclude us from climbing Uluru?

Example of ineffective contention	Why is this contention ineffective?
It doesn't preclude us at all.	Rewords the prompt, but does not show your understanding of any key terms or ideas
Don't climb Uluru.	States your opinion, but does not set up an argument for you to explore
Climbing Uluru is really not good.	States your opinion, but does not point to any further information you will discuss

Example of an effective contention:



An effective contention signifies to your reader that you've carefully thought about the topic, and you've got some valuable ideas to discuss.

There are three things to ask yourself when making a contention:

1. **Is it relevant?**

The first thing your contention must do is **answer the question** or **address the prompt**. If your contention is on a different topic, your reader is going to be confused.

2. **Is it true?**

Don't lie just to make your contention sound great. Make sure that what you're saying is **factually correct**.

3. **Do I have three points to back it up?**

If you don't, then maybe what you've got there is actually a point instead of a contention, and you need to **zoom out a bit more**.

## 12.5 Activities

### 12.5 Level 1

1. a. For each of the following topics, you have been provided with three **contentions**. Circle the one you think best fits the needs of a contention. **Responses will vary depending on personal opinion.**

To **reduce ocean pollution**, all **plastic packaging** should be **illegal**. **Discuss.**

Contention 1	Contention 2	Contention 3
We must make plastic packaging illegal in order to reduce ocean pollution.	Plastic packaging may be convenient, but alternatives must be found to prevent sea animal deaths.	People must stop littering on land to help prevent plastic from getting into waterways.

It is **right** to join the **march** for **climate change action** during **school time**. **Do you agree?**

Contention 1	Contention 2	Contention 3
Young people should be informed about climate change and its impacts, and should have a voice in this discussion.	Missing a day of school won't affect you in the long run, but not having a planet will.	The world is changing and is becoming more difficult to live in – stuff learned in school isn't as important to us as our ability to impact the discussion about climate change.

- b. For each example in part a, explain why you chose the **contention** that you did.

**Example 1:** You may have chosen Contention 2 because it addresses the question without simply rearranging the words and reveals a new insight (finding alternatives to plastic packaging).

**Example 2:** You may have chosen Contention 1 because it addresses the question without simply rearranging the words and reveals a new insight (young people should have a voice in the debate).

2. Write your own **contention** for one of the topics in part a. You could use parts of the examples from part a to build your contention or write something new.

**Sample response:** As plastic in the ocean leads to animal deaths, the use of plastic for single-use items needs to be banned.

12.5 Level 2 Responses will vary.

3. a. Write your own **contention** for **one** of the following topics. Remember to identify your **subject**, **key ideas** and **action** before starting.

- To what extent are violent video games unsuitable for children?
- Internet access should be free and unlimited for all students in Australia. Discuss.
- How does J.K. Rowling explore the theme of family in the *Harry Potter* series?

As students are often expected to learn remotely using devices, the internet needs to be free to use at any time.

b. How does your **contention** respond to the prompt or answer the question?

Your contention addresses the prompt without simply rearranging the words. It also introduces a new insight or angle to the topic.

4. a. The following **contention** is responding to the essay question:

Schooling remotely from home is more beneficial to learning than physically attending school. Discuss.

Rewrite the contention below so that it better addresses the question.

Online learning isn't better than being at school because it's hard working on my own.

Remote learning is not beneficial to everyone as the support and structure of a classroom is crucial for some students.

b. How does your new **contention** better answer the question?

Your contention addresses the prompt without simply rearranging the words. It also introduces a new insight or angle to the topic.

5. Suggest **two** issues you think might occur while writing an essay if the **contention** is not true and factual.

You might have trouble coming up with points to support your contention if it isn't true.

Evidence can be difficult to find for something that isn't true.

---

### 12.5 Level 3 Responses will vary.

6. a. Write a **contention** in your own words about the following topic.

To what extent are devices such as iPads a distraction in the classroom?

The use of technology in the classroom isn't distracting if rules are put in place to manage it.

- b. How does your **contention** answer the question?

Your contention addresses the prompt without simply rearranging the words. It also introduces a new insight or angle to the topic.

- c. Is your **contention** true? Explain your response. If you can't explain why your contention is true using logic, try writing it again.

If you don't think you'll be able to find evidence to prove your contention then you may need to think of a new angle.



- d. Can you think of three basic **points** to back up your **contention**? Write them down. If you can't think of three, try rewriting it from a broader viewpoint.

Your response to this will vary depending on your understanding of the question. Make sure that all three points relate directly to the topic.

7. Summarise the elements that make an effective **contention**.

A great contention:

- demonstrates that you've thought about the question and have an original answer
- reveals some new insights into the topic
- doesn't reshuffle the words in the prompt – it uses synonyms and key ideas.

## 12.5 Hungry for more?

Come up with an original **essay prompt** and write a **contention** for it.

- Highlight the **key terms** in the essay prompt.
- Does your **contention** address the **main idea** of the prompt? State the main idea.
- Highlight the **key terms** in your **contention**.
- Does your contention provide a **key point** that can be explored further in your essay? Highlight this point.

### Resources



**eWorkbook** 12.5 Level 1 worksheets (ewbk-6783), 12.5 Level 2 worksheets (ewbk-6784), 12.5 Level 3 worksheets (ewbk-6785)

## 12.6 Supporting evidence

### 12.6.1 Strengthen your argument

Every single time you make a point, you're going to need **evidence** to back it up.

Evidence is what proves that you're right – it's the only thing that will convince a reader to come to your side. In the fight to convince people, evidence is your weapon and can include anything such as an idea, fact, statistic or quote that will support your points.



#### Quoting

- 🔍 If you want to be really specific about the evidence you're using, you might want to use a **quote**. When you quote, you're using the exact same words that were used in the place you found the evidence.



This can be very useful if you want to get certain ideas across, for instance:

- Using the **exact words** of an expert can make your reader more likely to believe you.
- Authors spend a long time deciding on the perfect combination of words to go into their books – if you're breaking down an idea relating to a novel, you can use words directly from the source.
- Having the **exact details** about a **key issue** can be important when dealing with sensitive topics.

There are two rules for quoting you should follow:

1. Use up to seven words only in a quote (otherwise your whole essay could just be one long quote).
2. It should fit into your writing naturally (your sentence must still follow the rules of English grammar).

Terrible quoting	Excellent quoting
Beyoncé inspires her fans. "Take it to another level." She's telling them to stand up for themselves.	Beyoncé inspires her fans to "take it to another level" by standing up for themselves.

## Discussion

You can't quote every time you want to bring in new information, so **discussion** is a good way to help your reader come around to your point of view. Discussion is where you insert your evidence in your own words. Make sure that you aren't just copying someone else's words and pretending they're your own — that's **plagiarism**.

### Example:

Quoting: *Beyoncé inspires fans to "take it to another level".*

Discussion: *Through many of her inspirational lyrics, Beyoncé encourages her fans to stand up for themselves.*



## Analysing evidence

int-8214 You can hit someone over the head with evidence as many times as you like, but you need to explain *how* your evidence proves your point.

**Analysing** evidence is important – you need to actually state how it supports your view.

For example:

Evidence

**Example:** According to sources, Beyoncé has "sold over 118 million solo albums". These impressive record sales are *one reason she is considered one of the most successful female artists in the world.*

Analysis

For a breakdown of how to analyse evidence see Topic 11 How to write paragraphs.

## 12.6 Activities

### 12.6 Level 1

1. Circle the sentence that uses a **quote** correctly:

a. "Harry Potter is one of the most successful books of all time". Said Professor Slughorn.

b. "Harry Potter is one of the most successful books of all time said Professor Slughorn".

c. According to Professor Slughorn, "Harry Potter is one of the most successful books of all time".

2. Write a **discussion** for the following evidence. Look back at the example in section 12.6.1 to help you out.

*PewDiePie recently reached 102 million subscribers on YouTube.*

**Discussion:** *Sample response: This phenomenal number of subscribers suggests that PewDiePie is*

*one of the most successful and popular YouTube presenters.*

---

12.6 Level 2 Responses will vary.

3. Write one sentence for each of the **quotes** below. Each sentence must use the quote in some way:

a. “The way to get started is to quit talking and begin doing.” – Walt Disney

As Walt Disney once noted, “The way to get started is to quit talking and begin doing.”

b. “The number of YouTube videos shared on Facebook declined by 5.83 percent.” – Quintly study

According to the Quintly study, the number of YouTube videos shared on Facebook “declined by 5.83%”.

c. “At 21, Kylie Jenner is the world’s youngest self-made billionaire ever.” – Forbes Magazine

Forbes Magazine stated that at 21, Kylie Jenner is “the world’s youngest self-made billionaire”.

4. Write a **discussion** for the following evidence.

**Evidence:** Eating too much sugar leads to higher insulin production which can make you feel tired.

**Discussion:** This suggests that removing sugar from your diet will lead to increased energy levels.

---

12.6 Level 3 Responses will vary.

5. You are given the following **essay prompt**: Billionaires are getting younger each year.

Let’s say you agree with this and are looking for **evidence** to prove your point. Luckily, you find the quote:

“At 21, Kylie Jenner is the world’s youngest self-made billionaire ever.” – Forbes Magazine

a. Write one sentence that uses the **quote** correctly.

Forbes Magazine stated that at 21, Kylie Jenner is “the world’s youngest self-made billionaire”.

b. Write one sentence that **analyses** this quote to help prove your point.

As many people are only starting their first jobs at 21, this shows how extraordinary it is for such a young person to have made so much money.

6. Why is it important to **analyse** any **evidence** you provide?

Analysing evidence allows you to explain how that piece of evidence supports your argument. This strengthens your argument, it makes it more credible and convincing.

7. Make up your own piece of **evidence** about a **key idea** of your choice, and then use your evidence in a **discussion**.

**Evidence:** Thousands of pets end up in animal shelters every year.

**Discussion:** This suggests that many pet owners aren't responsible enough to care for an animal.

## 12.6 Hungry for more?

Find a piece of persuasive writing in a newspaper, magazine or in the essay section of the online **Writer's Library**.

Find examples of the following:

- evidence
- discussion
- quoting
- analysing evidence.

### Resources

 **eWorkbook** 12.6 Level 1 worksheets (ewbk-6786), 12.6 Level 2 worksheets (ewbk-6787), 12.6 Level 3 worksheets (ewbk-6788)

 **Interactivity** Using evidence (int-8214)

# 12.7 Introductions, linking and conclusions

## 12.7.1 Introductions: grabbing your reader's attention

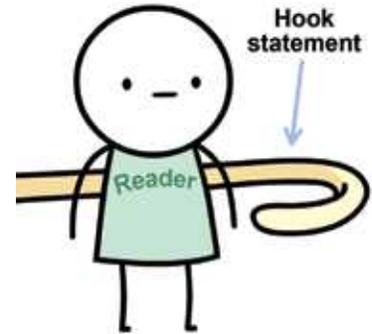
When writing an introduction, you've only got one or two sentences to grab your reader's attention. If they're not hooked, then they won't keep reading.

There are four key elements to a good introduction, which will be modelled for the essay topic *Dogs make the best pets*.

### 1. Hook statement

Like an angler baiting the fishing hook, this is where you get your reader interested. A **hook statement** needs to be:

- **broad**  
An effective hook statement covers a wide range of ideas, not just what you're going to talk about in this essay.
- **interesting**  
As your first introduction to the reader, they need to know that you're going to tell them something worth knowing.
- **valid**  
Like your contention, your hook statement needs to be relevant to the essay prompt.



For example:

*Of the many animals in the world, dogs are a popular choice of pet for many reasons.*

### 2. Context

**Context** is the background information that helps your reader better understand the topic or question you're responding to. You can build context as a mini-introduction inside your introduction.

For the essay topic *Dogs make the best pets*, an example of an opening line of context could be:

*Dogs make great companions, and can easily join in with outdoor activities.*

Immediately your audience knows your essay will have something to do with how easily dogs can adapt to a person's lifestyle.



### 3. Key ideas

Instead of making a list of all the points you're going to cover in your essay, provide the reader with some of the ideas you want to share with them.

Your argument	Dogs makes the best pets.
Your idea	Dogs have wonderful qualities.
Your key ideas sentence	Dogs are wonderful creatures with a great sense of loyalty, and an amazing ability to show and receive affection.

### 4. Key argument

This is your **contention** (see subtopic 12.5 **Contentions**, to see how to write these beautifully). Remember, your contention is a chance to share with the reader what you want them to **learn** from this essay.

*Dogs are the best choice of pet for many reasons, particularly because of the value they add to an owner's quality of life.*

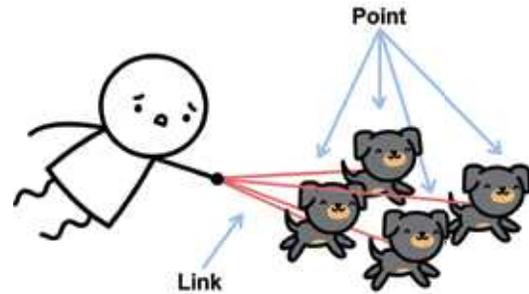
Not every introduction will have a sentence for each of the parts discussed in this subtopic – some introductions can share the context and key ideas in one sentence, while others will take two or three sentences just to share the key ideas. The important thing is to make sure your introduction contains all four elements.

## 12.7.2 Links: connecting your paragraphs

A **link** makes sure that your ideas don't run away from you.

- Q It's always important to make sure that everything you discuss in your essay stays on track, connected to the **main idea**. Basically, you always want to remind whoever is reading your essay that **every point** you make is relevant. This means that at the end of each paragraph, you need to link your argument or thoughts back to your contention, the essay prompt, or both.

The topic sentence at the start of each paragraph also plays an important role here. See Topic 11 How to write paragraphs for more on this.



## 12.7.3 Conclusions: leaving a lasting impression

While there are lots of things your conclusion *does*, let's look at what it *shouldn't* do:

### Repeat your introduction word-for-word

- Yawn. Boring. Don't.

### Introduce new points

- If you try to add new things, you'll just end up writing another paragraph. You can have as many paragraphs as you want, but a conclusion has its own important role to play.



So... what is the role of a conclusion? There are two meanings to the word 'conclusion' – wrapping up at the end of a process, and sharing the end of your thinking process and the thoughts you have on the topic.

Really, it's providing your reader with three key things:

### 1. Bring back your key argument

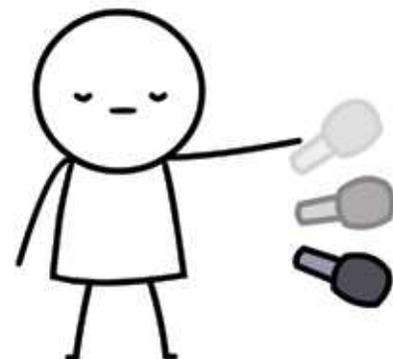
- Don't just repeat your contention: ask yourself, 'What do I want my reader to be thinking by now?' They've been on a journey with you through different ideas, so sum up where you want them to be.

### 2. Provide your 'take-home idea'

- Ask yourself, 'What do I want my reader to walk away thinking about?' This is the idea you want them to take home and keep pondering.

### 3. Finish on a mic drop

- You need a solid, final statement that cleanly finishes your essay. If you can't imagine yourself dropping the mic then it isn't done – either write another sentence or cross it out and try again.



## 12.7 Activities

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### 12.7 Level 1 Responses will vary.

1. a. Highlight the **hook statement** that best grabs your attention:

- Some YouTube stars are more popular than others and here is why.
- Soaring subscriber figures demonstrate the popularity of certain YouTube presenters.
- YouTube is a platform for videos and many presenters are extremely popular.

b. Explain why you think it **hooked** you: what grabbed your attention?

You may have chosen the second hook statement as it used more exciting and engaging language to say the same thing as the other two.

2. a. Name one of the things you should avoid in your **conclusion**.

You should not repeat your introduction word-for-word.

b. Why should you avoid doing this?

It doesn't provide an appropriate summary and it is uninteresting for readers.

3. a. Highlight the **concluding statement** you think is the best '**mic drop**':

- In conclusion, many YouTube stars have high subscriber numbers and are very popular.
- Another point to make is that YouTube presenters make a lot of money when they have high subscriber numbers and that is why it is a popular way to share content.
- Using YouTube's trusted and user-friendly platform to reach a worldwide audience, talented presenters can achieve staggering subscriber figures that earn them a top place on the 'rich and popular' lists.

b. Explain why you think it was the best: what about it left a lasting impression?

The third conclusion as it used exciting and engaging language, it summarised the points and didn't introduce new information.

---

## 12.7 Level 2

4. Choose one of the following topics:

- Video games make people violent.
- Being the oldest sibling makes you the best.
- Zoos should be illegal.

a. Write a **hook statement** for your chosen topic. This statement should make people want to keep reading.

Responses will vary. An effective hook statement is broad, interesting and valid. Make sure it lets people know what you'll be discussing.

b. Write a sentence to provide some **context**. Remember, this is a mini-introduction and will give the reader more information about the whole topic.

Responses will vary. Your context gives a bit more information so readers know what direction you'll be taking your arguments.

c. Create a sentence incorporating your **key ideas** for the topic.

Responses will vary. Make sure your key ideas connect directly to the points you'll make.

d. Write a **contention** for your topic. This is your **key argument**.

Responses will vary. A great contention: • demonstrates that you've thought about the question and have an original answer • reveals some new insights into the topic • doesn't reshuffle the words in the prompt – it uses synonyms and key ideas.

5. Provide one tip for writing a great **introduction**.

You might suggest:

- using engaging language
  - including information to let the reader know what they'll be reading
  - ensuring your contention is relevant and true.
-

---

### 12.7 Level 3 Responses will vary.

6. Explain what might happen if an essay introduction doesn't contain the elements described in section 12.7.1.

If you don't make it engaging right from the start, and orientate the reader to what you'll be talking about, then they may find your essay hard to follow and will probably lose interest.

7. What is the main purpose of a **link** and how is it achieved?

Links ensure that your points are connected to the main idea so you don't go off in a different direction. They do this by connecting each point back to the main idea or contention.

8. Explain why a **conclusion** shouldn't introduce new ideas or points.

Your conclusion is the place to summarise all of your points and leave the reader with the key idea to consider. If you introduce new points then you'll end up with a new paragraph, which does not serve the purpose of a conclusion.

9. Suggest two elements that you think would help create a 'mic drop' conclusion.

Responses may include:

- humour
- clever vocabulary
- a solid link to the contention.

---

### 12.7 Hungry for more?

Find a persuasive piece of writing in a newspaper, magazine or in the essay section of the online **Writer's Library**. Analyse the **introduction**, **link** and **conclusion**.

Discuss whether these elements covered all of the points discussed in this subtopic.

If they didn't, suggest improvements.

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### Resources

 **eWorkbook** 12.7 Level 1 worksheets (ewbk-6789), 12.7 Level 2 worksheets (ewbk-6790), 12.7 Level 3 worksheets (ewbk-6791)

## 12.8 Topic project: Say it in an essay

### Scenario

The head of the local newspaper has invited you to submit a piece of work that will reach hundreds of people. An essay is the perfect way to organise and express your ideas. This is your chance to help people understand a topic you're passionate about.



### Task

Pick a topic you are particularly passionate about. A few ideas might be:

- the best sport to watch or play
- bikes should be given more room on our roads
- schools should go packaging-free
- the importance of grandparents
- animal rights.

It's important that you feel confident discussing the topic you choose, and can provide evidence to support your point of view.

### Process

Look back through this topic to remind yourself of the steps to take when writing an essay. Once you have a clear essay prompt, move to the next steps.

1. Decide what type of essay you are writing: persuasive or expository.
2. Turn your topic into an essay prompt. Make sure it contains the following:
  - the **subject**
  - the **key ideas**
  - the **action** to take.
3. Explore your **key terms** using mind maps. A **mind map template** has been provided for you in the Resources tab of your learnON format.
4. Brainstorm your **key ideas** and how they relate to each other, using a table (see subtopic 12.4 for a reminder).
5. Highlight **three ideas** from your brainstorm that will help you convince someone or explore the idea. These will be your **points**, which will make up your paragraphs.

6. Decide which order to discuss the points in.
7. State a **contention** for your essay. This:
  - shows you've thought about the question
  - reveals some new insights
  - uses synonyms and **key ideas**.Your contention must also answer the question, be truthful, and have **three points** to back it up.
8. Find **evidence** to support your view. Explain your evidence through **discussion** and **analyse** your evidence to show why you used it. If using **quotes**, be sure to insert them correctly.
9. Write a first draft of your essay. (Refer to Topic 11 How to write paragraphs, for tips on how to structure your paragraphs.)
  - Ensure your **introduction** grabs the reader and introduces the topic.
  - Be sure to use **links** at the end of each paragraph, to bring the reader's attention back to your contention or the prompt.
  - End your **conclusion** with an effective **mic drop** statement.
10. Read over your essay and edit it to make improvements. It's fine to make large changes and rewrite or reorder sections if it's needed. For tips on making your work better, see Topic 14 Editing and proofreading. Check that you've **responded to the essay prompt** (and haven't become sidetracked).
11. Swap your essay with a partner and provide feedback on each other's work. Avoid vague and unhelpful statements such as, 'This is really good' or, 'You need to work on your arguments'. Instead, give them specific feedback on **where** and **how** their work could be made better: 'The introduction has a great hook statement, but in the next sentence you mention something unrelated. Delete that sentence to stay on-topic'.
12. Complete a final draft of your work and submit it to your teacher.



## on Resources

 **Digital document** Mind map template (doc-35121)

## 12.9 SkillBuilder: Two-sided contentions

online only

### What are two-sided contentions?

You already know how important a clear contention is when forming an argument or expressing an opinion. Two-sided contentions allow you to also acknowledge an opposing argument to show that you have carefully considered both sides of the topic. Using the acronym AAAWWUBBIS, you can easily create amazing contentions.



### Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

## 12.10 Review

### 12.10.1 Key points to remember

#### 12.2 Essay structures

- Two types of essays you will write in Year 7 are:
  - *Persuasive*. You're trying to convince your reader of your point of view
  - *Expository*. You're trying to explain something to your reader.
- All parts of an essay are connected and your main aim is to understand and respond to the essay prompt.



#### 12.3 Unpacking the question

- With every essay question you have to think: what is this question really asking me to answer?
- To understand an essay question you need to know:
  - what **action** you should take
  - the **subject**
  - what the key ideas are and how the ideas relate to each other.



#### 12.4 Crafting your argument

- To figure out exactly what your persuasive argument should be:
  - Break down your key terms. You need to understand what your topic is actually about.
  - Brainstorm your key ideas. Once you understand your key terms, think about how they relate to your key ideas.
  - Develop your arguments. After your brainstorming session, come up with three points that you would like to argue and discuss in your essay.



## 12.5 Contentions

- Your contention describes your point of view.
- It is usually one sentence in your introduction that sums up the core of your answer, but should also shine through all the arguments you make.
- Contentions are reworded in your conclusion, where you are summing up your main ideas.
- When writing your contention, ask yourself:
  - is it relevant?
  - is it true?
  - do I have three points to back it up?

Body-snatching aliens are controlling our government.



## 12.6 Supporting evidence

- Every time you make a point, you're going to need evidence to back it up.
- Quoting is great when you want to state specific evidence from an existing source.
- Discussion is where you state your evidence in your own words.
- Analysing evidence involves explaining how your evidence proves your point.

I got your back, kid.



## 12.7 Introductions, linking and conclusions

- A good introduction contains:
  1. a hook statement
  2. context
  3. key ideas
  4. a key argument/contention.
- Linking occurs at the end of each point /paragraph when you refer back to your contention, the essay prompt/ question, or both.
- Your conclusion wraps up your essay or shares your final thoughts on the topic. Effective conclusions finish with a great mic drop statement.

Pick that up.



## 12.10 Activities

**online only**

### 12.10 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

## 12.10.2 Reflection *Responses will vary.*

Now that you know more about writing essays, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. Describe how you feel about writing essays after working through this topic.

.....

.....

.....

3. Explain why essays are a helpful way to communicate your ideas.

.....

.....

.....

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.....

### **on** Resources

 **Interactivity** Key terms crossword (int-8146)

### Glossary

- action** the process used to do something
- analysis** a discussion of what can be inferred or understood from evidence (in relation to an essay prompt)
- argument** a reason or set of reasons given in support of an idea, action or theory (to support the contention)
- cause and effect** when one event causes another to happen
- contention** topic statement or thesis statement, this is the central response to the prompt
- context** background information on a topic that provides more information (to assist the reader's understanding)
- convince** cause (someone) to believe firmly in the truth of something
- core** the central and most important part
- discussion** a detailed handling of a topic in speech or writing
- essay** a piece of writing that tells a person's thoughts or opinions about a subject
- evidence** facts, statistics and quotes which support your argument and reasoning, and which back up your point of view by providing logic
- expository** explains or describes something
- hook statement** an opening sentence to grab the attention of a reader

**impartial** not favouring one side over another

**key ideas** the most important or central thoughts of a paragraph or larger section of text, which focus the reader on what the text is about

**key terms** words and phrases that are central to the main idea

**link** connection of ideas; a relationship between two things or situations, especially where one affects the other

**logical** characterised by sound reasoning; expected or sensible under the circumstances

**main idea** the topic or point that you are discussing or arguing

**persuasive** something (such as an argument) which influences someone to do or believe something, backed up by reasoning and evidence

**plagiarism** copying existing text word-for-word, as if it's your own (without providing information about the original author)

**point** an idea, opinion, or piece of information that is said or written

**quote** the exact words, taken from someone else's writing and written inside quotation marks ("..."); used as a piece of evidence

**reasoning** the explanation of why an argument is correct

**rebut** provide a counterargument to someone's existing argument or reasoning

**structure** the layout and order of information in a text

**subject** a person or topic that is being discussed, described, or focused on

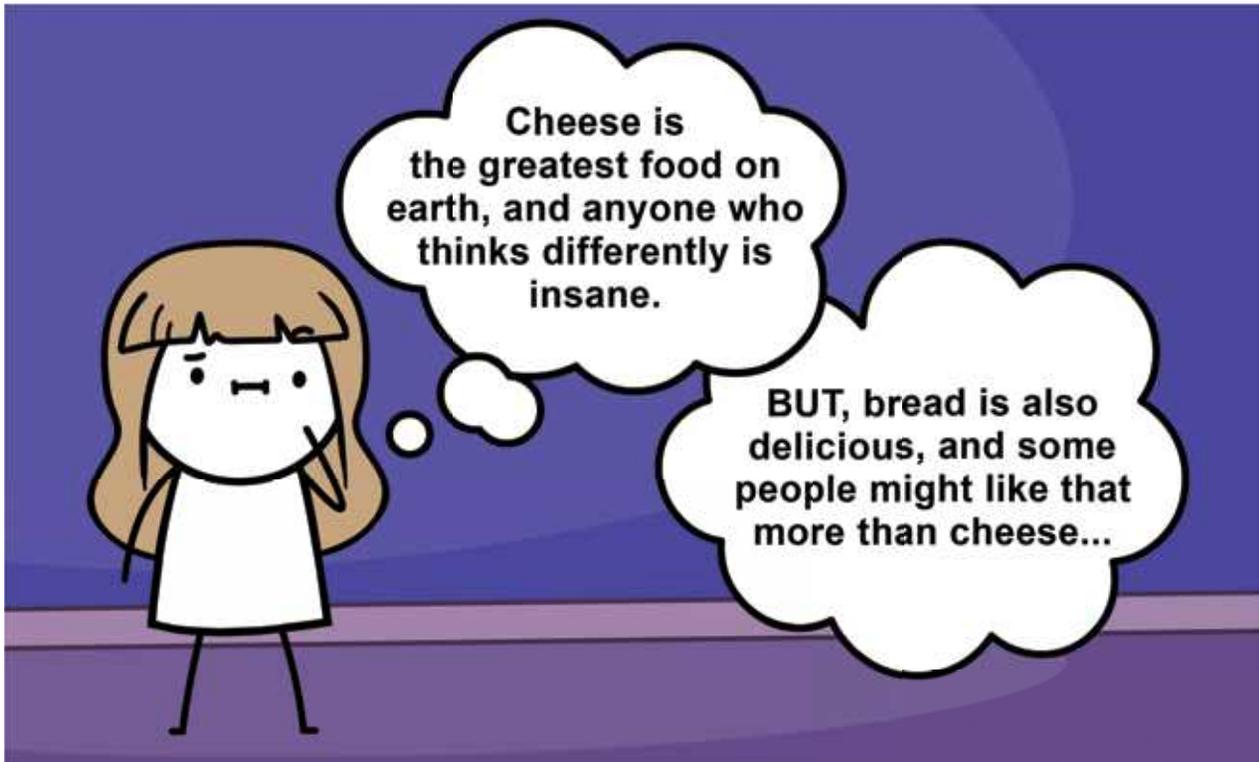
**synonym** a different word that means the same thing as a target word

## 12.9 Skillbuilder: Two-sided contentions

### 12.9.1 Tell me

Earlier in this topic you learned about the importance of having a clear **contention** to address the topic of an essay. It's important to nail the contention; without it, the reader won't know what you're arguing in your essay, and they might get lost.

But a contention doesn't *only* have to address your central argument. To write an exceptional contention that really stands out, you can add an extra element to the argument that shows you have thought about both sides. There's a simple trick to this too; using the AAWWUBBIS words you learned about in the 10.8 SkillBuilder: Varying sentence structure.



### 12.9.2 Show me

#### on Resources

 **Video eLesson** Two-sided contentions (eles-4268)

As a quick recap, here are those AAWWUBBIS words:

<b>A</b>	<b>A</b>	<b>A</b>	<b>W</b>	<b>W</b>	<b>U</b>	<b>B</b>	<b>B</b>	<b>I</b>	<b>S</b>
after	although	as	while	when	until	because	before	if	since

 Remember, they are technically called **subordinating conjunctions**. This means that they are **conjunctions** (words that join two clauses together) and they make one of the clauses **subordinate to** (or dependent upon) the other.

For writing **two-sided contentions** we want to use the conjunctions that can show two sides of an idea, such as:

- although
- despite
- in spite of
- though
- while.

The beauty of using these words in a contention is that it *forces* your writing to be two-sided. Look at this:

Kaleb is writing an essay about fish. He wants to argue that fish make the best pets:

Fish make the best pets.

OK. So, he just won the award for the most direct contention ever, but it's not very interesting and, to be honest, a contention that simple might get lost in a larger essay.

- Q After Kaleb has a think about it, maybe he **acknowledges** that a lot of people prefer cats to fish – this is the *other* side of the argument. He could leave it until the second half of his essay to address this, OR he could make it clear that he understands (but disagrees with) the argument using a **two-sided contention**.



Now Kaleb's contention is much stronger. It sticks up for itself in the face of cat lovers everywhere, while still clearly establishing that his main argument is all about fish.

Here's another example:

Detective stories are not for me.

This could be a contention from a book review, or maybe a reflection on different genres. It doesn't say much though, does it? The author of this essay could consider some of the good things about detective fiction, but point out that it's *still* not really for them. This would show that they have put some thought into it, and not just totally dismissed the genre.



Another thing to notice is the **structure** of these two-sided contentions. If you look back at the Topic 10 SkillBuilder, you'll see that phrases starting with AAAWWUBBIS words (the **dependent clauses**) can be moved around in a sentence like this:

Detective books are not for me, **although some people enjoy the complicated plots**.

The effect of putting the main clause at the beginning is that the last thing that readers are left is the idea that people "enjoy the complicated plots".

Let's try another way:

Detective books, **although some people enjoy the complicated plots**, are not for me.

While this sentence is complex, it might be a little too complex for a direct, clear contention.

When using an AAAWWUBBIS word to write a contention, it's usually best to have the **dependent clause** at the start of the sentence and leave the **independent clause** as the last thing to stick in the reader's mind. This leads us back to:

**Although some people enjoy the moody characters and confusing plots**, **detective books are not for me**.

## 12.9.3 Let me do it

Complete the following activities to practise this skill.

### Resources

 **Interactivity** Two-sided contentions (int-8215)

## 12.9 Activities

1. Add a **dependent clause** to the following statements to make a two-sided contention. You will need to choose a suitable **subordinating conjunction**.
  - a. I believe we should do more to promote equality.
  - b. Reading books is better than binge-watching TV.
  - c. Time spent alone is important.
  - d. You should grow your own vegetables.
  - e. A good night's sleep is important.
2. Revisit an essay or paragraph you have already written. Perhaps you wrote one for one of the earlier activities in this topic, or maybe you wrote one in English earlier in the year. Highlight your contention, then rewrite it as a two-sided contention by bringing in another argument (if it isn't already two-sided).

### Glossary

**acknowledge** to admit the truth or existence of something

**subordinate** placement in a lower class, rank, or position

**subordinating conjunction** a connecting word or phrase that introduces a dependent clause and joins it to an independent clause

Below is a full list of the **digital resources** available in **Topic 13**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 13.1 Overview

-  **Video eLesson**
  - The art of storytelling (eles-2169)

## 13.2 Developing plot

-  **eWorkbook**
  - 13.2 Level 1 worksheets (ewbk-6793)
  - 13.2 Level 2 worksheets (ewbk-6794)
  - 13.2 Level 3 worksheets (ewbk-6795)
-  **Video eLesson**
  - Climbing the story mountain (eles-4270)
-  **Interactivity**
  - Story mountain (int-8216)

## 13.3 Developing character

-  **eWorkbook**
  - 13.3 Level 1 worksheets (ewbk-6796)
  - 13.3 Level 2 worksheets (ewbk-6797)
  - 13.3 Level 3 worksheets (ewbk-6798)
-  **Interactivity**
  - Developing character (int-8217)

## 13.4 Creating mood

-  **eWorkbook**
  - 13.4 Level 1 worksheets (ewbk-6799)
  - 13.4 Level 2 worksheets (ewbk-6800)
  - 13.4 Level 3 worksheets (ewbk-6801)
-  **Interactivity**
  - Creating mood (int-8218)

## 13.5 Using language creatively

-  **eWorkbook**
  - 13.5 Level 1 worksheets (ewbk-6802)
  - 13.5 Level 2 worksheets (ewbk-6803)
  - 13.5 Level 3 worksheets (ewbk-6804)

## 13.7 SkillBuilder: Microfiction

-  **Video eLesson**
  - Microfiction (eles-4271)
-  **Interactivity**
  - Microfiction (int-8219)

## 13.8 Review

-  **Interactivity**
  - Key terms crossword (int-8147)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 13 Storytelling

## 13.1 Overview

### 13.1.1 Everyone has stories

🔍 Stories are what **define** us – if you’ve ever thought about who you are, you’ll have a story to go with it.

Maybe it’s that your family tree has branches from all over the globe. Perhaps it’s that when you were young, your parents bought a puppy and you’ve never been apart from it. Maybe it’s that you’ll grow up to rule the world.

Telling stories in order to relate to others has been an important part of our culture for as long as there have been people. Early humans painted cave walls to express the simplest story they could – *I am here*.



Since then, we’ve come a long way. People started developing language to tell stories, and loved to pass them down from generation to generation.

After a while writing was invented, and we started to record our stories. Though we express ourselves in many different ways, we’ve kept the stories the same: *I am here. I have something to say.*

### on Resources

- ▶ **Video eLesson** The art of storytelling (eles-4269)  
Watch this video to learn about how we tell our stories.



### STARTER QUESTIONS

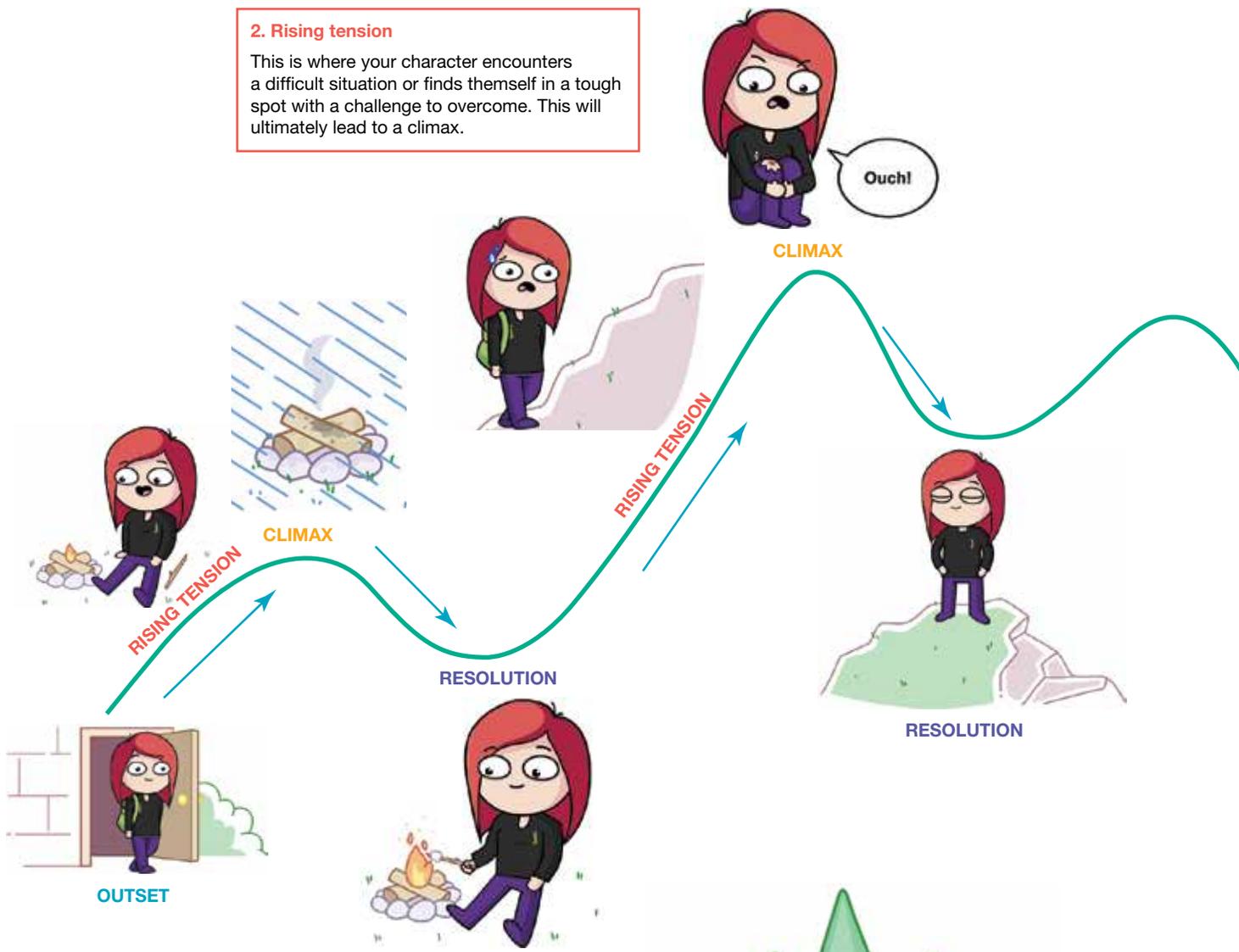
1. Can you think of any important stories which make up your life? What are they about?
2. Do you know anyone who is a great storyteller? What makes them so good at it?
3. Do you remember the first story you ever heard? What was it?
4. What elements do you think a great story needs to have?

# 13.2 Developing plot

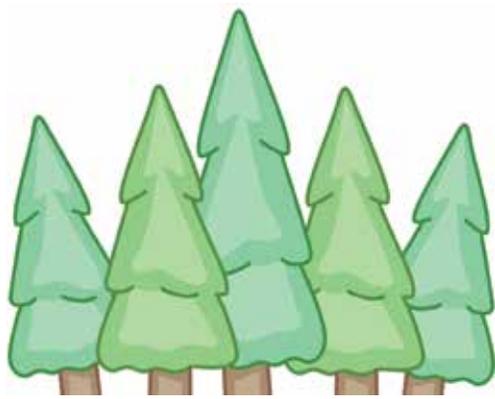
## 13.2.1 The story mountain

- Another word for story is **narrative**, and every narrative needs a **plot**. We've come a long way from simply 'I am here'. You could probably come up with a great story right now, but let's break down what it might include using a **story mountain**.
- A **plot** is a sequence of moments, with **tension** being increased and decreased. Any great movie will have you sitting on the edge of your seat because actors, directors, animators and hundreds of other people have all worked hard together to entertain you. Let's break down what's included in the plot for Alby's hiking trip below.

eles-4279



- 1. Outset/Exposition**  
The **outset** is the start of your story. **Exposition** is where you supply some background information (**backstory**) about the character or situation to let the audience know what moment they've dropped into. Don't spend too long here because there should be lots of chances for you to reveal things to your reader later on.





CLIMAX



### 3. Climax

A **climax** is the most tense part of your story. This is what the rising tension should lead to. You can have one or a hundred climaxes, as long as you include that build-up. There has to be a reason things have become so tense or the audience won't care (or will be confused).



int-8216

RISING TENSION



RESOLUTION

DENOUEMENT



### 4. Resolution

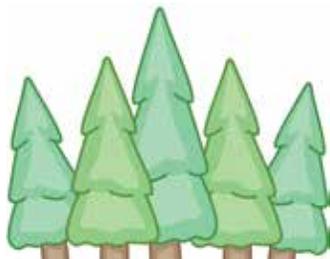


A **resolution** is how your character deals with the events of the climax. Though there may be more climaxes to come, each one should have a resolution to keep the narrative moving along.

### 5. Denouement (den-oo-mon)



This funny looking word is the end of your story. The **denouement** in this story comes when the bear apologises by hugging Alby, then leaves her to her hike. It's sort of the wrapping-up moment, where you finish the story either ready for the next one, or by tying up loose ends.



So, do you see how it's important to have all the parts of the story mountain? Nice. Now you can keep that structure in mind while you explore your own narrative style. Like with anything creative it's up to you to come up with your own way of doing things, and if you stick to the rules all the time your writing is likely to get boring. Don't be boring. Once you've practised a few times by following this structure closely, edit what you have created in order to make it interesting, unique and truly yours.

## 13.2 Activities

### 13.2 Level 1 Responses will vary.

1. a. Make a timeline of your day so far.

• sleeping through my alarm

• eating my favourite cereal

• playing handball at lunch with friends

• going to my favourite English class.

b. Identify a brief story in your timeline and plot it out into a simple **story mountain**.

A sample story mountain could include:

You slept through your alarm, making you late for school and forgetting to take your lunch with you. You are absolutely **STARVING** and now must think of a way to get some extra money to go to the tuck shop.

The story mountain should have rising tension, a climax and a resolution.

2. Think of a story you've seen or read recently (a movie, TV show or book). Describe one **climax** that happened and what the **resolution** was.

I read *The Hunger Games* recently, and there is a tense scene where Katniss' sister, Primrose, is

chosen as the tribute who must compete. It is resolved by Katniss immediately rushing to help her and

volunteering as tribute.

## 13.2 Level 2

3. Think about a story you've enjoyed recently. Is there a **denouement** you weren't satisfied with? Suggest a different ending that would be better.

Sample response: I didn't like the climactic ending used in *Mockingjay*, the third book in *The Hunger*

*Games* series. I found the battle scene really confusing to read, so simplifying what was happening

would be better. Trying to follow the intricacies of the battle really took me out of what was going on:

I didn't enjoy reading that part.

4. Make a **story mountain** of something that's happened to you. Label the parts of the story according to the narrative stages outlined in section 13.2.1.

Responses will vary. A sample story mountain could include:

- **Outset:** I slept through my alarm, so I had to rush out the door quickly to make it to school on time.
- **Rising tension:** On the way to school I felt like I was forgetting something but kept running or else I knew I'd be late.
- **Climax:** Just as I got to school at 8:30 on the dot, I realised I forgot to bring in the assignment I had due today.
- **Resolution:** I told my friend to let my homeroom teacher know what happened, and sprinted home, knowing I didn't need to hand it in until third period.
- **Rising tension:** I got home and saw that the house was a mess – my little brother forgot to let the dog outside.
- **Climax:** I ran to my room, but it was too late – my assignment was ripped to shreds all over the floor.
- **Resolution:** I brought the ripped pages to school and presented them to my teacher. They laughed, and totally understood. They thought it was funny that a dog actually ate a student's homework and said I could hand in the assignment next week.

5. Write out one of the events in Alby's story from the story mountain in 13.2.1. Create as much detail as you can and include the **rising tension**, the **climax** and the **resolution**. Edit your work to ensure you have used correct spelling, punctuation and grammar. Create your story in a notebook or type it out.

### 13.2 Level 3

6. a. Using one or more of the images below for inspiration, create a **story mountain** for a new story.



**Sample response:**

**Outset:** Johnny wakes up in the middle of the night and sees a ball of light in his room.

**Rising tension:** He doesn't know what it is, so he carefully gets out of bed. When he moves towards the light, it moves away. Johnny decides to follow it.

**Climax:** He follows the light outside, where it hovers over a dark corner of the garden. It is then he realises there is a creature standing there.

**Resolution:** The strange creature steps forward and tells Johnny that they need him for a mission, and that the fate of the galaxy rests on his hands.

**Denouement:** Johnny nods his head, feeling like he always knew this moment was coming, and follows the alien and ball of light into the dark.

- b. Take one or more **moments** from your **story mountain** and write it out in more detail. Edit your work to ensure you have used correct spelling, punctuation and grammar as well as interesting vocabulary. Create your story in a notebook or type it out. **Responses will vary.**

7. Suggest **one** way a writer can develop a character's **backstory** so that it can be revealed to the audience without dumping big chunks of information.

Responses will vary. They could include:

- having other characters refer to 'that one time...'
- having characters remind them that 'you're no good when it comes to...'

8. Suggest at least **one** problem with having a story that *only* contains exciting **climax** scenes.

Sample response: There's no moments of growth or for the characters to appreciate what's happened, and no time to set up the stakes for the next climax.

9. Explain why you think a **climax** needs to have a **resolution**.

Sample response: If there's no resolution, then there's no moment in between one climax and the next, leading to a shallow story. Readers also need a break from the excitement.

## 13.2 Hungry for more?

Take any story mountain you've created and develop each part of it into mini stories. You can either draw them or write snapshot moments.

### Resources

- |  |   |
|--|---|
|  <b>eWorkbooks</b>    | 13.2 Level 1 worksheets (ewbk-6793), 13.2 Level 2 worksheets (ewbk-6794), 13.2 Level 3 worksheets (ewbk-6795) |
|  <b>Video eLesson</b> | Climbing the story mountain (eles-4270)   |
|  <b>Interactivity</b> | Story mountain (int-8216)   |

## 13.3 Developing character

### 13.3.1 Show, don't tell

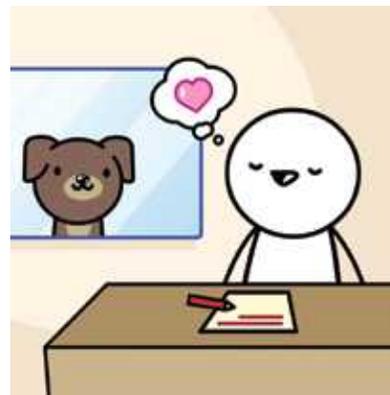


int-8217

You know what doesn't happen? When you meet someone, they don't usually tell you everything about themselves. Sure, they might say 'I like horses' or 'I play the piano', but they won't tell you that they're scared of wet dog noses or have a crush on someone. You're going to have to figure that out for yourself.

So how *do* you figure that out? Well, you're probably going to notice certain things they do. If they stay away from dogs and pay extra attention to someone in particular, there's probably a reason.

- Q This is called **showing** instead of **telling**. When you **show** what a character in a story is like, you're getting them to do things which explain to the audience how they feel through the clues in their behaviour. Just **telling** the audience what's going on is a lazy way of storytelling, and it will result in a less interesting experience. Most readers don't like it.



Consider the difference between **telling** and **showing** in the paragraphs below.

Yuna sat in the back of the car. She looked out the window and wondered how long it would be before they got home. She had been in the car for at least two hours now, and was very tired of listening to her parents talking. She would much rather be at home playing videogames, and started imagining she already was.

Yuna resisted the urge to kick the car seat in front of her, instead staring out the window once again. Her legs ached, and she just wanted to stretch them out, but her mother wouldn't move her seat forward. Yuna put her headphones on and watched the curb flying past. Her fingers twitched as she pictured a little racing car zooming over it, dodging shells and banana peels and launching into wild jumps.



Your teacher will probably tell you to 'show, don't tell' in your stories. They're not just trying to make you write more. They're asking you to tell a hidden story and stretch your imagination just a little bit. This is a great opportunity to use your **inferring** skills.

- Q

Your job as a writer is to make sure that your character grows during the narrative: when they go somewhere, they learn something. When they do something, they make mistakes which they hopefully won't make again.

## 13.3 Activities

### 13.3 Level 1

1. Describe what a character could do to **show** that they are happy.

Responses will vary. They could include:

- smiling
- hugging someone
- walking 'with a spring in their step'
- 'brightening up', skipping or 'jumping for joy'.

2. Describe what a character could do to **show** that they are frustrated.

Responses will vary. They could include:

- frowning
- sticking their hands in their pockets
- sighing or rolling their eyes

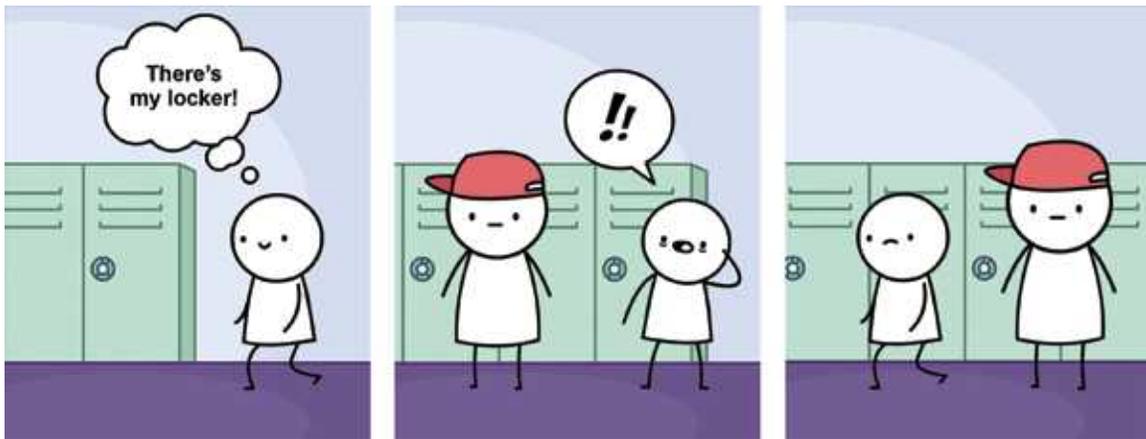
3. Describe one way you could **show** that a character is a nasty person.

Responses will vary. They could include:

- being cruel to animals
- pointing and laughing at other people being sad

- having a maniacal laugh.

4. Write a brief story (around four sentences long) about the comic below. Remember to **show** and not **tell**.



Sample response: 'Mrs Kimberly is going to kill me if I'm late again! I'd better grab my books before the bell goes so that I'm ready,' I thought to myself. The idea of enduring another one of those lectures sent a bead of sweat running down my face. As I turned the corner, I stopped dead in my tracks. It felt like there was gum under my shoes as I struggled to push one foot in front of the other, inching past Zane and muttering silent prayers under my breath until I was past him – and my locker, sadly – and out the door to the playground.

---

**13.3 Level 2 Responses will vary.**

5. The story below is a **telling** story. Rewrite it using language that **shows** what is happening. For example, what could Nguyen say or do that will express his mood? What might his facial expressions and gestures communicate?

Nguyen was very annoyed. The music was way too loud and it hurt his ears. He had asked his brother to turn it off, but he wouldn't. Nguyen went back to his room feeling grumpy.

Nguyen ground his teeth. The DOOF DOOF DOOF pounded away upstairs, but all he could do was roll

over the put the pillow over his head. Why did his brother even like that band? They sounded like a

bunch of drums falling into a rubbish skip!

6. Braydon is celebrating some good news. In **two to three** sentences, **show** this to your reader by describing Braydon's facial expressions and actions.

Braydon's eyes widened and he licked his lips before reading the note again. He hadn't been mistaken.

The chair he had been sitting on crashed to the ground as he bolted to the living room, the letter held

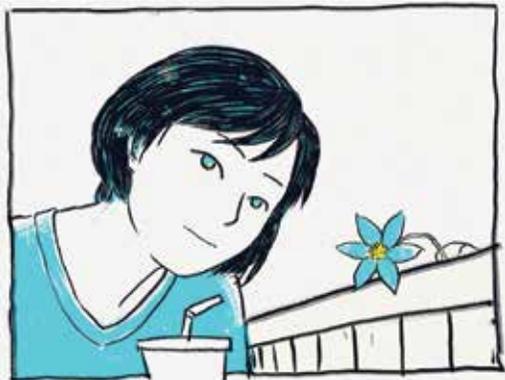
high in triumph.

### 13.3 Level 3 Responses will vary.

7. Sefina is a busy mother of four children and is feeling exhausted and upset. In two to three sentences, **show** this to your reader by describing Sefina's facial expressions and actions.

Sefina frowned at yet another stain on the carpet. She moved closer before lunging back – the smell was as bad as she'd guessed it would be. Worse, even. Her eyebrows clapped together and her nostrils flared as she readied herself to call the boys down to answer for their crimes.

8. Create a snapshot story for the person in the image below, remembering to **show** and not **tell**. Your story could be either written or created as a comic in a notebook, or you could type it out. Make notes on the lines below to plan out your story.



Anna looked intently at the flower. 'Why don't you grow?' she asked it, sipping her drink. With a grin, she splashed the contents of her cup over the flower. It seemed to stand a little bit straighter. 'You were just thirsty,' she cried.

### 13.3 Hungry for more?

Expand your snapshot story from Level 3 question 8 by developing a wider **plot**. You can challenge yourself to further establish the **mood** of your story as well.

Aim to be very precise in your choice of words.

#### **on** Resources



##### eWorkbooks

13.3 Level 1 worksheets (ewbk-6796), 13.3 Level 2 worksheets (ewbk-6797), 13.3 Level 3 worksheets (ewbk-6798)



##### Interactivity

Developing character (int-8217)

## 13.4 Creating mood

### 13.4.1 Mood is everything

- Q **Mood** is pivotal (really important) in a story. It's exactly like telling a joke – if you tell the funniest joke in the world without building it up for the audience, it won't be funny.



- int-8218 Despite its importance, mood is difficult to create. There are five elements that can have a big influence and all of these factors work together to create atmosphere. And always, *always show* rather than *tell*. See Topic 8
- Q Metalanguage for more on figurative language and **word choices**.

#### Word choice

The words you use are important. Aim to be very specific in your **choice of words** – don't describe someone as *very happy*, instead state that they're **ecstatic**. Instead of *very tired*, use **exhausted**. English has over 170 000 words in common use, so pick ones that convey the exact meaning you want. If you can't think of a suitable word right away, underline it and come back to it later. That way your flow of ideas won't be disrupted.

#### Tone

- Q **Tone** is about understanding what you want your reader to feel. If you want them to be excited, use short sentences to jump from action to action. If you want them to be bored of a particular character talking, give that character *really* long sentences which you would find boring to listen to. Think about how you want your audience to feel and work backwards from there.

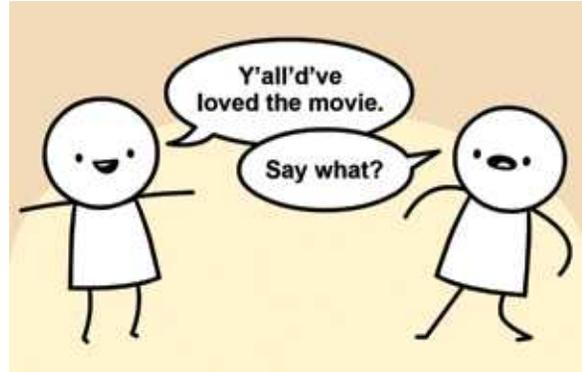


#### Setting

- Q **Setting** establishes the backdrop to the action. A dark, stormy night already tells your reader exactly what sorts of things to expect. We've all come across many stories with recognisable settings, so if I set my story in a galaxy far, far away then you know *exactly* what genre of story is coming. It helps your audience better understand the world your characters are placed in.

## Dialogue

Q **Dialogue** can make or break your story. In most stories, dialogue is essential and it's important to remember to **show** instead of **telling**. Often with dialogue, less is better. Try to think of what you or a friend might say in your characters' situation, to make what they say more natural. Give your characters individual voices, because none of y'all'd've spoken real proper in that spot either.



## Description

Description can be a tricky one because you need to be careful not to use too much. Half the fun of reading is creating an image in your head. Haven't you ever seen a movie of something you've read and suddenly thought, "That's not what \_\_\_ looks like!" We know that Harry Potter has black messy hair and glasses, but we don't know if he has a wonky toe or can roll his tongue into funny shapes; everyone has their own **interpretation**. However, description can also be the perfect way to create mood. With the right language choices, a writer can transport their reader and allow them to feel the experience. We also **infer** (find hidden meaning) from description. Description is an important part of storytelling. The trick is to find a good balance, and to keep **showing** your story through your careful selection of vocabulary.



## 13.4 Activities

### 13.4 Level 1 Responses will vary.

1. a. Rewrite the following sentence using **descriptive words** to **show** the **mood** instead of **telling** what it is. You can use more than one sentence if you like.

Lowanna thought her bedroom was scary at night when the light was turned off.

Lowanna was only able to huddle under her blankets, shaking and trembling, in the sudden darkness.

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b. Have another go at writing the sentence from part a and see if you can further improve your word choices.

Lowanna's hand was shaking as she went to turn off the light. Immediately plunged into darkness, she shrieked and ran to her bed, taking solace underneath the safe haven of her blanket.

2. Write about the room around you. Build the **atmosphere** to give the reader an idea of what it's like. In other words, what does the room **feel** like?

The white walls are covered with posters, mainly of bands I've seen and places I would like to travel to.

The open window means long shadows are cast over my bed, but it also makes the room feel lighter.

A beam of sunlight lights up my bookshelf, warming the space and drawing my eye to my prized book collection.

3. Describe yourself to a reader using only the most important information. Remember, a lot of small details can be left out. Instead of listing your physical features, try to create a sense of the person you are.

I am someone who is easy to make laugh, with a big smile and a nose that crinkles up whenever I find something really funny. I love writing and reading and can spend hours thinking of amazing characters and daydreaming about make believe worlds I want to visit. I like to see the best in people and have been told I have great patience.

---

### 13.4 Level 2 Responses will vary.

4. Imagine two separate characters who are both digging a hole.

Character #1 is digging a hole in a sunny garden to plant a tree.

Character #2 is digging a hole in a cemetery to hunt a vampire.

Write a snapshot moment for each of these characters and use descriptive language to set the **mood** and let the reader know how each **setting** feels. Use a notebook or type your story out if you need more room.

a. Character #1:

Arthur wiped a hand across his sweaty forehead. He couldn't believe it was this time of year already – he normally started much earlier, but the weather just hadn't turned. The trowel gave a satisfying "shick" as it dug deep into the flowerbed, and he pushed the earth aside to reveal all of the tiny, crawling creatures fleeing his wanton destruction. A bead of sweat dripped down his nose and he smiled as he wiped it away. The droplet fell to the ground, the first drop of many to nurture new life...

b. Character #2:

Arthur wiped a hand across his sweaty forehead. He couldn't believe it was this time of year already – they normally hibernated for a lot longer. The shovel gave a menacing 'clunk' as it dug deep into the wood of the coffin below him, and he jumped back to the edge of the grave, waiting for the lid to burst open and reveal the creature within. A drop of sweat rolled down his nose, over the bumps and scrapes from the fight the night before. Too late, he realised his mistake as the now-red sweat fell to the earth, soaking into the soil and down to the coffin below...

5. Write a brief section of **dialogue** between the following two characters.

Zaltron is a time-travelling robot from the year 2100.

Hurg is a caveman who has recently learned how to speak (and is still getting the hang of it).

Create a conversation between the two characters. It could be that Zaltron is trying to explain what a robot is, or you can choose your own topic. Remember to **show** what kind of characters they are by the **words** they use and the **way** they speak. You can also add in some actions and gestures to help.

Use a notebook or type your story out if you need more room.

Hurg scratched his nose. 'You... man?' Zaltron looked affronted.

'I am whatever I want to be, thank you! I cannot see how my gender has anything to do with the situation.'

'No,' Hurg said, a vein on his forehead pulsing. 'You...' he waved his arms around, and pointed to himself. He gestured at his thumb and poked his nose. 'You... man! Man not wolf, man man!'

Zaltron's processors whirred for a moment. 'Am I human?'

'You! Man!' shouted Hurg triumphantly, waving his club in the air.

### 13.4 Level 3

6. Choose **one** of the following story **scenarios**, then write a few opening sentences that reveal the general **setting** and convey the **mood**:

- a battle on a dying planet
- two teenagers meeting for the first time in their little outback town
- a deserted school during a zombie outbreak.

Sample responses:

• The green moon hung high above the lines of soldiers, all waiting for the call to attack. Lorin-Palin

spat the dust out of his mouth as he stared across the field at his brother.

• Suraya rummaged through the desk. A ruler? No. Some tape, that's good – scissors! She put her

hand on them just as she heard the shuffling, the moaning, the rasping from outside the door

• Suraya rummaged through the desk. A ruler? No. Some tape, that's good - scissors! She put her hand

on them just as she heard the shuffling, the moaning, the rasping from outside the door

7. Read the snapshot moment below.

Amrith slowly trod his way up the trail, his eyes darting back and forth. As the music started to fade, he reached up and pushed his earphones in tighter, then let his hand fall back to the strap of his backpack. The wind was howling all around him, tugging at his hair and threatening to push him over the cliff to his right. It was a long way down, and he didn't particularly relish the idea of pulling himself back up, doubly because of the distance he was from the next town. Cinching his strap tighter, he pressed on.

This short story is written in one of the following **moods**. Decide which one you think it is and circle it, then try rewriting the story in **one** of the other two moods by changing the vocabulary. You can change the focus in different parts of the story to further create the new mood. The plot will stay the same.

a. Humorous

b. Tense

c. Hopeful

Write your new version in a notebook or type it out. You may need to edit it as you go. Remember to use correct spelling, punctuation and grammar. **Responses will vary.**

### 13.4 Hungry for more?

Write your own short story, establishing the following **moods** at different points:

- humorous
- excited
- mysterious.

#### Resources



eWorkbooks

13.4 Level 1 worksheets (ewbk-6799), 13.4 Level 2 worksheets (ewbk-6800),  
13.4 Level 3 worksheets (ewbk-6801)



Interactivity

Creating mood (int-8218)

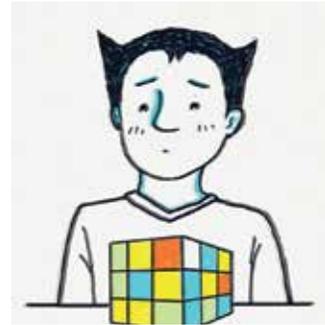
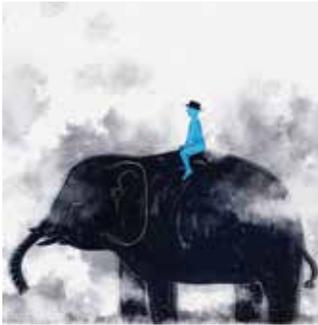
## 13.5 Using language creatively

### 13.5.1 What should you write about?

No-one can tell you exactly what to write about. Writing is such a personal and unique process. Here's some important advice: don't be afraid. Write about what you are truly passionate about, what you love. Only then are you going to actually enjoy writing. You might be put off purely because someone's telling you write about things that don't interest you (and in structured formats), but it's up to you to make it enjoyable. Here are some story starter sparks for you:

- Yuna couldn't believe her luck. She...
- Oskar shook as he took the piece of paper. His eyes widened as he saw...
- Leo took a deep breath and looked over the edge.
- Alby smiled as her puppy bounded back and forth through the tall grass.
- Koen frowned. He just *knew* that wasn't right.
- Paint splattered across Padmal's shirt as she...

If those don't inspire you, how about some of these images?



## 13.5.2 A few things to remember...

### Keep it short and simple

No-one's asking you to write a twisting, turning masterpiece here. Avoid overcomplicating your writing: leave out (or minimise) flashbacks, long backstories, and anything else that slows your story down. Your aim isn't to communicate every single detail, but to give your reader an idea that they can interpret.

### Points of view

- Q Make sure that from the start you've decided which **perspective** you're writing in (first person, second person, third person), then stick to it. See Topic 8 Metalanguage for more on perspective in writing.



### Editing and proofreading

- Q Some people find this boring and others enjoy it. There are no shortcuts. For writing to be the best it can be, it needs to be **edited** and **proofread**. When you are immersed in the writing process, you may forget to explain a character's motive, or that a key object was retrieved in the background by a minor character while a fight scene was playing out in the foreground. When you edit and proofread you put yourself in the position of the reader who needs to know these clues.

Make sure to read back through your work regularly for two main reasons:

- You'll find any spelling, grammar and punctuation issues.
- It'll help keep the story in the same style and tone. This might involve reminding yourself of what it should sound like, and changing the placement of sections of text to create more **fluency**. See Topic 14 Editing and proofreading for tips.

Remember, even famous authors and filmmakers still learn and work on their skills. Storytelling is an exciting and fulfilling activity, especially when you play around with it and make it your own.

## 13.5.3 Break the rules

Once you get really good at using language effectively, the best thing you can do for your story is to use it with innovation. Be creative, swap things around – your teacher will be impressed to see you go beyond the rules you've shown you know. If you can make your reader pause and pay attention, you've done your job as a writer to get them to engage with your writing.

### Punctuation matters!

Though it's fine to be creative with punctuation use, this is one thing that could make your story very hard to read if you get too wild. Remember, punctuation helps your reader know when to pause slightly and when to take a longer break. It also helps to separate ideas or make sentences easier to read.

You. Don't want people, scratching. Their heads over, your, writing?

no punctuation at all is even more difficult to interpret so be sure to check what you've written by reading it out loud



### 13.5 Activities *Responses will vary.*

#### 13.5 Level 1

1. Choose an image from section 13.5.1 and write a few sentences on the kind of story you could write about it.

I could write a story about the little kid riding an elephant. My story would be about how this little boy grew up next to a zoo, and one night he hears an elephant crying. The boy climbs over the fence to comfort the elephant.

2. Copy the sentence below and place the word “only” anywhere in it. Try three different versions by adding the word “only” to a different place in the sentence. Read each version aloud and consider how it changes the meaning.

She told him that she loved him.

Responses will vary, but could include:

- Only she told him that she loved him.
- She only told him that she loved him.
- She told only him that she loved him.
- She told him only that she loved him.
- She told him that only she loved him.
- She told him that she only loved him.
- She told him that she loved only him.
- She told him that she loved him only.

3. a. Underline only one word in the sentence below. Responses will vary.

I never said she stole my money.

b. Read the sentence aloud, emphasising the underlined word.

c. How does the underline affect the overall meaning of the sentence?

The emphasis will naturally fall on the underlined word.

When a word is emphasised in a sentence, it makes that word become more important. For example,

if I emphasise the word 'never' in that sentence, it means that I am saying how important it is that they

know I wouldn't ever accuse her of stealing my money.

4. Copy the following sentence and add punctuation. Come up with two different versions by adding punctuation to different places. Say the new sentences out loud to help you find the best places for the punctuation.

Witches love eating children and their pet cats

Responses will vary. They could include:

- Witches love eating, children, and their pet cats.
- Witches love eating children – and their pet cats!

---

## 13.5 Level 2

5. Come up with a new verb for something you do regularly. Explain what it means, and how it is suitable as a description of your task. Example: *Chompening - opening things using my teeth.*

Sample response: *chociness (chocolate + laziness) – eating chocolate when I feel lazy.*

6. Using the examples from section 13.5.1 as inspiration, create three sentences that a writer could use to start a new story.

Responses will vary, but could include:

- He gazed longingly... how he wished it was his.
- Do you ever feel like you're the only one who *really* feels things? I do.
- The piano note hung in the air, just waiting for someone to break its journey.

7. a. Imagine you have been asked to create a story about a time-travelling kid with powerful abilities. Which format do you consider is the best way to tell your story? A novel? A movie? A comic? Something else? Explain your choice, including how and why you think it would best communicate the story.

Hint: you will need to first decide on your target audience.

Sample response: I think the best way to tell this story would be through a comic book. Superpowers and origin stories have always been popular in comic books because they allow you to use dialogue, but also use imaginative and captivating imagery to help tell the story. I also think that my target audience will be kids aged from around 10–15, which is the perfect demographic for comic books.

- b. Write a few sentences to plan this story. What will the **setting** be? Who is the main **character**? What will the **mood** be? What is the basic **plot**?

Sample response: My story will take place in New York City. The mood will be light and fun with elements of edginess – sort of like the Scott Pilgrim comics. My main character will be a 13-year-old girl named Kia. The plot will be about Kia learning that in her family, when a girl turns 13, they are given the power to go back in time. The plot will then be about her figuring out how to use her powers, and how sometimes changing the past can ruin the future.

**13.5 Level 3 Responses will vary.**

8. Choose an image from section 13.5.1 and write a brief story or poem about it. You can take up as much of this page as you like and try to be creative in your approach.

**Note: Upon completion, reflect upon the creative choices you made. How did you come to this story**

**from the image?**

**Sample response:**

**Each night at eight, I take my leave,**

**walking alone down to the sea.**

**Upon the dock, I slowly tread,**

**thoughts slowly turning in my head.**

**I raise my eyes to better see**

**the moonlight right in front of me.**

**Crescent shaped and glowing bright,**

**this is my favourite time of night.**

9. Rewrite the following narrative in a more interesting way. You could experiment with word use, punctuation, the plot (for example, the order in which things happen) or anything else you want. Feel free to add more to the story.

I found an old map buried in the woods. It seemed impossible to follow until I looked at it under a full moon. Once I'd gotten past the guardian skeletons and the deadly traps it was all worth it. Now I'm richer than anyone and I have everything I want. Pity about my companions on the quest, but they knew it would be dangerous.

**Sample response:** I looked down at the gold ring upon my finger, remembering the night my life was changed forever. Who was to know that the old map I found in the woods would lead us all to a fortune and make me richer than I'd ever dreamed I would be? It all began after I unlocked the secrets of that map under the full moon, and I immediately gathered a crew to help me on my quest. We all agreed that any survivors would split the riches equally – and we also knew that no survivors was a real possibility. Fighting our way through skeleton guards and working out the deadly traps guarding our treasure saw the loss of many, until it was only I who stood on the edge of fortune. Now each time I look down at this ring I am reminded of my luck, of my resilience, and of those that had to be left behind.

---

### 13.5 Hungry for more?

Write an ambiguous sentence – that is, a sentence which has multiple meanings depending on how you read it. For instance;

*He fed her cat food* seems pretty simple when you first read it, until you break it down. It could mean:

- a. He fed the woman's cat some food.
- b. He fed a woman food which is made for cats.
- c. Somehow, he miraculously got the cat food to eat something.

Get as many meanings as you can out of one sentence and compare with others.

What's the funniest ambiguous sentence you can come up with?

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#### Resources



**eWorkbooks**

13.5 Level 1 worksheets (ewbk-6802), 13.5 Level 2 worksheets (ewbk-6803),  
13.5 Level 3 worksheets (ewbk-6804)

## 13.6 Topic project: Choose your own adventure

### Scenario

Your 'snapshot moment' writing skills are needed. Your school is creating a book of student stories, and your class is going to contribute a series of short stories where the reader has to decide what happens.

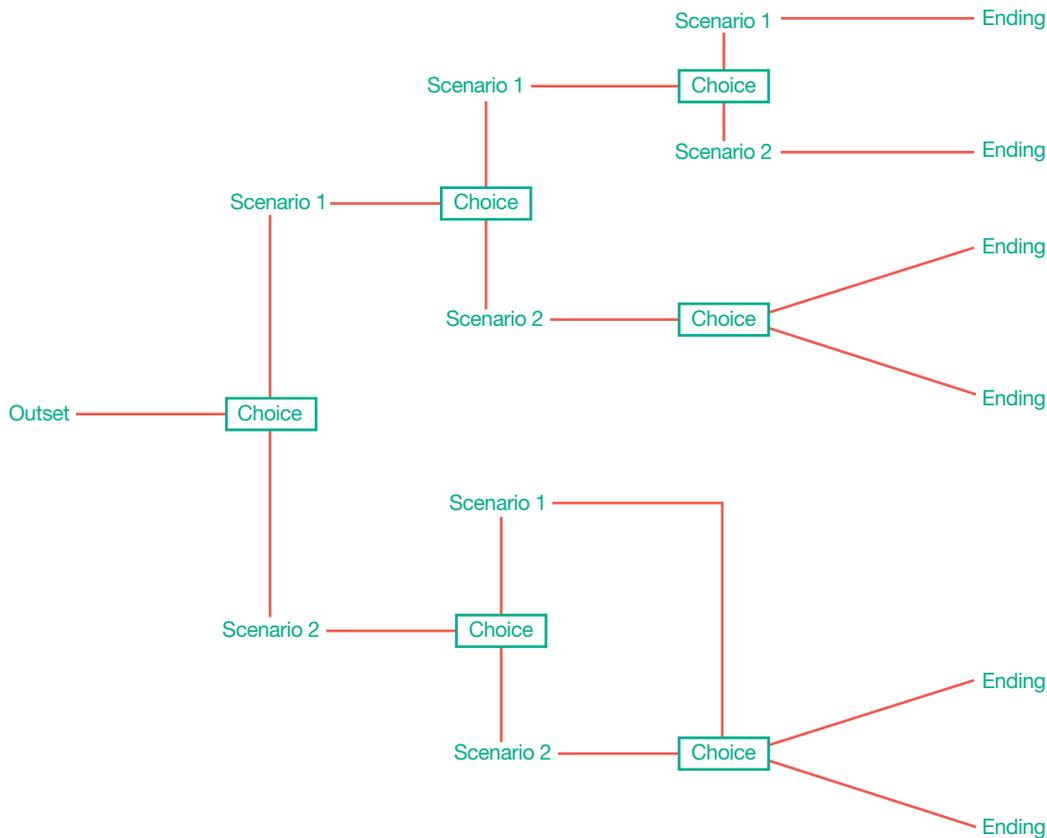


### Task

You will create a couple of characters and an overall scenario. Then you will devise lots of different snapshot moments that will move the story along in the direction the reader chooses. Each snapshot moment you write should keep the story moving logically, but there should be a variety of options and endings, depending on the choices made.

### Process

1. Think of a scenario. At this stage it can be quite broad, such as:
  - two friends search for a lost pet
  - aliens take over a school
  - a person explores a new planet.
2. Create a couple of main characters that the story will focus on. Remember, you don't need to describe them in great detail: **show**, don't **tell** their actions and emotions.
3. Pick a starting point for your story (the **outset**). Write a snapshot moment that sets up your characters and the situation they are in. This is where you can introduce the **mood** of your story.
4. Pick two or more possible endings that your story could lead to. For example, in one ending the aliens could win, in another the kids could win, maybe the aliens and kids team up against the teachers, or perhaps something else happens that's totally unexpected.
5. Create a flowchart (similar to the one on the next page) of story points. Map out the selections readers will need to make to get to each point. Yours may look different to the given example. It depends on where you take the story.



6. Write your snapshot moments for each point – aim to have more than ten, all leading to different outcomes. Each one (up until the endings) will have to end with a decision for the reader to make. For example: *Run to the gymnasium or to the staff room?* Remember to be creative with your descriptions and **show**, don't **tell**. Each snapshot moment is short, to move the story along.
7. Edit and proofread your snapshot moments. Could you rewrite any sentences to make them clearer or more effective? Have you used correct punctuation, to help your reader know when to pause or stop? Read each section aloud to help you identify any awkward sections.
8. Assemble your snapshot moments into a story. You could put it together as a book, or on a poster where readers must choose their path and reveal the next snapshot. Be creative and engage your reader.
9. Share your stories and provide helpful feedback.

## 13.7 SkillBuilder: Microfiction

online only

### What is microfiction?

Microfiction is a story that is told in as few words as possible. Some pieces of microfiction are only 30 words long. Writing microfiction is an excellent way to practise storytelling because it forces you to select your words carefully to get the most out of them.

#### Select your learnON format to access:



- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 13.8 Review

### 13.8.1 Key points to remember

#### 13.2 Developing plot

- A plot involves tension in the story being increased and decreased as a sequence of events happen.
- Keep it simple. Aim to have something pushing your character out of their comfort zone, some challenges along the way and ultimately a resolution.
- **PRO TIP:** Write your story as a story mountain, then go back and edit. Make it exciting and unexpected, don't just stick to the formula.

#### 13.3 Developing character

- **Show, don't tell.** There's nothing fun about having a list of facts thrown in your face – make your reader think about what the character is doing, and let your audience grow in their understanding because of those insights.
- Sometimes less is more when describing how characters look. Let the reader fill in the blanks themselves, through inference.
- **PRO TIP:** Make sure that your characters are learning and growing after facing challenges.

#### 13.4 Creating mood

- This is all about your language choices and the setting you create. Mood is how your reader *feels* different parts of the story.
- Setting can be a simple way to let the reader know the mood. A graveyard in the middle of the night? A flower-covered field on a summer's day? You probably instantly understand the mood of both of those settings.
- Ensure your characters don't sound like robots (unless they are robots) or stuffy posh people from the past (unless they are stuffy posh people from the past).
- **PRO TIP:** Think about mood as the setting's personality and how it affects the story.

#### 13.5 Using language creatively

- Be creative in your storytelling. As you practise, you'll get to know what works in a story and what doesn't.
- Go beyond rules and formulas. Make up your own verbs and nouns, build your own world – it's your story, so do with it as you please.
- **PRO TIP:** Make sure your reader can still understand you. If you're going to be making up new verbs, make sure they fit with the rules a verb has to follow.



## 13.8 Activities

online only

### 13.9 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.





## Glossary

**backstory** a history or background created for a fictional character or situation

**climax** a point of high tension or drama in a narrative

**define** to explain or describe something or someone clearly; to show them for what they really are

**denouement** the final part of a narrative in which the strands of the plot are drawn together and matters are explained or resolved

**dialogue** a conversation between two or more people as a feature of a book, play, or film

**edit** to rewrite your work so that it becomes more effective

**exposition** background information to provide a fuller, more detailed picture of a situation or character

**fluency** writing with a natural flow and rhythm

**inferring** using evidence, logic and your own prior knowledge to make an educated guess at implied meaning.

A reader has more to infer if the writer shows instead of telling

**interpretation** an explanation or way of explaining or understanding something

**mood** the personality of your setting. Different situations have different moods, which bring out certain emotions in your reader. A light-hearted mood might change to a serious mood through a change in the action.

**narrative** a story or description of a series of events

**outset** the start or beginning

**perspective** whose point of view the story is told from (first person, second person or third person)

**plot** the path your story takes; heavily involves building and releasing tension. Think of it as a pathway your characters take to grow.

**proofread** to go over your writing carefully, correcting errors in grammar, punctuation and spelling

**resolution** the solving of a problem or difficulty

**setting** the time and place where the action of a story happens

**showing** using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills.

**story mountain** a tool to assist with the planning of a narrative; a visual representation of the plot

**telling** providing a reader with information or summarising it like a list. It's unoriginal and pretty boring within a narrative.

**tension** this is essentially how much your reader is left on the edge of their seat, and is determined by plot events and word choice. Particularly tense moments are when your reader is focused on nothing else, and they have to pay attention to know what happens next.

**tone** the atmosphere of an overall play, film or story which provokes certain emotions in the audience

**word choice** choice the specific vocabulary that is chosen, and the way words are put together to form sentences

## 13.7 SkillBuilder: Microfiction

### 13.7.1 Tell me

- Q **Microfiction**, sometimes called flash fiction, is storytelling that is shortened down to the bare minimum – sometimes as little as 50 words. Compare this to normal short stories, which are often at least 1 000 words and can be up to around 20 000 words long, and you can see that **microfiction** really does deserve its name.

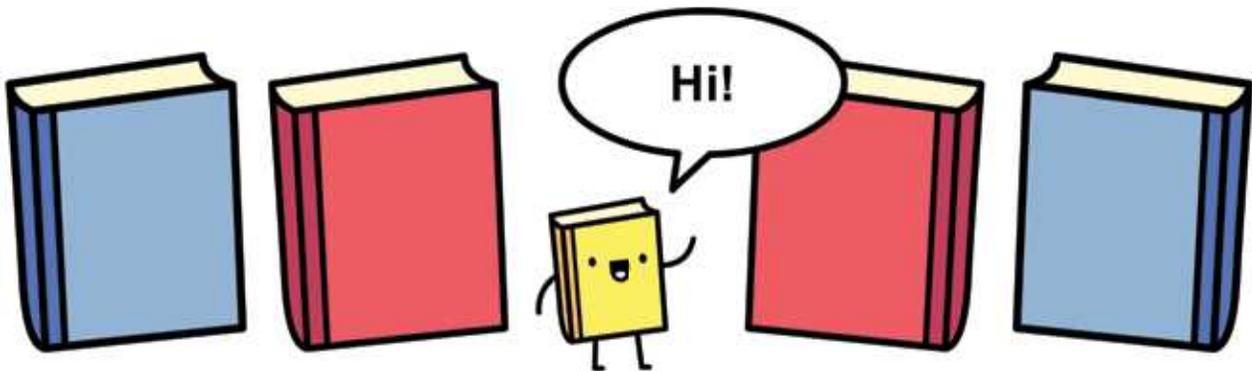
Microfiction has been around for a long time. It has gained popularity recently with social media and the internet making it more possible than ever for authors to share their work. For instance, Twitter, which has a 280-character

- Q limit per post, is the home of lots of microfiction writers who work hard to **condense** their language down into such a small space.

In that way, microfiction is a little like poetry: it is language, working hard. You can follow some of the same structures and features of short story writing, or of any fiction writing, but you need to do it without many of the tools of a traditional writer. It's also a great way to work on your skills for longer pieces of writing, or as a way to get the creative juices flowing and cure **writer's block**.

- Q

Find microfiction and flash fiction examples in the online **Writer's Library**.



### 13.7.2 Show me

#### on Resources

- ▶ **Video eLesson** Microfiction (eles-4271)

#### How to write microfiction

Take a look at the piece of microfiction below:

Xinyue looked out over the wreckage of her home world. Beyond it, ships accelerated away at near lightspeed. Those few that had made it away from the blast were fleeing desperately towards a life unknown. She leaned back, folded her arms, and smiled.

Short, right? It's exactly 43 words. But it does have some of the features of a traditional story, such as:

- a character – Xinyue
- a beginning – she looks out at her world
- a middle – her world has been destroyed and people are fleeing
- an end – she smiles
- a genre – science fiction.

And what about that ending? Is she smiling because some of the people have escaped to freedom, or because of something more sinister? Was she somehow responsible for the destruction of the planet? So many questions!

Microfiction has some **features** as a form of its own:

- It is short: stating the obvious here, but *microfiction* can be as short as 50 words or less.
- There are minimal characters, maybe just one.
- Stories often start in the middle of the action, or in a dramatic scene. There is not time to develop long introductions.
- Characters don't have **backstory**.
- There are few **adjectives**.
- The ending is often a **cliffhanger**, or raises a question.

Microfiction emphasises the importance of the **editing process** in storytelling. You can't just throw down some words on a page and think it's good enough, you have to focus on the *craft* of writing. It can be helpful to highlight the word classes (**nouns**, **verbs**, adjectives and **prepositions**) to determine what could be edited.

Here's the same story again, but with the word classes (**nouns**, **verbs**, **adjectives** and **prepositions**) coloured.

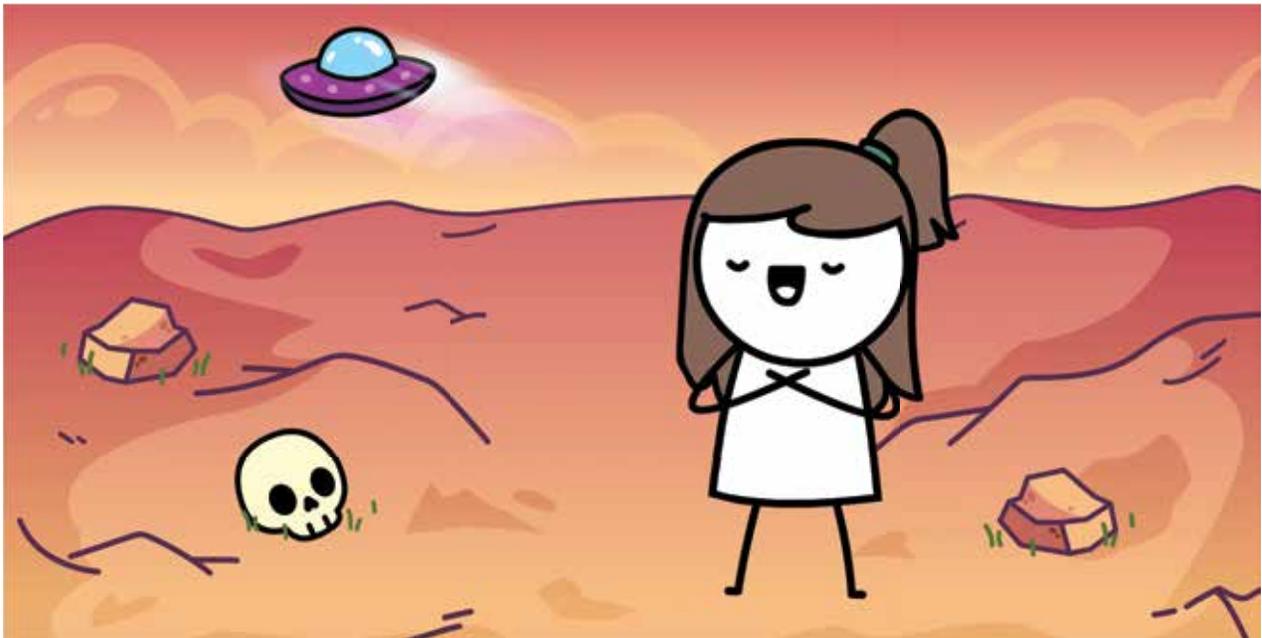
Xinyue looked out over the wreckage of her home world. Beyond it, ships accelerated away at near lightspeed. Those few that had made it away from the blast were fleeing desperately towards a life unknown. She leaned back, folded her arms, and smiled.

When you highlight a text in this way, focusing on word classes, you can see if you've over- or under-used a particular class, or if you could improve on any of them. For example, one of the features of microfiction is that it uses few **adjectives**. You can see here that there are only two: **few** and **unknown**. There are some **verbs** that could be improved though, and the sentences about the fleeing ships could be tightened up a little, maybe by reducing the number of **prepositions**. Time to edit.

Xinyue looked out over the wreckage of her home world. Those few ships that escaped the blast accelerated desperately towards a life unknown. Xinyue leaned back, crossed her arms, and grinned.

Now it's only 31 words, and it still tells the same story. Getting rid of unnecessary details, like the fact that the ships were 'beyond' the wrecked planet, or by swapping 'had made it away' and 'were fleeing' for the much simpler 'escaped' has made the writing even more condensed.

Finally, having her 'cross' rather than 'fold' her arms, and 'grin' instead of 'smile' changes the tone of the final sentence slightly, **emphasising** her actions. It's still not exactly clear *what* she's happy about – that's left to the reader to decide.



### 13.7.3 Let me do it

Complete the following activities to practise this skill.

#### on Resources



Interactivity

Microfiction (int-8219)

## 13.7 Activities

1. Read the following microfiction story and then complete the activities. You could copy the story out in a notebook, or copy and paste an electronic version to edit using your device.

The forest was dark; as dark as the inside of a smuggler's cave. Jeannie held the torch in front of her and tried to keep the beam steady as she walked over dead leaves and fallen branches. She came to the place where they had said they would be waiting. The back of her neck tingled like a jolt of electricity had passed through her, and goose bumps raised along her arms. From the tops of the trees she heard a strange rustling. She looked up. They were coming.

- a. There are two **similes** in this 89-word story. Find them, then decide if they are really necessary. If they are not, what could you replace them with?
  - b. Colour code the **nouns**, **verbs**, **adjectives** and **prepositions**.
  - c. Decide if there are better **word choices**, or if you can cut some of the words out.
  - d. Edit the entire story down to 50 words or less.
2. Write your own microfiction about one of the images below. Remember the following features:
    - write 50 words or less
    - limit use of **adjectives**
    - have a clear beginning, middle and end
    - end on a cliff-hanger
    - edit your work.





3. When you have finished, you could swap your work with a partner and see if you can continue the editing process. Or maybe you could write a response to your partner's work, such as continuing the story, or taking their character on a different adventure. The beauty of microfiction is that you get to try out all your storytelling skills!
  4. Write another piece of microfiction using a different image for inspiration, or on whatever topic you like.
-

## Glossary

**adjective** a word that describes or gives more information about a noun

**backstory** a history or background created for a fictional character

**cliffhanger** a dramatic and exciting ending to an episode of a serial, leaving the audience in suspense and anxious not to miss the next episode

**condense** to reduce something, such as a speech or piece of writing

**emphasising** give special importance or value to something

**microfiction** a story in 300 words or less (not including the title); also called flash fiction

**noun** a word that is the name of something (such as a person, animal, place, thing, quality, idea, or action); used in a sentence as the subject or object

**preposition** a word that shows the relationship (of time or place) between two things in a sentence

**verb** a word used to describe an action, state of being, or occurrence

**writer's block** being unable to think of what to write or how to proceed with writing

Below is a full list of the **digital resources** available in **Topic 14**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 14.1 Overview



### Video eLesson

- Don't stop at the first draft (eles-4272)

## 14.2 Editing for coherence



### eWorkbook

- 14.2 Level 1 worksheets (ewbk-6806)
- 14.2 Level 2 worksheets (ewbk-6807)
- 14.2 Level 3 worksheets (ewbk-6808)

## 14.3 Varying your vocabulary



### eWorkbook

- 14.3 Level 1 worksheets (ewbk-6809)
- 14.3 Level 2 worksheets (ewbk-6810)
- 14.3 Level 3 worksheets (ewbk-6811)



### Interactivity

- Varying vocabulary (int-8220)



### Audio

- *Varying sentence length* (aud-0378)

## 14.4 Answering the question



### eWorkbook

- 14.4 Level 1 worksheets (ewbk-6812)
- 14.4 Level 2 worksheets (ewbk-6813)
- 14.4 Level 3 worksheets (ewbk-6814)

## 14.5 Proofreading and referencing



### eWorkbook

- 14.5 Level 1 worksheets (ewbk-6815)
- 14.5 Level 2 worksheets (ewbk-6816)
- 14.5 Level 3 worksheets (ewbk-6817)



### Interactivity

- Proofreading (int-8221)

## 14.6 Strategies for editing and proofreading



### eWorkbook

- 14.6 Level 1 worksheets (ewbk-6818)
- 14.6 Level 2 worksheets (ewbk-6819)
- 14.6 Level 3 worksheets (ewbk-6820)

## 14.7 Topic project: Be the editor



### Digital document

- Zero-waste in school article (doc-35122)

## 14.8 SkillBuilder: Macro-editing and micro-editing



### Video eLesson

- Macro-editing and micro-editing (eles-4273)



### Interactivity

- Macro-editing and micro-editing (int-8222)

## 14.9 Review



### Interactivity

- Key terms crossword (int-8148)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 14 Editing and proofreading

## 14.1 Overview

### 14.1.1 Make your writing better

You've been given a writing task and you pretty much know what you're going to write. You've reorganised your pencil case, discussed last weekend and next weekend with your desk mate, dodged the teacher, fixed your hair, accused Tom of farting and now the teacher is on to you and you actually have to write it, so you do. It's hard and annoying but then it's DONE. Now you never have to do it again. Winning!

Or not.

No one writes perfectly the first time; not your teacher, not J.K. Rowling or Philip Pullman – not even Shakespeare. Awesome writing happens in the *rewriting* and has two parts: editing and proofreading.



**Editing** makes your writing clear, makes sure that it flows, and checks that it is right for your audience, purpose and criteria. **Proofreading** checks for errors in punctuation, spelling, grammar and sense.

Let's get something clear – when you're absorbed in writing just let it all flow out and get the ideas down as they come. If you stop to edit during the writing process you might lose track of your thoughts (and some of your best ideas may never come back). Write it all down first – then edit and proofread to make it amazing.

### on Resources

**Video eLesson** Don't stop at the first draft (eles-4272)  
Watch this video to learn how editing and proofreading can transform your writing.



### STARTER QUESTIONS

1. How does the thought of editing and proofreading something you've already finished make you feel?
2. Discuss a time when you read something that was hard to follow or stay engaged with.
3. Suggest how editing and proofreading skills could improve your writing.

## 14.2 Editing for coherence

### 14.2.1 Are you making any sense?

You need to check the **understandability** coherence of your writing, to make sure that your reader is understanding what you mean.

Q Below are some strategies for making your writing **coherent**.

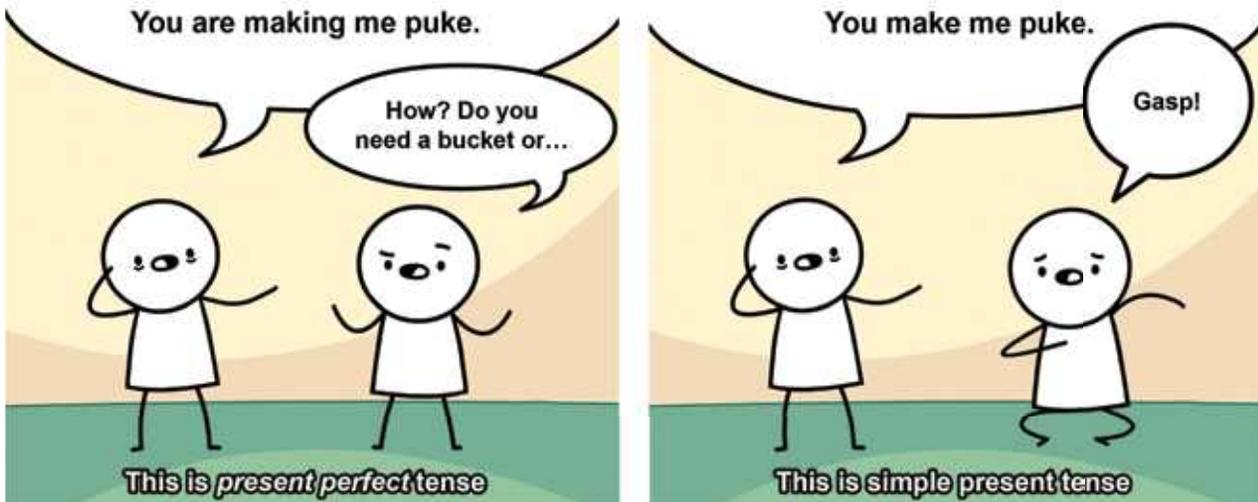
#### Use fewer words

This doesn't mean say less, it means that if you can say the **same thing** using fewer words, this will make your writing **clearer** because there is less for your reader to process.

#### Use simple tenses

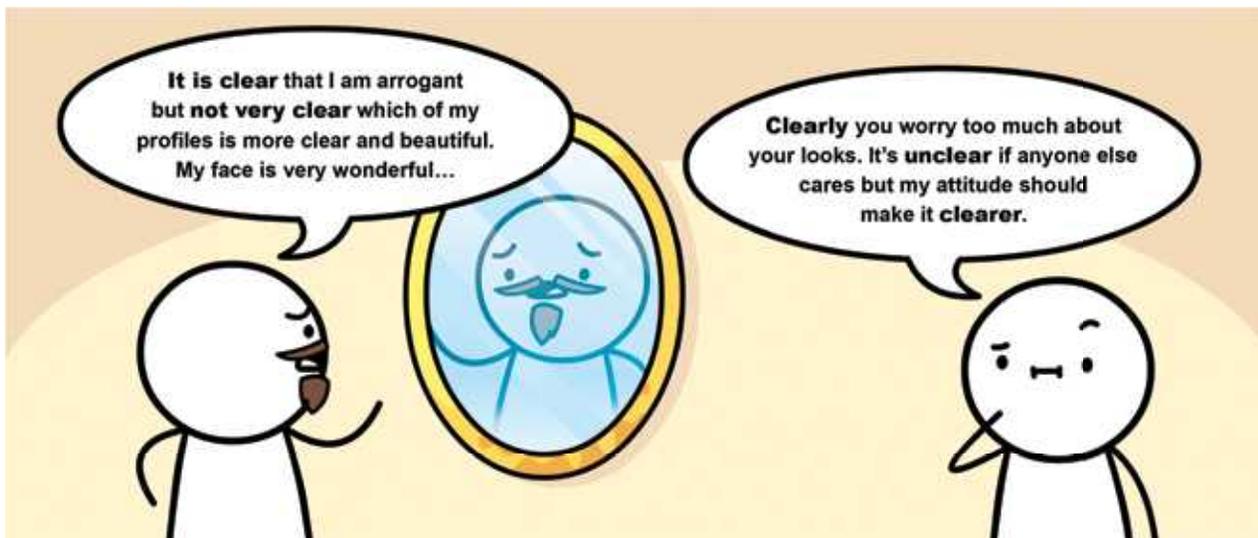
Q The sentences below actually have slightly different meanings, though they're often used **interchangeably**. The second sentence is punchier – and more useful for insults.

For more on tenses see Topic 8 Metalanguage.



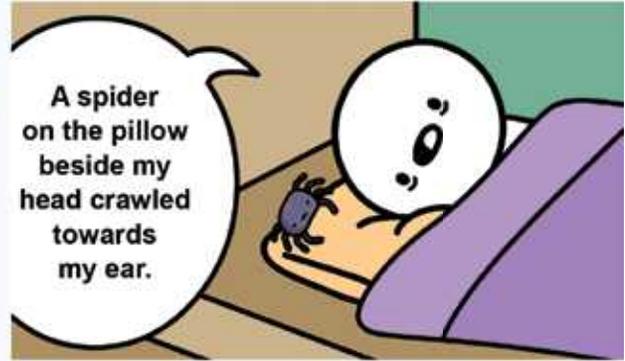
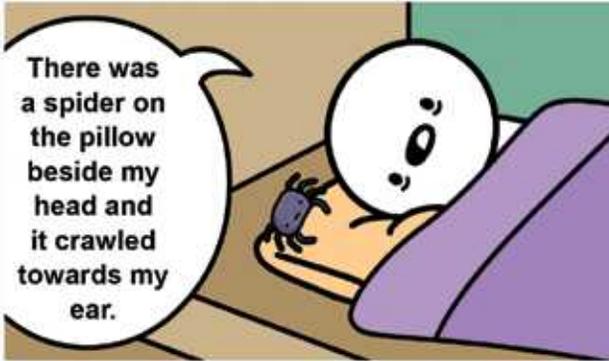
#### Use prefixes and suffixes

This uses fewer words and makes the meaning ~~more clear~~ clearer.



### Remove unnecessary words

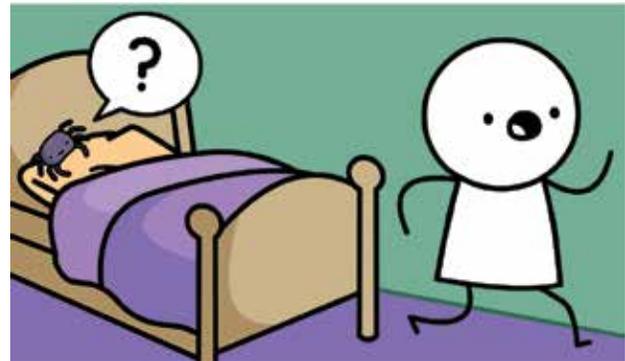
If one word has the same meaning as two, remove the extras. Your writing will be tighter and more engaging. Taking out **It is/It was/ There are/There is** from the start of sentences can instantly improve your writing.



Look at these examples. The second version has had some unnecessary words removed and is a better sentence.

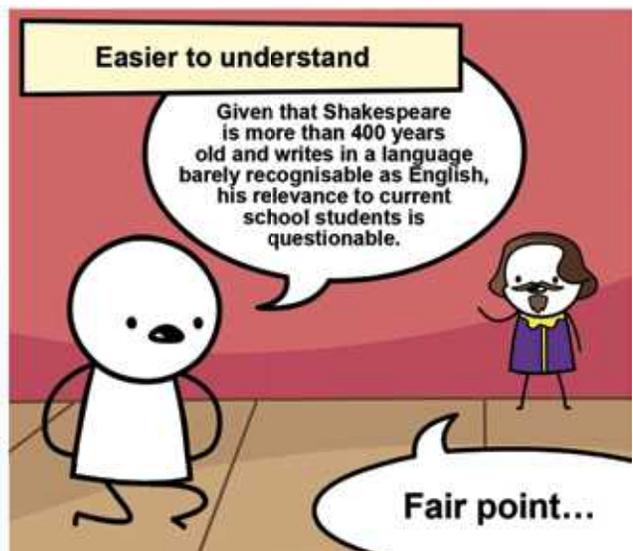
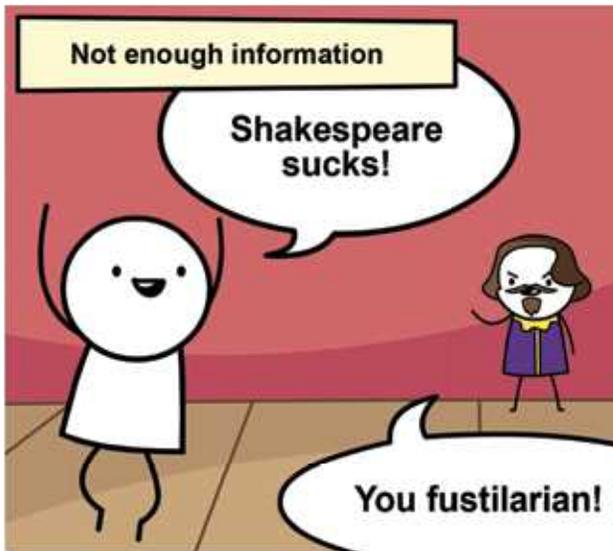
The spider was really huge and very hairy and it ran towards my face at a great speed. I was terrified, but I wondered why everyone was focusing on which words I used instead of the spider on my pillow!

The spider, huge and hairy, rushed at my face. Though terrified, I did wonder why the focus was on my words rather than the spider on my pillow!



### Explain yourself fully

Though your reader can **infer**, they can't read your *mind*, so you need to make sure you fully explain what you mean. **Unpack** your idea for your reader to provide more information or reasoning.



See also Analysing evidence in Topic 12 How to write essays.

## 14.2 Activities

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### 14.2 Level 1 Responses will vary.

1. **Edit** and rewrite the following sentences by using fewer words. You can change some words as well.

a. It was in the garden where I saw the frightening beast.

**In the garden I saw the frightening beast.**

.....  
.....  
.....

b. It was making me scared and I went quickly back into the house.

**I was scared and hurried back to the house.**

.....  
.....  
.....

c. There was no way I could get to sleep that night.

**I couldn't get to sleep that night.**

.....  
.....  
.....

d. It is not likely that I will go and visit the garden again.

**I won't visit the garden again.**

.....  
.....  
.....

2. The following idea doesn't give enough information or provide reasoning. **Unpack** it to explain it better to a reader.

Spiders are scary.

**Spiders move quickly and have a very creepy, alien look to them. Some of them bite and many people**

**are afraid of them.**

.....  
.....  
.....

3. Change the following sentences to **simple present tense**. Refer back to the tenses image in section 14.2.1.

He is making me laugh. She is giving me a headache.

**He makes me laugh. She gives me a headache.**

.....  
.....  
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.....

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**14.2 Level 2** Responses will vary.

4. **Edit** and rewrite the following paragraph by using fewer words. You can change some words as well.

It was when I was walking home from school when I found the lamp. I gave it a few rubs and there was a swirl of pink smoke and a genie came out. He was telling me that I could have three wishes when a spider crawled onto the lamp and we ran away screaming. It is understandable that he now lives in my treehouse.

While walking home from school I found a lamp. I rubbed it and a genie emerged in a swirl of pink

smoke. While he outlined my three wishes a spider crawled onto the lamp. We fled, screaming.

Understandably, the genie now lives in my treehouse.

5. The following idea doesn't give enough information or provide reasoning. **Unpack** it to explain it better to a reader.

Trees are important.

Trees absorb carbon dioxide and expel oxygen, which is crucial for many life forms, including humans.

---

**14.2 Level 3** Responses will vary.

6. The following idea doesn't give enough information or provide reasoning. Unpack it to explain it better to a reader.

Time to rest is essential.

Our bodies and brains require periods of inactivity to recharge and restore energy levels. These periods of rest are essential if we want to function at optimal levels.



7. **Edit** and rewrite the following paragraph to remove unnecessary words and give it a humorous tone.

Many people have phobias which are fears that are not rational. There is a phobia which is called arachnophobia, and this is a fear of spiders. There is another fear called hippopotomonstro, which is not a fear of monster hippopotamuses. It may not be logical, but it is actually a fear of long words such as hippopotomonstro.

**Irrational fears, called phobias, are common. Arachnophobics hate those with eight legs. If a doctor diagnoses you with hippopotomonstro, it's the long word itself that will have you quivering with fear.**

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8. In your own words, summarise how **editing for coherence** can improve your writing.

**By editing for coherence, you are ensuring that your writing is tighter – more concise and succinct – by using fewer words while still making sense. This helps you to better communicate your message while keeping your reader engaged.**

.....

### 14.2 Hungry for more?

Team up with a partner. You are each to write a paragraph about the following topic:

**If I could have one superpower it would be...**

Write your paragraphs quickly and without any self-editing. Write approximately eight sentences.

Swap your paragraphs and edit your partner's writing, using the advice in this subtopic. Discuss the edits made and compare your paragraphs.



#### Resources



**eWorkbook**

14.2 Level 1 worksheets (ewbk-6806), 14.2 Level 2 worksheets (ewbk-6807).  
14.2 Level 3 worksheets (ewbk-6808)

## 14.3 Varying your vocabulary

### 14.3.1 Some words are not so... good

Like many languages, English is **notorious** for having many words that mean almost the same thing. It can be confusing. The benefit, though? You can choose exactly the right word to convey what you mean - specific words suit different **contexts**.

There are over 170 000 words currently in use in the English language. Vary your **vocabulary** once in a while – don't repeat the same boring options. Find a less **pedestrian** way to communicate, by employing **synonyms**. To make your writing interesting (especially in creative writing) it is important to **show** what you mean using descriptions and actions instead of just **telling** (revealing details in a direct, boring way). This allows your readers to **infer** and find their own meaning.

#### Use interesting words

There are a few words you should avoid using because they are dull and boring.



Instead, select interesting and descriptive words that more accurately convey your meaning for the specific **context**.



### Avoid adverbs by selecting excellent verbs

- Q We already discussed **adverbs** in Topic 8 Metalanguage, but now it's time to start using all the words you've learned from reading. (See Topic 2 Reading for enjoyment.) English has so many words that you don't *need* to use adverbs all the time, and this ~~extreme-care~~ specificity helps your reader ~~fully understand~~ get it.

For example:

- walking slowly can be **meandering**, **ambling**, **strolling** or **crawling**
- eating quickly can be **inhaling** (a **metaphorical** use of the verb)
- breathing noisily can be **snoring**, **gasping**, **rasping** or **panting**
- crying hard might be **sobbing**, **caterwauling** or **wailing**
- thinking hard might be **pondering** (if the action is unimportant) or **considering** (if the action is serious).



### Avoid adjectives by selecting excellent nouns

- Q The same goes for **adjectives**. Instead of filling up your word count with lengthy descriptions, you might be more careful about your choice of **noun**.

- The **well-dressed man/gentleman/boy/guy/dude** doffed his hat and ambled onwards.

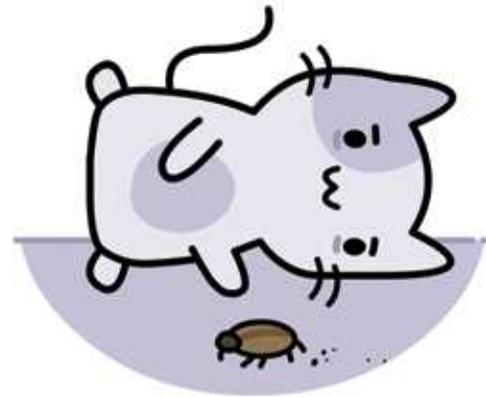
If you wanted to take out the adjective **well-dressed**, which of the nouns suggested would convey this idea?

- The **big old cat/kitten/tomcat** swiped a lazy paw at a passing cockroach.

If you wanted to take out the adjectives **big** and **old**, which noun would convey this idea?

This doesn't mean you are forbidden to use adverbs and adjectives: be accurate in ALL your word choices and add these

- Q **descriptors** with care.



## 14.3.2 Vary your sentence length

Writing is boring without variety. Change up the length and structure of your sentences.

“This sentence has five words. Here are five more words. Five-word sentences are fine. But several together become monotonous. Listen to what is happening. The writing is getting boring. The sound of it drones. It's like a stuck record. The ear demands some variety.

- Q Now listen. I vary the sentence length, and I create music. Music. The writing sings. It has a pleasant rhythm, a lilt, a harmony. I use short sentences. And I use sentences of medium length. And sometimes when I am certain the reader is rested, I will engage him with a sentence of considerable length, a sentence that burns with energy and builds with all the impetus of a crescendo, the roll of the drums, the crash of the cymbals—sounds that say listen to this, it is important.

So write with a combination of short, medium, and long sentences. Create a sound that pleases the reader's ear. Don't just write words. Write music.”

(by Gary Provost, *100 Ways To Improve Your Writing*)

Check out Topic 10 How to write sentences for more on varying sentence structure and length.

### 14.3.3 Use nominalisation

🔍 **Nominalisation** turns verbs into nouns and is an easy way to make your writing sound formal, academic and important. This uses a **passive** voice, which means the action is done *to* someone or something, so you'll want to avoid it for creative writing.

**Without nominalisation:** She **realised** that it was possible to make her writing sound more impressive, which would **improve** her grades.

**With nominalisation:** Her **realisation** that more impressive writing was possible led to an **improvement** in her grades.

**Without nominalisation:** They **decided** to **poison** the water supply.

**With nominalisation:** Their **decision** led to a **poisonous** water supply.

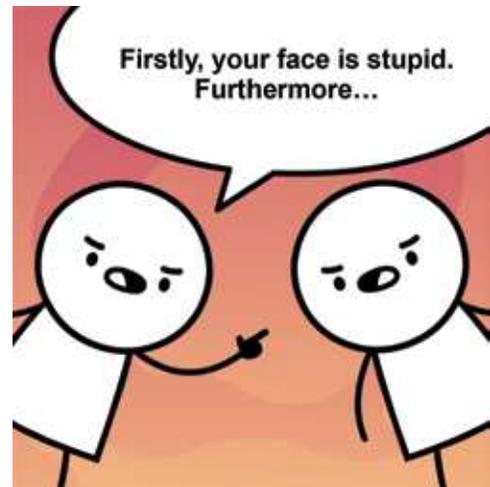
### 14.3.4 Cohesion

🔍 **Cohesion** involves making your ideas flow and helping your reader understand the relationship between ideas.

Use the appropriate **transitions** and **connectives** (words and phrases that connect ideas) for your purpose:

- To add further information, use: **furthermore, also, in fact.**
- To add contrasting (opposite) information, use: **however, on the other hand, otherwise, despite.**
- To sequence ideas, use: **at first, since, finally, next.**
- To show cause and effect in ideas (how one thing affects another), use: **therefore, thus, accordingly, consequently.**
- To introduce examples, use: **for example, exemplifying this, for instance.**

See Topic 11, subtopic 11.7 for more on connecting sentences and paragraphs.



#### Select accurate verbs

If you constantly say *this shows that...*, your writing will flatten out like a pancake. Maybe pancakes are supposed to be flat, but your writing shouldn't be.

Instead, use vivid verbs:

Verb	Example
exemplifies	this is an example of... (helping to understand the bigger picture)
illustrates	this helps us to understand...
reveals	a bit of the meaning is clearer because...
emphasises	backs up/points out
depicts	what is literally described/shown?
highlights	this thing gives us an insight by standing out
suggests	makes you think something is likely to be true or exist
demonstrates	shows that something is true or exists
points to	shows the truth or importance of something

See Topic 11, subtopic 11.7 for more on connecting sentences and paragraphs.

## 14.3.5 Have I said 'said' too much?

Q 'Said' is a common, often overused, **dialogue tag**. Dialogue tags indicate which character is talking. There are many alternatives to using 'said': remarked, asked, shouted, gasped, whispered, grumbled, enthused, replied, mumbled – and there are many, *many* more.

'Said' is a perfectly acceptable word to use in dialogue. However, too much can be, well, too much.

"Come pick up your socks," said Mum.  
"I'll be there in a minute," I said.  
"I can't hear the news," Dad said.  
"The news is boring. Can't I watch Netflix?" Katie said.  
"Not in here," Dad said.

Yikes, that was grim. Using 'said' too much is dull, so let's look at an alternative.

"Come pick up your socks," yelled Mum.  
"I'll be there in a minute," I shouted.  
"I can't hear the news," Dad grumbled.  
"The news is boring," Katie whined, "can't I watch Netflix?"  
"Not in here," Dad snapped.

Some writers may think this is exciting storytelling but it's distracting and too filled with actions. There are other ways to show who is talking in a scene – it's all about finding the right balance.

Mum's voice penetrated my headphones. "Come pick up your socks."  
"I'll be there in a minute."  
Dad lifted the remote. "I can't hear the news."  
"The news is boring," Katie said, flopping on the couch, "can't I watch Netflix?"  
Dad frowned. "Not in here."

Use the right word to get your point across. Sometimes 'said' works better. Occasionally a word such as 'whispered' better communicates your exact meaning. Other times, you can create a more interesting image in other ways.

"I like to sniff toes," Frankie said quietly.  
"I like to sniff toes," Frankie whispered.  
Frankie leaned close to my ear. "I like to sniff toes."

Use 'said' or suitable alternatives if you need to, but avoid using fancy words just to make your writing seem fancier. It doesn't work.



## 14.3 Activities

### 14.3 Level 1 Responses will vary.

1. Suggest **five** interesting **synonyms** (words that mean the same thing) for each of the following words.

**a. Good**

superb, excellent, fantastic, wonderful, satisfying.

.....  
.....  
.....

**b. Nice**

beautiful, pleasant, lovely, delightful, agreeable.

.....

.....

.....

**c. Big**

gargantuan, enormous, gigantic, sizeable, colossal.

.....

.....

.....

2. Suggest alternatives to the following **dialogue tags** by rephrasing them. Think of some that haven't already been used in the examples in this subtopic.

a. She said **She snapped.**

b. He said **She enthused.**

c. They said **They murmured.**

3. Rewrite the following sentences using more **interesting vocabulary**.

a. She was a small female with nice blue eyes.

**Petite, she had striking cerulean eyes.**

.....

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b. The helicopters were loud and created a strong wind.

**The roaring helicopters blew us over.**

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c. Writing can be hard, but it is fun.

**Though sometimes arduous, writing is a pleasure.**

.....

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.....

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**14.3 Level 2** Responses will vary.

4. Suggest **three** interesting **synonyms** for each of the following words.

**a. Smart**

intelligent, brainy, astute, sharp-witted, shrewd.

**b. Funny**

hilarious, amusing, comical, witty, riotous.

**c. Walk**

swagger, slink, amble, saunter, stride.

5. Select better **vocabulary** and rewrite the sentences below. Compare your finished work with a partner.

**a.** Felicity saw Dinesh run fast across the big park.

Felicity witnessed Dinesh flee the expansive park.

**b.** The playful young dog broke the old piece of furniture.

The boisterous puppy destroyed the antique.

6. Rewrite the following sentence by replacing any boring words and unnecessary adverbs and adjectives with more **specific verbs** and **nouns**.

The boat travelled quickly across the water as the wind blew hard against the sails. The captain looked for a moment at the crew and bossily told them to clean the deck.

The boat skimmed the water as the wind buffeted the sails. The captain surveyed the crew and ordered them to clean the deck.

14.3 Level 3 Responses will vary.

7. Suggest **three** interesting **synonyms** for each of the following words.

a. **Yes**

affirmative, sure, absolutely.

.....  
.....

b. **Laugh**

chuckle, guffaw, snigger.

.....  
.....

c. **Run**

sprint, gallop, bolt.

.....  
.....

8. Rewrite the conversation below by finding better ways to show who is talking.

"I told you it was lost," Juniper said.  
"No, you said you didn't know where it was," Lily said.  
"It doesn't matter. We have to keep looking," Axel said.  
"Try not to wake Hector," Lily said.  
"I think it's under the pile of newspapers," Juniper said.

Juniper sighed. "I told you it was lost."

.....  
.....

"No, you said you didn't know where it was," Lily replied.

.....  
.....

Axel shrugged. "It doesn't matter. We have to keep looking."

.....  
.....

"Try not to wake Hector," Lily whispered.

.....  
.....

Juniper gasped. "I think it's under the pile of newspapers."

.....  
.....  
.....  
.....

9. Rewrite the sentence below using **nominalisation**. Refer back to the examples in section 14.3.3 for a reminder on **changing verbs to nouns**.

They are planning to destroy the headquarters and introduce chaos.

Their plan for destruction of the headquarters led to the introduction of chaos.

.....  
.....  
.....

10. Add some **cohesive terms** and **vivid verbs** to this paragraph. Refer back to the examples in section 14.3.4 for a reminder on **selecting accurate verbs**.

The Brothers Grimm show that everyone has similar experiences of growing up. Leaving home, trusting strangers and following our dreams are important opportunities for learning. Fairy tales show us some of the pitfalls and show us that we can avoid them. This shows that experiences are common to all people. This brings a sense of community.

The Brothers Grimm demonstrate that everyone has similar experiences of growing up. For instance,

leaving home, trusting strangers and following our dreams are important opportunities for learning.

Furthermore, fairy tales illustrate us some of the pitfalls and offer us ways we can avoid them. This

underscores that experiences are common to all people, thus bringing a sense of community.

### 14.3 Hungry for more?

- a. Find a piece of writing in the online **Writer's Library** and print or copy a section (around one paragraph). Annotate it (add comments) anywhere you see opportunities to improve it by varying the vocabulary. Look back through the sections in this subtopic to remind you of the various ways to make your writing more dynamic (interesting and engaging).
- b. Have a go at rewriting the paragraph using your suggestions.

#### Resources



**eWorkbook**

14.3 Level 1 worksheets (ewbk-6809), 14.3 Level 2 worksheets (ewbk-6810),  
14.3 Level 3 worksheets (ewbk-6811)



**Interactivity**

Varying vocabulary (int-8220)

## 14.4 Answering the question

### 14.4.1 Know your task

It's easy to read the task and do what comes to mind first, but you might end up writing something that doesn't really say what it's meant to.

In fact, what you need to do is read the task *often*. Before you start, after you've started, checking as you go along and again at the end. This is equally true if the task is a single essay prompt or an entire project with many instructions.

This is especially important while editing when you are looking at the entire piece of writing. Seeing your writing as a whole text helps you identify any areas where you missed the mark.



### 14.4.2 Read the assessment criteria

Each task you get in school doesn't just have instructions, it also has **criteria**. These are the things that your teacher will use to mark your work. For this reason, the **criteria** guide your focus, and what you choose to include in your writing.

If you've been asked to write a persuasive essay, it's likely one element you're being marked on will be about your use of persuasive language. If you write an essay that has strong arguments but uses a balanced **tone**, you won't get as many marks compared to if you have strong arguments AND a persuasive tone.

It is also likely that the more effectively you use persuasive language, the better the grade, so this would be something you include and focus on doing well. Below is a basic **assessment rubric** for a persuasive essay.

Criteria	Low	Medium	High
<b>Arguments</b>	My arguments are absent or unclear	I have solid ideas but have not developed them as arguments	My arguments are logical and well-thought out
<b>Persuasive language</b>	I have no chance of persuading anyone	I've managed to try to persuade, but there's still more I can do	I've done a great job convincing my reader with persuasive language
<b>Written expression</b>	My sentences are hard to read and understand	My sentences are clear enough, but not overly exciting	My sentences contain absolutely beautiful language

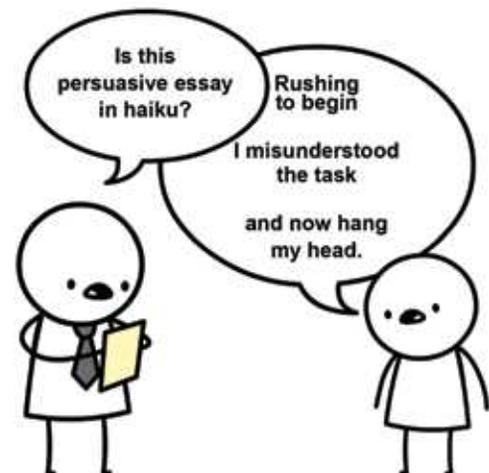
### 14.4.3 Style and structure

You need to check you are keeping to the **style** of the text type. Be aware of the appropriate **formality**, tone and layout your text requires. Lots of text types have typical content, and order information in a particular way. For example, a persuasive essay will likely have:

- medium to high formality
- a persuasive tone such as worried, urgent, sincere or sarcastic
- paragraphs arranged in a way that flows and moves the argument forward (possibly using a PEEEL structure).

If your persuasive essay took on the informal tone of a message to a friend then you are not following the required style of that **text type**.

Finally, your overall **structure**, as well as structure within paragraphs, needs to be logical (make sense). Like text style, there are set layouts for different text types. For example, a narrative piece is unlikely to be structured like a how-to manual.

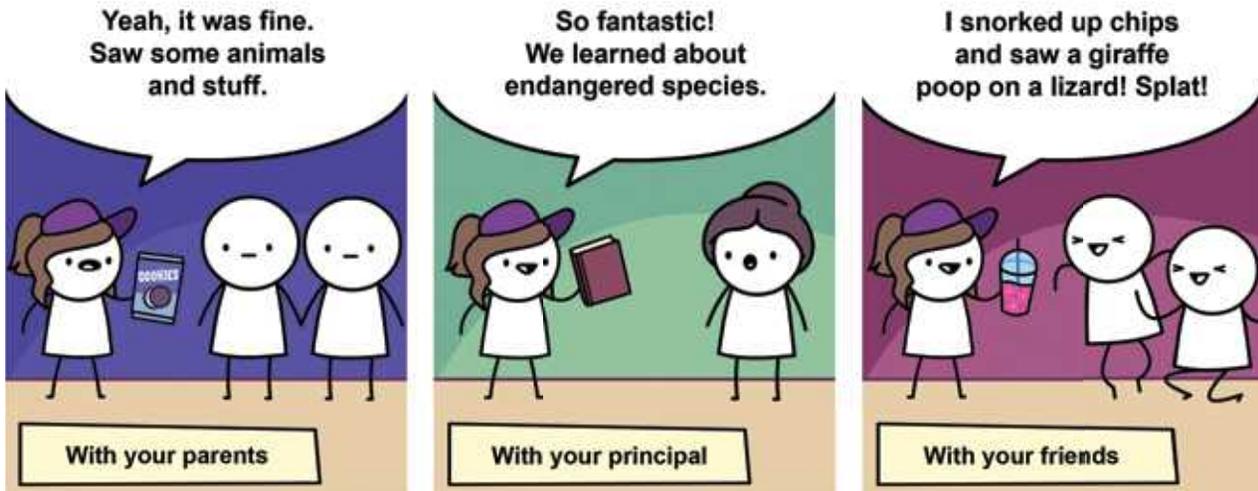


## 14.4.4 Audience and purpose

As well as the **criteria** and **style**, you need to be clear on two things – **who** you're writing for and **why**. If you're unsure of these things your writing can get off-track.

### Audience

Imagine you have conversations about the same topic (a school excursion to the zoo) with different people.



- Q The **language** in these conversations is different because the **audience** is different. You change what you say and how you say it according to what's appropriate. In writing tasks your audience is rarely your teacher, though they will be the one to read it. You almost never mention who your audience is by name: instead, the language you use and the tone of your writing makes it clear.

### Purpose

- Q These three conversations are also going to have different **purposes** (desired outcomes).



Again, the change in purpose changes how you talk – what you say or hide, how you express your ideas and what language and tone you use. This is also true of your writing.

The **purpose** can be tricky. Do you want to sell an idea or a product? Inform or persuade? It will depend on your text type, your audience and what outcome you want from it. Your writing will be clear only when you know exactly what outcome you're aiming for.

There are many more text types than can be covered here. For additional information on answering the question, establishing audience and purpose, and writing style and structure, see Topic 11 How to write paragraphs, Topic 12 How to write essays, Topic 13 Storytelling and Topic 15 Constructing an argument.

## 14.4 Activities

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### 14.4 Level 1 Responses will vary.

1. Suggest the **target audience** (who it was written for) for the following pieces of writing:
  - a. a magazine article about a new childcare centre: **parents or expectant mothers.**
  - b. a blog about dealing with cyberbullying: **young people and students.**
  - c. an alphabet picture book: **babies and toddlers (and the people who read to them).**
  - d. a science fiction short story: **multi-age fans of that genre.**
2. Imagine you are asked to write a **descriptive paragraph** about what you see out the window. What **criteria** (kinds of things) might the teacher be marking you on?

**Your teacher might be marking you on the vocabulary you choose, your tone, how you've catered for your audience and your accuracy with spelling, punctuation and grammar.**

3. Suggest a possible **purpose** for the following text types (what could they be designed to do?):

- a. a letter to your teacher about homework: **This could be designed to persuade your teacher to give you an extension.**
- b. a recipe: **This is usually designed to inform and instruct, with the outcome of cooked food to eat.**

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### 14.4 Level 2 Responses will vary.

4. Suggest the **formality** and **tone** for the following pieces of writing:
  - a. a magazine article about a new childcare centre: **semi-formal and informative, but also light and engaging.**

b. a blog about dealing with cyberbullying: **friendly and informal – conversational.**

.....  
.....  
.....

c. an alphabet picture book: **basic and fun. No formality.**

.....  
.....  
.....

d. a fantasy short story: **low formality with an expressive, mythical tone.**

.....  
.....  
.....

5. Explain why it is important to **know your task** when editing your writing.

**You need to understand what is required so you know what criteria to cover. If you haven't addressed**

**all the criteria you were supposed to, you can fix it while editing.**

.....  
.....  
.....  
.....

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### 14.4 Level 3 Responses will vary.

6. Suggest the **target audience**, **formality** and **tone** for the following pieces of writing:

a. a letter requesting a skate ramp for a local park: **medium-formality, polite, persuasive.**

.....  
.....  
.....  
.....

b. an expository piece on composting: **low formality, informative, light.**

.....  
.....  
.....  
.....

c. a persuasive essay on healthy canteen options: .....

medium-high formality, persuasive tone.

d. a newspaper article about a global pandemic: .....

medium-formality, informative, serious.

7. Explain the purpose of an **assessment rubric**.

An assessment rubric allows you to check how thoroughly you've addressed the criteria for an assignment. If you check and you haven't met the standards of the rubric you can improve it. It helps you to understand how you will be marked.

8. Summarise the elements to check when editing, to ensure someone has fulfilled the task they're responding to.

Responses could include:

- Read the task repeatedly to ensure you're on the right track.
- Read the assessment criteria and check the rubric to ensure you've covered everything.
- Check you've used the correct tone and level of formality for the audience and purpose.
- Check you've used the appropriate style and that the structure is logical.

## 14.4 Hungry for more?

Select a piece of writing from a book, newspaper, magazine or the online **Writer's Library**.

- Identify the **text type**.
- Identify the **audience, purpose** and **tone**.
- Suggest what the **original task** might have been. What might the writer have been asked to do?

### Resources



eWorkbook

14.4 Level 1 worksheets (ewbk-6812), 14.4 Level 2 worksheets (ewbk-6813),  
14.4 Level 3 worksheets (ewbk-6814)

## 14.5 Proofreading and referencing

### 14.5.1 Fixing your errors

Once all your editing is done, it's time to **proofread**. This means reading very carefully through your work to identify spelling, grammar and punctuation errors, then fixing them. This is also when you'll check that your writing makes sense and that you've given credit to other **sources**.

### 14.5.2 Punctuation

See Topic 9 Spelling and punctuation for lots of help with using correct punctuation.

Here is one tip for using commas , dashes – and brackets (). Brackets are also called parenthesis.

These punctuation marks all do the same thing, which is to help you include a side note (additional information), but think of these three options as progressively getting stronger, like this: commas > dashes > brackets.

**Commas** go around relevant, only-just-off-topic side notes.

**I was walking down the street, which is normal, when I saw a UFO.**



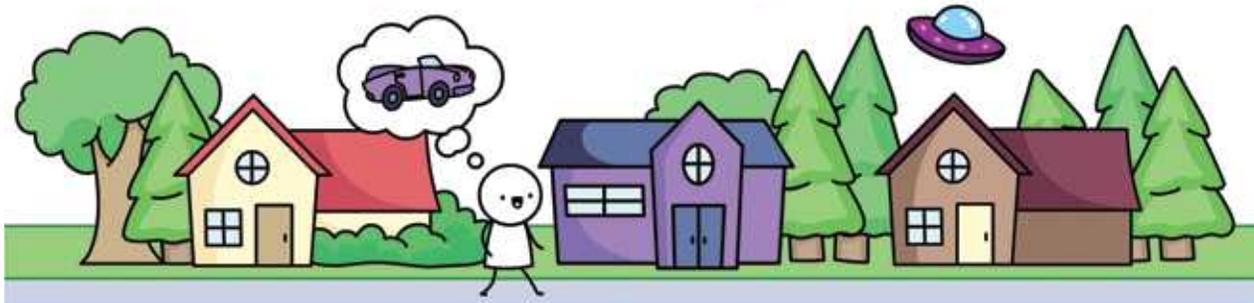
**Dashes** go around extra-information side notes.

**I was walking down the street – the one with the purple house on it – when I saw a UFO.**



**Brackets** go around totally-off-topic side notes – that's why they're used much less often. Don't overuse brackets. Commas are preferred because they maintain the flow of information.

**I was walking down the street (I hate to walk; I wish I could drive) when I saw a UFO.**



### 14.5.3 Grammar

- Formal writing does not use **abbreviations**. There should NEVER be *etc.* in your writing, unless you are just taking notes.

Same goes for UR, U, approx., totes and whatevs.

Use the computer grammar checker. It'll give you a little squiggly line under grammar issues. Don't ignore these! The machine can be wrong, but take a second to consider what it's suggesting and make a conscious choice to change it or, if you disagree, to leave it.

Reading something aloud is always a good way to find out if your grammar makes sense.

See Topic 8 Metalanguage for more on grammar.



### 14.5.4 Spelling

Spelling words correctly has more to do with care than talent. If you're not sure, take the time to check it. If the computer says no, follow it up. If it looks wrong, it probably is.

- Take special care with **homonyms** (words that sound the same but are spelled differently). See Topic 9 Spelling and punctuation, for more on homonyms.

Be sure to read every line of your writing to ensure you've used the words you intended. Use a dictionary to look up any words you're unsure of. Use the computer spell checker as well. As with the grammar check, it will give you a little squiggly line under spelling issues. Don't only rely on this though – it won't pick up everything. If you meant to write "She was a dear thing" but instead wrote, "She was a deer thing", the computer won't flag the spelling error and you'll have seriously confused your reader!



int-8221

**She was a dear thing.**



**She was a deer thing.**



### 14.5.4 Sentences

Make sure your sentences are grammatically correct and don't run on and on because sentences that take up heaps of lines and go on forever are really annoying, just like this sentence here which you've no doubt already lost interest in and are probably looking at that weird bug on the window.

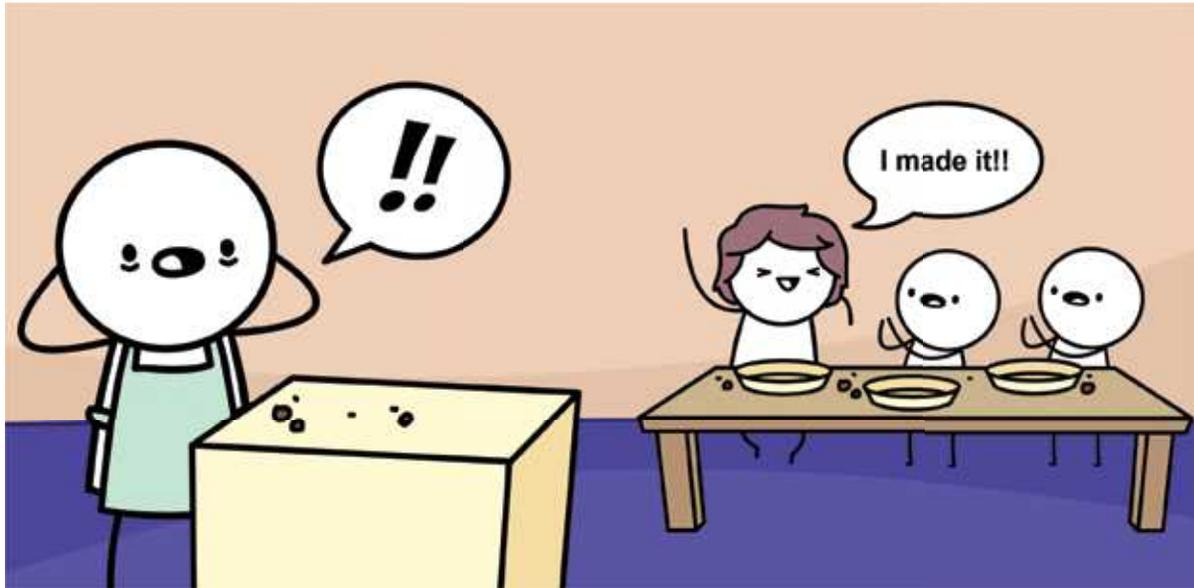
See also Topic 9 Spelling and punctuation, and Topic 10 How to write sentences.



## 14.5.5 Citing work

Imagine you spend hours making the perfect cake. You carefully find the right recipe by sitting down with your granny, search the shops for ingredients, spend hours measuring, mixing and tasting, until finally it comes out of the oven. You're exhausted, have a nap, and wake up to find the cake totally gone. Eaten. Nothing left but crumbs on the floor. Not only that, but *someone else* took the credit for making the delicious treat.

You're going to feel upset – and the person who took credit should feel guilty.



Writers have spent hours researching, writing and rewriting, figuring out how to share their ideas perfectly. It's extremely important that you recognise that effort and share the credit (or the cake) with them. We call the places we get information from **sources**, because it's the source of the information.

It's important that you **cite** other peoples' work if you use it in your own, and there are some very specific ways that you should do this.



There are three major reference guides for **citations**:

MLA	APA	CHICAGO
<p><i>Named for:</i> Modern Language Association</p> <p><i>Best for:</i> Directly quoting from research or books.</p>	<p><i>Named for:</i> American Psychological Association</p> <p><i>Best for:</i> Seeing links within one source or between different sources.</p>	<p><i>Named for:</i> Chicago University</p> <p><i>Best for:</i> Reading the essay fluidly, since you don't interrupt the flow of writing.</p>
<p><i>See it in action:</i></p> <p><u>Example 1:</u> According to Tolkien (3) hobbits like to live 'in a hole in the ground'.</p> <p><u>Example 2:</u> There are many different ways to interpret 'good morning' (Tolkien, 6).</p>	<p><i>See it in action:</i></p> <p><u>Example 1:</u> According to Tolkien, hobbits like to live 'in a hole in the ground' (2012, p. 3).</p> <p><u>Example 2:</u> There are many different ways to interpret 'good morning' (Tolkien, 2012, p. 6).</p>	<p><i>See it in action:</i></p> <p><u>Example 1:</u> Hobbits like to live 'in a hole in the ground'.<sup>1</sup></p> <p><u>Example 2:</u> There are many different ways to interpret 'good morning'.<sup>2</sup></p> <p><i>The text continues to the bottom of the page, where the footnotes are listed.</i></p> <p><small>1. John Ronald Reuel Tolkien, <i>The Hobbit</i>. (Boston: Houghton Mifflin Harcourt, 2012), 3.</small></p> <p><small>2. Tolkien, <i>The Hobbit</i>, 6</small></p>
<p>Bibliography: Tolkien, J. R. R. <i>The Hobbit</i>. Houghton Mifflin Harcourt, 2012.</p>	<p>Bibliography: Tolkien, J. R. R. (2012). <i>The hobbit</i>. Houghton Mifflin Harcourt.</p>	<p>Bibliography: Tolkien, John Ronald Reuel. <i>The Hobbit</i>. Boston: Houghton Mifflin Harcourt. 2012.</p>

## 14.5 Activities

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### 14.5 Level 1 Responses will vary.

1. **Proofread** and improve the following sentences. There might be spelling errors, the incorrect homonym used, or missing capitals or punctuation.

- a. Just around the the corner their is a elephant named steve.

Just around the corner there is an elephant named Steve.

- b. Won choclate is good butt two are betterer.

One chocolate is good but two are better.

- c. Your a great person and one of mine best fiends but you have a big head.

You're a great person and one of my best friends, but you have a big head.

- d. I here you one an award for your excellent essay congratulations.

I hear you won an award for your excellent essay. Congratulations!

2. Place **brackets** around the side note in the following sentence.

Kirra squirted blue paint out of the tube she would have to buy more soon and dipped in her brush.

3. Suggest **three** things you could do if you're not sure how to **spell** a word.

Responses might include:

- using the computer's spell checker
- using a dictionary to look up words
- asking someone.

14.5 Level 2 Responses will vary.

4. **Proofread** and rewrite the following sentences to improve them. Remember, you can change or leave out any words.

- a. Tho ants are totes small they are actually incredible strong. they can lift fifty times times there own body weight (but cant lift stuff like cars etc)

Though ants are miniscule, they are surprisingly powerful. They can lift fifty times their own body weight (but can't lift humungous items like cars.)

- b. I lied when I said I baked the cake becaus the cake was for real baked by someone else and I should of have given them credit for it and now theirs no cake and people is angry and I feel a bit sick to be honesty.

I lied when I said I baked the cake. It was actually baked by someone else and I should've given them credit for it. Now there's no cake, everyone is upset and I feel a bit sick.

- c. When wolfs is hanging out in the the snow or whatever do theys foots get cold?

When wolves are in the snow, do their feet get cold?

5. Copy the following sentences and place **commas**, **dashes** or **brackets** around the side notes. Choose whichever option you think best suits each one.

- a. I picked up my usual lunch order it was taco Tuesday and treated myself to a churro.

I picked up my usual lunch order – it was taco Tuesday – and treated myself to a churro.

- b. To pull off the perfect cartwheel which is possible be sure to find an empty space.

To pull off the perfect cartwheel, which is possible, be sure to find an empty space.

- c. If you listen to a shell one of those big fancy ones you can hear the ocean.

If you listen to a shell (one of those big fancy ones) you can hear the ocean.

6. Proofread the following sentence and replace the incorrect **homonyms**.

I here that if ewe steel from a which she will no write away.

I hear that if you steal from a witch she will know right away.

### 14.5 Level 3 Responses will vary.

7. **Proofread** the following paragraph. Mark your changes on the paragraph itself and write your corrections in the spaces around it. Look for spelling and punctuation errors, opportunities to remove unnecessary words or use better vocabulary, and for anything else that would improve it. Rewrite it in a notebook or type it out.

Responses will vary. Some possible errors/changes are highlighted below.

Writing is not difficult because your doing it wrong, writing is difficult because its hard to do. First of all, thinking about what to to write can sometimes be almost painful. You're brain won't agree to help and clamps down like a thing that snaps shut. When you do finally get some words writing down it can be very frustrating because you haven't been able to say the right thing what you mean. Sometimes it feels like their are to many words to choose from, too mnay possible combinations. after all that work, having to go back and rewrite it just sounds like too much to cope with Bee patient; work thru it. Now it says what you want it to say. Now it is really good. That means it is time for another go at editing it.

8. Explain when and why you should **cite** other writers.

If you use another person's writing or creative efforts in your own work you should acknowledge that the

work is theirs. Otherwise you are stealing someone else's work and passing it off as your own. This is

unfair to the people whose ideas you are plagiarising, and it doesn't show your teacher your original ideas.

### 14.5 Hungry for more?

- Write a paragraph about any topic you like. Write the entire thing without editing or making any changes.
- When finished, edit your paragraph to ensure it makes sense, uses varied vocabulary and says what you intended.
- Proofread it to fix spelling, grammar, punctuation and sentence length.
- Share with a peer for feedback.

### Resources



**eWorkbook**

14.5 Level 1 worksheets (ewbk-6815), 14.5 Level 2 worksheets (ewbk-6816),  
14.5 Level 3 worksheets (ewbk-6817)



**Interactivity**

Proofreading (int-8221)

## 14.6 Strategies for editing and proofreading

### 14.6.1 Redrafting like a pro

Now you know what you need to look for when you **redraft** your work, here's a few strategies for spotting the problems.

#### Print out your writing

There's probably some science behind this but whatever it is, you will notice things in a printed version of your work that you totally miss on a screen. Seriously. Also, it's fun to mark things up with a red pen – why do you think teachers do it?

#### Read it fresh

When you've just written something, you remember what it's *meant* to say so your brain fills in any gaps when you read over it immediately. If you leave it for a day or two and come back to it fresh, you won't be having the same thoughts as you had at the time of writing – so if your writing's confusing, it'll stand out more.

#### Read it aloud

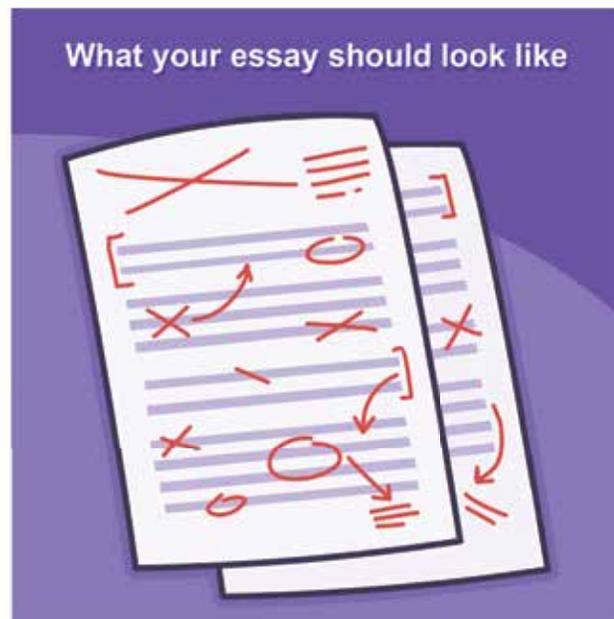
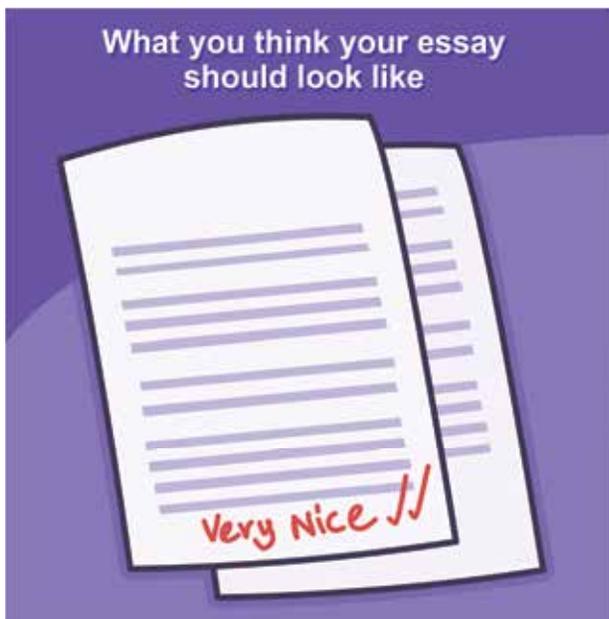
This is the simplest, quickest way to find problems in your writing. If you stumble when you read, there's probably something clunky in the grammar. You'll also pick up if you've missed words or if it doesn't flow. Highlight the problems as you read and fix them afterwards.

#### Another opinion

Getting someone else to look over your work is great. Your first stop could be your teacher, but also ask your parents, siblings, grandparents and anyone else willing to read your slam poetry analysis or paragraph-free story about soccer and ninja warriors. Don't be offended and don't get them to change it. Their job is to read your work, and show you where they think it could be improved.

#### If it seems wrong, it probably is

If you can't quite figure out what the problem is, keep revising your work until you find just the right collection of words to say what you mean. Don't give up!



Just like any skill, proofreading takes time for you to get it perfect. Go over it just *one* more time.

## 14.6 Activities

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### 14.6 Level 1 Responses will vary.

1. Identify **one strategy** to help you find errors in your writing, and explain why it's useful.

Reading your writing aloud is useful because it stops your brain from filling in the words it expects to see. Having to say each word lets you find the errors and hear any sections that don't flow well.

2. a. Read the following aloud and circle or highlight any areas that don't sound right.

When redrafting your written it is helpful to read, it aloud to find any any places where might sound awkward or clunky it.

- b. Copy down the sentence with the errors **fixed**.

When redrafting your writing, it is helpful to read it aloud to find any places where it might sound awkward or clunky.

3. Who would you ask to read over your work to help you detect mistakes?

Responses might include your teacher, an older student or sibling, a friend or family member.

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### 14.6 Level 2 Responses will vary.

4. Why should you wait a day or two before editing your work?

When you're in the process of writing, or you've just finished, you still remember what you wanted it to say, so you may still read it that way even if you haven't quite achieved it. By waiting a few days you are seeing it with fresh eyes. You will have forgotten the details you had imagined so you will find it easier to spot the places that need improvement.

5. a. Read the following aloud and circle any areas that don't sound right.

When proofread your work you need to look errors with speeling, grammar and punctuation. You also needs to make sure that the the sentences are of different lengths and that it makes sense. Don't do it right away though, mistakes will stand out more after few days when you're mind fresh.

b. Copy down the sentence with the errors fixed.

When proofreading your work you need to look for errors with spelling, grammar and punctuation. You also need to make sure that the sentences are of different lengths and that it makes sense. Don't do it right away though. Mistakes will stand out more after a few days when your mind is fresh.

6. a. Read the following aloud and circle any areas that don't sound right.

reaching the massive doors, I hesitaed before knocking. Wood they be angry that I foundthem? Maybe theyd slam the heavy door write in my face. Their was only way too find out. i rapped 3 time with my knuckles and tried to not run away.

b. Copy down the sentence with the errors fixed.

Reaching the massive doors, I hesitated before knocking. Would they be angry that I found them? Maybe they'd slam the heavy door right in my face. There was only way to find out. I rapped three times with my knuckles and tried not to run away.

7. Why should you **print out** your writing before editing and proofreading?

You are more likely to skim over errors on a screen. Reading it off paper somehow makes you focus more on each word, thereby helping with accuracy.

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### 14.6 Level 3 Responses will vary.

8. Suggest three questions you could ask a friend to answer when they read your work. These questions should help them provide useful feedback.

Responses may include:

- Were there any sections that didn't make sense?
- Were there any sections you had to reread or that you stumbled over?
- Were there any sections where I could have made better word choices?

9. Why do you think reading your writing **aloud** helps when editing and proofreading?

Reading your writing aloud is useful because it stops your brain from filling in the words it expects to see. Having to say each word lets you find the errors and hear any sections that don't flow well.

10. Suggest another tip or strategy to help with **editing and proofreading**.

Concentrate on one line at a time using two pieces of paper or similar, so you can block out all other lines and guide your focus.

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### 14.6 Hungry for more?

- Create an information sheet containing helpful strategies for editing and proofreading. Use images and simple instructions to inform others.
- Edit and proofread your information sheet to find and fix any errors.

#### Resources



eWorkbook

14.6 Level 1 worksheets (ewbk-6818), 14.6 Level 2 worksheets (ewbk-6819),  
14.6 Level 3 worksheets (ewbk-6820)

## 14.7 Topic project: Be the editor

### Scenario

You have been accepted as a junior editor for the school magazine. Your first task is to edit and proofread a potential article for the magazine. Use all of your new skills in redrafting to make the article the best it can be.

### Task

Carefully read through the following article that was written to **persuade** students and staff to adopt a school-wide ban on rubbish. It is only a first draft and so it has many errors and can be edited to sound more cohesive and interesting. Your task is to **mark up** (comment on) any possible improvements to the overall flow and tone, and then to rewrite the article. You may need to rewrite it more than once. Then proofread it to find and correct errors.

The subtopic 3.8 SkillBuilder: Annotating text, and the subtopic 14.8 SkillBuilder: Macro-editing and micro-editing, can help you with this task.

An editable version of the following article is available in the Resources tab of your learnON format.

#### No rubbish at our school

I think maybe Our School should go rubbish free because it would be good for the world and it would make the Environment better and I am calling on all students and teachers as well as principal wyatt and this is why our school must go rubbish free.

It is the job of all young people to make their future better. One way is by leading the way with thinking about rubbish and the affects it has on the environment. The school will also pay less moneys for rubbish removal and cleaning and things like that.

Firstly, we should go rubbish free because the school would look nicer and the the students would love schools better because its cleaner and we can show it how it affects the student's in a good way. Also, student's dont have to pick up rubbish during the day because it wil look cleaner.

the less plastics we have in this school system, the more landfill we can save, we are able to give back to society by not using up too much landfill.

The Schools could go about it by encouraging student's to leave their plastics and wrappers at home and use drink bottles and containers that can be used again so that we can all live and enjoy school better and not have rubbish in the way of our Future.

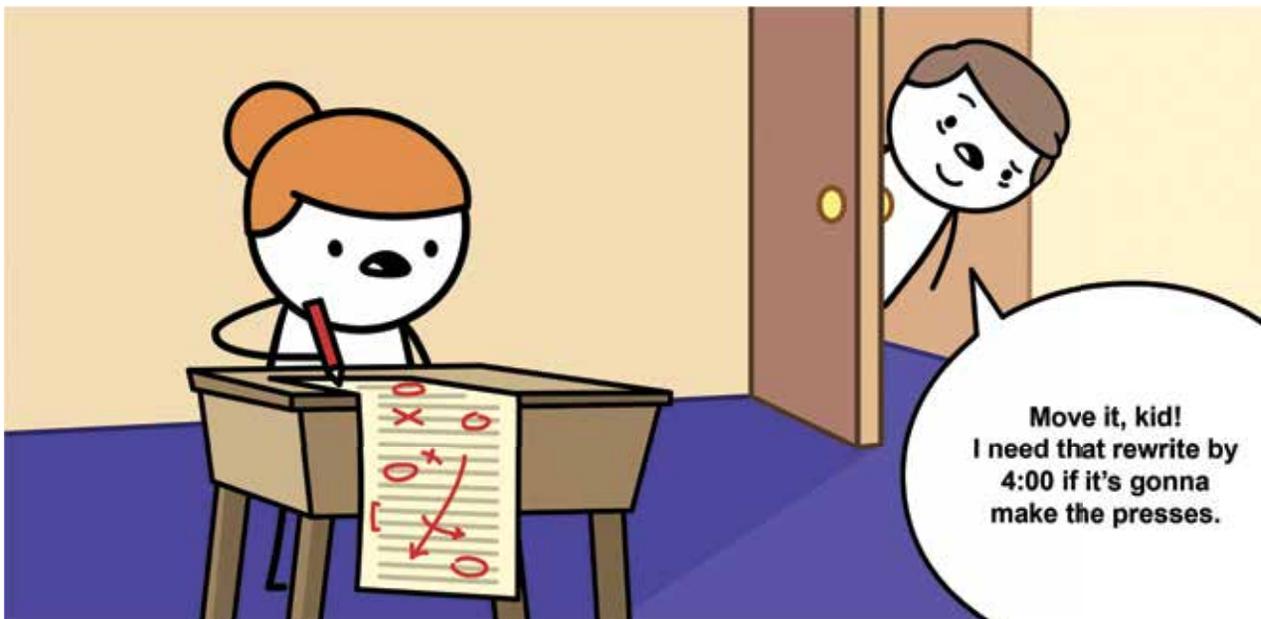
Wouldn't it bee very good and make us feel good to say we were not adding any pollution to the world through our school.

Some students and parents will say that this makes there life harder but I reckon this is just because they will have to make healthier choices etc. Do you think this could be another good thing to come out of doing this? We would all be healthier and our familys would spend less on junk food.

### Process

1. This task could be completed individually or in groups. Each group member could complete a different stage of the process, or different elements to look for could be allocated to group members. For example, one person could edit for vocabulary changes, one could edit for cohesion and one could edit for style and tone. Then team members could swap to find anything that might have been missed.
2. Read over the article to get a sense of how it flows. Annotate it (add comments) anywhere you think changes could be made. You may need to change the order of some sentences or paragraphs. Look for opportunities to:
  - use **fewer words** to say the same thing
  - use **simple tenses** make the writing punchier
  - use **prefixes** and **suffixes**
  - remove **unnecessary words**

- **unpack the ideas** to explain things better or provide more information
  - use **interesting words** (including the title)
  - replace adjectives and adverbs with more **specific nouns** and **verbs**
  - vary **sentence length**
  - use **transitions** and **connectives** to connect ideas, sentences and paragraphs.
3. Ensure that the article has **addressed the task** (persuading people to go rubbish-free) and is written in the appropriate **style** for a persuasive piece. Is the **tone** correct for the **audience** (students and staff) and **text type** (school magazine article)?
  4. **Rewrite** the article by taking in all of the corrections. Read it through again to make sure the above areas have been addressed, and rewrite it again if necessary.
  5. Once you're happy with the new draft, **proofread** it to pick up any errors with spelling, grammar, punctuation and sentence length. Watch out for homonyms such as *to/too* and *there/their/they're*. Do a full read-through and mark up errors before you begin fixing them.
  6. Once you are happy with your draft, share it with a classmate to receive some feedback.



## on Resources

 **Digital document** Zero-waste in school article (doc-35122)

## 14.8 SkillBuilder: Macro-editing and micro-editing

online only

### What are macro- and micro-editing?

Macro- and micro-editing provide another approach to redrafting your work. Macro-editing is 'big picture' editing that focuses on structure, style, tone, logic and showing instead of telling. Micro-editing involves focusing on 'little picture' errors such as spelling, punctuation, grammar, word choice, emphasis and clarity.

#### Select your learnON format to access:



- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 14.9 Review

### 14.9.1 Key points to remember

#### 14.2 Editing for coherence

- Use fewer words but say more with clever vocabulary choices:
  - use simple tenses
  - use prefixes and suffixes
  - remove unnecessary words.
- Explain yourself fully and unpack your idea for the reader.

#### 14.3 Varying your vocabulary

- Be specific in your vocabulary.
- Choose interesting words.
- Avoid adverbs and adjectives where you can; instead choose nouns and verbs that perfectly express your meaning.
- Vary your sentence length. Make some long, make some short.
- Use nominalisation to turn verbs into nouns and sound more formal.
- Order and connect your ideas to ensure cohesion.
- Vary your dialogue tags or find clever ways to show who is talking.

#### 14.4 Answering the question

- Read the assessment criteria. Be clear about the task.
- If you're asked to write an essay and you write a song, you're not going to get marked very well. Play the game and know what you're being assessed on.
- Identify your audience and make sure that your tone, style and structure suit them.

#### 14.5 Proofreading and referencing

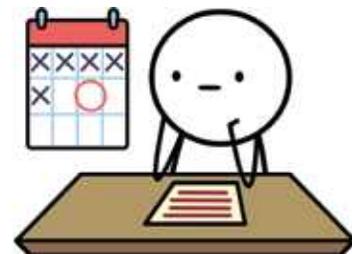
- Double-check your spelling and grammar.
- Spelling, punctuation and grammar are almost *always* a part of what you're assessed on. Run your work through a spell-checker, and instead of just accepting what the machine says, try to understand what it's telling you.
- Keep your sentences under control: make sure they say what you want them to.
- Don't steal other people's writing. Cite your work as a way of saying thank you to the people who gave you the information.

#### 14.6 Strategies for editing and proofreading

- To more easily find problems when redrafting:
  - print it out to better spot issues
  - wait a few days before reading over it
  - read it aloud to find awkward areas
  - ask someone else to read it and point out errors
  - make changes for improvement.
- Editing and proofreading are essential skills. With time and practice you'll find it easier to do.



Rapscallion



## 14.9 Activities

online only

### 14.9 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

### 14.9.2 Reflection *Responses will vary.*

Now that you know more about editing and proofreading, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. Describe how you feel about editing and proofreading your writing after working through this topic.

.....

.....

.....

3. List two parts of editing and proofreading you think you need to work on.

.....

.....

.....

### **on** Resources



**Interactivity**

Key terms crossword (int-8148)

## Glossary

**abbreviation** a shortened form of a word or phrase

**adjective** a word that describes or gives more information about a noun

**adverb** a word that describes or gives more information about a verb

**assessment rubric** a tool used to interpret and grade work against criteria and standards; a scoring guide

**audience** the intended readers of your writing

**citation** making a written acknowledgement of another person's work

**cite** to quote (a passage, book, author, etc.), especially as an authority

**coherent** understandable; making writing make sense

**cohesion** words, punctuation and ordering of ideas that enhances logic and flow

**connectives** words that join sections of text together

**context** the broad picture around a piece of information or writing (including history of an issue and knowledge of culture)

**criteria** the skills and understandings that you will be graded against

**descriptor** a word or expression used to describe or identify something

**dialogue tag** a phrase such as "he said" or "she asked" that indicates which character is speaking (and in what manner)

**editing** the process of rewriting your work to improve it

**formality** the type of language used for a particular purpose, affected by level of familiarity and expected style and tone, and incorporating vocabulary and word choices, level of politeness and respect

**homonym** each of two or more words having the same spelling or pronunciation but different meanings and origins

**infer** use clues to detect hidden or unintended meanings using evidence, logic and your own prior knowledge to make an educated guess at implied (suggested) meaning

**interchangeable** capable of replacing or changing places with something else

**metaphorical** making a comparison between two things in a way that isn't literally true

**nominalisation** a process that changes a verb into a noun

**notorious** famous for something bad

**noun** a word that is the name of something (such as a person, animal, place, thing, quality, idea, or action) and is used in a sentence as the subject or object

**passive** not active; writing that is passive lacks urgency or action

**pedestrian** boring: writing is pedestrian if it lacks spark, if it doesn't inspire the reader to engage with it

**proofreading** the process of reading work to identify errors in spelling, grammar, punctuation and sense

**purpose** the reason you are writing; what you want your reader to get out of reading your work

**redraft** to rewrite something by making changes and improvements

**showing** using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills.

**source** the place where something originates or is obtained

**structure** the layout and order of information in a text

**style** the specific features of the text type

**synonym** a different word that means the same thing as a target word

**telling** revealing a story's details in a direct way without allowing the reader to infer

**text type** different forms of writing (for example, letter, story, recipe)

**tone** how the writing sounds when you read it in your mind: usually a particular emotion is attached to this

**transitions** words or phrases that connect ideas, sentences and paragraphs

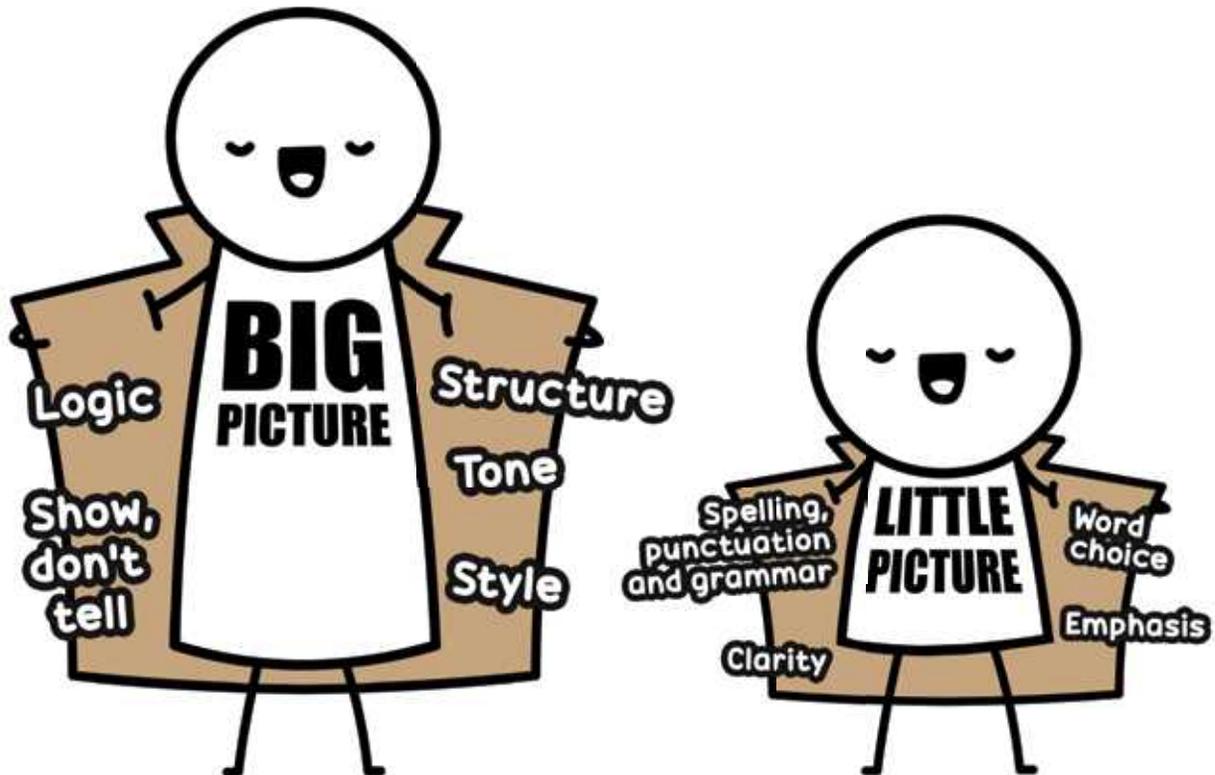
**unpack** break down your idea(s) clearly so that the reader understands more fully and deeply

**vocabulary** word choice

## 14.8 SkillBuilder: Macro-editing and micro-editing

### 14.8.1 Tell me

Editing is one of the most important steps in the writing process. You have already learned about the specifics of editing, including editing for coherence, style and to make sure you have answered the question. This SkillBuilder focuses on 'big picture' and 'little picture' editing to give you another way of thinking about how you edit your work.



#### Macro-editing

Q **Macro-editing** is the 'big picture'. This is where you are less concerned with spelling, punctuation and grammar; focus instead on the broader elements such as:

- structure
- style
- tone
- logic
- **show, don't tell.**

Q **Structure** is the overall organisation of your piece. For narrative or fiction writing, does it have a clear plot which does not jump around too much? Or, if it is *supposed* to jump around (meaning your narrative is not **linear**), does it do so exactly how you want it to?

Q **Style** includes the **genre** of the piece, the **voice** of your writing, and the use of various **language conventions**. For example, if you have written an **editorial** it should be formal, persuasive, and **expressive**. An **opinion piece** might be less formal, but more persuasive. In either, you might use a variety of **persuasive techniques** and **arguments**. If you are writing a **Gothic** short story, you will need to check for the **conventions** of that genre such as mysterious settings, darkness and horror.



**Tone** overlaps somewhat with style but can refer to the **atmosphere** of your work (for example, a scary Gothic piece) or the tone in which it is delivered, for example a **direct and accusatory** opinion piece.

- Q **Logic** refers to the way you move through an **argument** from start to finish, making sure that your ideas are presented in the correct order both within each paragraph, and overall. Logic is covered further in the Topic 11 and 12 SkillBuilders on paragraphs and essays.
- Q **Show, don't tell** might be a familiar phrase. It means that it is effective to **show your story** through actions, dialogue, and character's reactions rather than **telling** or 'info dumping' (through, for example, making a list of information) in your story.

## Micro-editing

- Q **Micro-editing** involves the 'little picture' aspects of writing, where you zoom in and focus on the really fine details. Some people get a little hung up on this stage, which is why it can be good to work on the 'big picture' editing first. If, to begin with, you focus too much on things like spelling, punctuation and grammar, you might miss the overall logic or style of the piece. Micro-editing focuses on the finer details such as:
  - spelling, punctuation and grammar
  - word choice
  - emphasis
  - clarity.

**Spelling, punctuation and grammar** is often what people think of when they think of proofreading. This involves going through and checking over work carefully, not relying on spell check, and often reading the writing out loud. Reading your work aloud is the best way to clear up grammatical issues because you can hear how fluent and clear your writing is.

**Word choice** is about finding the best word for the situation. That doesn't always mean the most complicated word – sometimes simple words are better.

- Q **Emphasis** on the right words in the sentence will give your writing much more impact. In the Topic 10 SkillBuilder on **sentences** you can learn about using **prepositions** and **conjunctions** for varying sentence structure, which is one way of changing the emphasis in a sentence.

**Clarity** is a final check on whether your writing says what you want it to say. As with word choice, often simplicity is better.

## 14.8.2 Show me

### on Resources

 **Video eLesson** Macro-editing and micro-editing (eles-4273)

### How to macro- and micro-edit your work

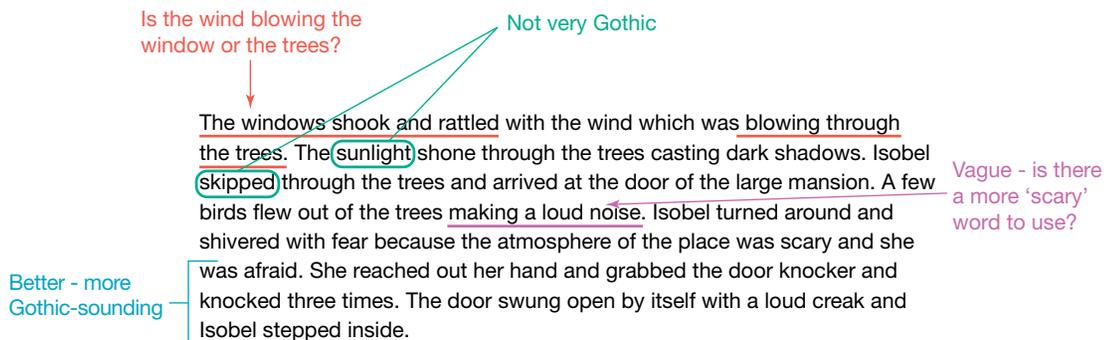
Take a look at the passage of writing below, from a Gothic short story. First, we're focusing on the **macro-edit** so it's 'big picture' things we're concerned with. In reality it's difficult to ignore spelling and grammar mistakes when you find them, but for the purposes of this example, we'll just leave them for now.

The windows shook and rattled with the wind which was blowing through the trees. The sunlight shone through the trees casting dark shadows. Isobel skipped through the trees and arrived at the door of the large mansion. A few birds flew out of the trees making a loud noise. Isobel turned around and shivered with fear because the atmosphere of the place was scary and she was afraid. She reached out her hand and grabbed the door knocker and knocked three times. The door swung open by itself with a loud creak and Isobel stepped inside.

#### Step 1

Remember, with a macro-edit you are looking for 'big picture' issues with structure, style, tone, logic, and **showing**, not **telling**. Logic really applies more to essays and articles, so for now we'll focus on the other aspects.

Annotating the passage is a great way to identify trouble areas. See the 3.8 SkillBuilder: Annotating text for more on annotation.



Is the wind blowing the window or the trees?

Not very Gothic

Better - more Gothic-sounding

Vague - is there a more 'scary' word to use?

The windows shook and rattled with the wind which was blowing through the trees. The sunlight shone through the trees casting dark shadows. Isobel skipped through the trees and arrived at the door of the large mansion. A few birds flew out of the trees making a loud noise. Isobel turned around and shivered with fear because the atmosphere of the place was scary and she was afraid. She reached out her hand and grabbed the door knocker and knocked three times. The door swung open by itself with a loud creak and Isobel stepped inside.

#### Step 2

Now we've identified the problems we can fix them:

The wind howled **through the trees**. **Moonlight** shone through the trees casting dark shadows. Isobel **stumbled** through the trees and arrived at the door of the old building. Birds flew out of the trees, **screeching and cawing**. Isobel quickly turned around and shivered with fear because the atmosphere of the place was scary and she was afraid. She reached out her hand and grabbed the door knocker and knocked three times. The door swung open by itself with a loud creak and Isobel stepped inside.

### Step 3

Now we're ready to zoom in for the micro-edit and fix some of the annoying grammar issues, and maybe think about word choice and clarity too.

Too many simple sentences

Cut down on some words!

The wind howled through the trees. Moonlight shone through the trees casting dark shadows. Isobel stumbled through the trees and arrived at the door of the old building. Birds flew out of the trees, screeching and cawing. Isobel quickly turned around and shivered with fear because the atmosphere of the place was scary and she was afraid. She reached out her hand and grabbed the door knocker and knocked three times. The door swung open by itself with a loud creak and Isobel stepped inside.

LOTS of unnecessary words

Not needed - readers know that you have to reach out to knock

### Step 4

As in the previous step, it's time to use those editing suggestions to improve the writing.

The wind howled and moonlight shone through the trees, casting dark shadows. Isobel stumbled through the trees and arrived at the door of the old building. Birds flew away, screeching and cawing. Isobel turned, shivering with fear. She grabbed the door knocker and knocked three times. The door creaked open and Isobel stepped inside.

### Summary

Hopefully what you can see above is that both editing stages address different issues, even though there is some overlap. The macro-edit made the overall style and tone of the piece more Gothic (by increasing tension), and the micro-edit cut back on a lot of unnecessary words. The micro-edit also cleared up a few sentence structure issues and added some **sentence variation**.

## 14.8.3 Let me do it

Complete the following activities to practise this skill.

### on Resources

 **Interactivity** Macro-editing and micro-editing (int-8222)

## 14.8 Activities

1. Complete a **macro-edit** by finding and annotating the issues in the essay passage, listed below. Pay particular attention to the **style** of the paragraph, which should match that of an essay. Remember, this is your 'big picture' edit. You could copy the passage into a notebook or download a copy from the Resources section.

In J K Rowling's *Harry Potter* there is an obvious hero journey structure which the hero Harry Potter goes on. At the end of the story Harry realises he is going to have to continue his fight with Voldemort. Hagrid tells Harry he is a wizard. When he first finds out he's a wizard Harry is real excited. Hagrid is the 'helper' character who encourages Harry to 'cross the threshold'. Voldemort is the 'shadow' character who reflects the dark side of magic.

Annotate the passage with the following 'big picture' issues:

- a. *Logic issue*. One of the ideas is in the wrong place, meaning the ideas are in the wrong order.
-  b. *Show, don't tell*. In essays this also means avoiding storytelling and **retelling**. One of the sentences is just a description of what happens in the text.
- c. *Structure*. Some of the sentences do not join together very well. The ideas seem like they are not part of the same essay (they are not cohesive).
-  d. *Style*. One of the sentences is too **informal** for this type of writing. Essays like this should not have **slang** (**colloquial**) language, and should not use contractions like 'don't', 'isn't' or 'won't'.

2. Complete a **micro-edit** by finding and annotating the issues in the descriptive passage, listed below. Remember, this is your 'little picture' edit. You could copy the passage into a notebook or copy and paste to edit it using your device.

J K Rawlins has created a character who has lots and lots of features and characteristics of a hero. For example, Harry is brave and kind and intelligent and generous. He helps his friends. He fights the enemy. Harry is also a typical hero cos he goes on an adventure. Harry goes on an adventure to become a wizard. Harry fights Voldemort and wins. Harry is a hero.

Annotate the passage with the following 'little picture' issues:

- a. *Spelling*. A name has been spelled incorrectly.
  - b. *Unnecessary words*. Some words are repeated, and/or a sentence has two words which mean the same thing.
  - c. *Unnecessary words*. One sentence has lots of 'ands' in a list; fluency would be increased if these were replaced by commas.
  - d. *Sentence Structure*. There are a couple of very short simple sentences which can be combined.
  - e. *Sentence structure*. Several sentences in a row begin with the same words. These sentences would be more interesting if their beginnings were varied.
3. Edit the following science fiction passage by completing the following steps:
- a. Complete a **macro-edit**.
  - b. Re-write the passage to fix the errors you noticed.
  - c. Complete a **micro-edit**.
  - d. Re-write the passage to fix the errors you noticed.
  - e. Repeat the steps to identify any further issues you might be able to fix.

Ezra waited on the dusty planet. Dust blew around in circles and Ezra lifted her hand and shielded her eyes from the dust. The delivery guy said he'd be their on time but she was getting the feeling that he hadn't told the truth. She felt in the pockets of her gown for her transmitter when she heard the loud sounds of a craft coming down to land. About time, I thought, as Ezra went to meet him.

4. Complete a macro-edit and a micro-edit on a piece of writing of your choice.

## Resources

 **Digital document** Stories to edit (doc-35196)

## Glossary

**accusatory** containing an indication or suggestion that one believes a person has done something wrong

**arguments** presenting someone with reasoning or evidence to support an idea or theory

**atmosphere** the feeling, emotion, or mood that an author creates through descriptive language

**clarity** the quality of being clear and easy to understand

**colloquial** used in unofficial, familiar conversation; not formal or literary

**conjunction** a joining word that combines two clauses of a sentence

**convention** a way in which something is usually done

**editorial** a newspaper article expressing the editor's opinion on a topical issue

**emphasis** giving something special importance or value

**expressive** show an emotion through action or description

**genre** a style or category of entertainment

**Gothic** a style of writing that is characterised by elements of fear, horror, death, and gloom

**informal** having a relaxed, friendly, or unofficial style, manner, or nature

**language conventions** different language structures a writer uses to show the audience something in a unique way

**linear** a storyline that follows a chronological order from start to finish, where the plot shows each action in the order that it happened without jumping around in the timeline of events

**logic** a particular way of thinking, especially one that is reasonable and based on good judgement

**macro-editing** 'big picture' editing of a piece of writing as a whole

**micro-editing** checking for errors such as spelling, grammar and punctuation; 'little picture' editing

**opinion piece** an article in which the writer expresses their personal opinion about an issue or text

**persuasive techniques** the methods or strategies used by writers to persuade the audience to agree with certain ideas or thoughts

**preposition** a word that tells us the relationship (of time or place) between two things in a sentence

**sentence variation** changing the length and structure of sentences to give them interest and rhythm

**show, don't tell** using language choices to convey action, thoughts, senses, words and feelings instead of explaining or listing them directly

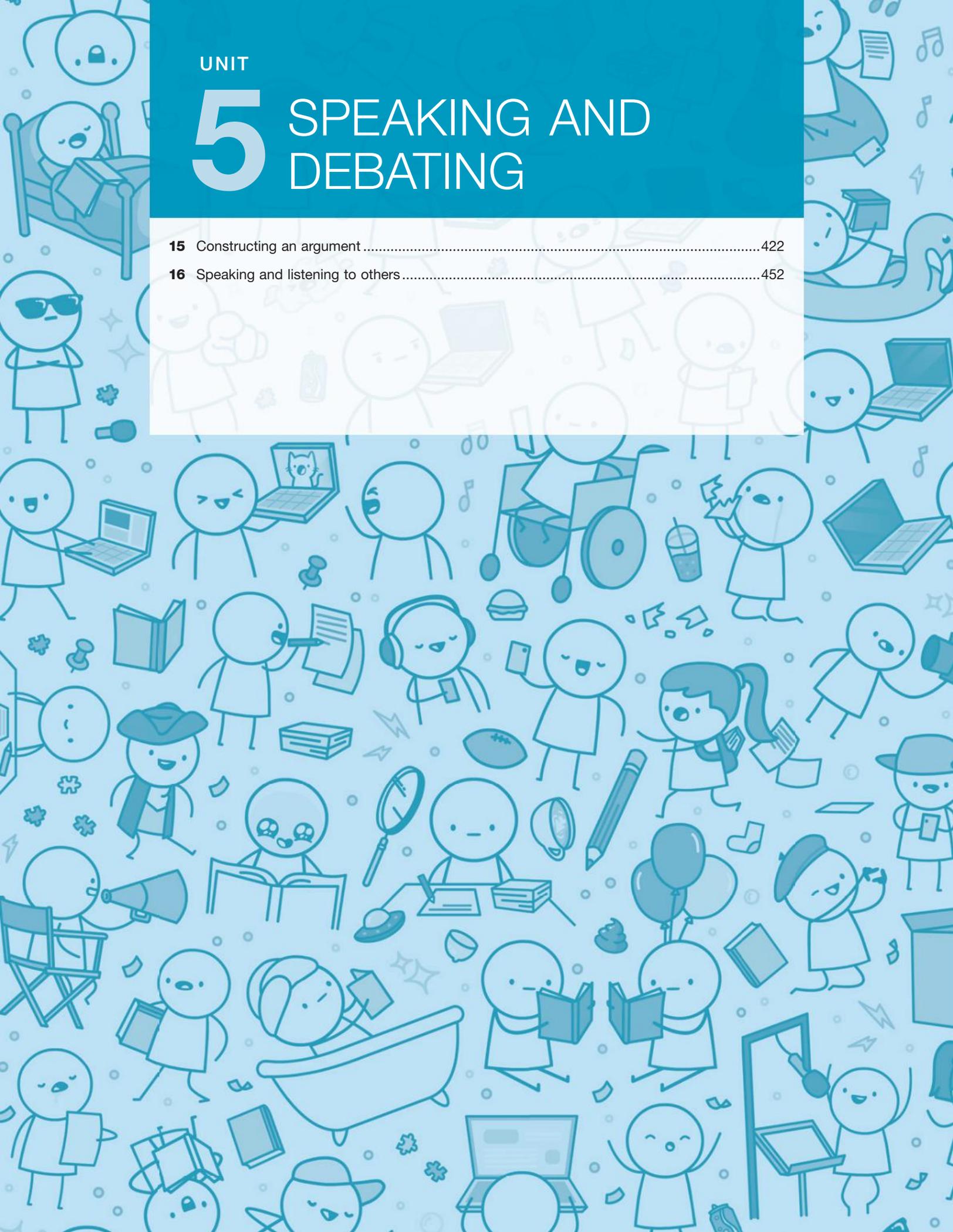
**slang** very informal language that is a feature of spoken language (rather than written language)

**voice** the individual style in which a certain author writes his or her works; it involves emotion, attitude and tone

UNIT

# 5 SPEAKING AND DEBATING

15	Constructing an argument .....	422
16	Speaking and listening to others .....	452



Below is a full list of the **digital resources** available in **Topic 15**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 15.1 Overview

-  **Video eLesson**
  - Argue your point (eles-4274)

## 15.2 The value of argument

-  **eWorkbook**
  - 15.2 Level 1 worksheets (ewbk-6822)
  - 15.2 Level 2 worksheets (ewbk-6823)
  - 15.2 Level 3 worksheets (ewbk-6824)

## 15.3 Preparing your argument

-  **eWorkbook**
  - 15.3 Level 1 worksheets (ewbk-6825)
  - 15.3 Level 2 worksheets (ewbk-6826)
  - 15.3 Level 3 worksheets (ewbk-6827)

## 15.4 Persuasive techniques

-  **eWorkbook**
  - 15.4 Level 1 worksheets (ewbk-6828)
  - 15.4 Level 2 worksheets (ewbk-6829)
  - 15.4 Level 3 worksheets (ewbk-6830)
-  **Video eLesson**
  - Say it without words (eles-4275)

## 15.5 Debating

-  **eWorkbook**
  - 15.5 Level 1 worksheets (ewbk-6831)
  - 15.5 Level 2 worksheets (ewbk-6832)
  - 15.5 Level 3 worksheets (ewbk-6833)

-  **Weblink**
  - Debate

-  **Video eLesson**
  - Debating (eles-4276)

## 15.7 SkillBuilder: Speaking to an audience

-  **Interactivity**
  - Speaking to an audience (int-8255)

-  **Video eLesson**
  - Speaking to an audience (eles-4279)

## 15.8 Review

-  **Interactivity**
  - Key terms crossword (int-8149)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

# 15 Constructing an argument

## 15.1 Overview

### 15.1.1 People love a good argument

When someone says something you disagree with, do you argue with them? Do you maybe raise your voice, or get upset, or tell them they're wrong?

Arguing with others is nothing new. In fact, the Ancient Greeks thought the ability to put forward a good argument was a sign of leadership and intelligence. Even today, knowing how to construct and present an **argument** is still considered a key communication skill.



While it can be exciting and dramatic to fight in emotional arguments with your friends and family, there's a difference between fighting and constructing an argument. Being able to present a structured argument with evidence is the best way to **validate** what you have to say and effectively get your point across.

### on Resources

**Video eLesson** Argue your point (eles-4274)  
Watch this video to learn the value of a good argument.



### STARTER QUESTIONS

1. Describe a time when you had a disagreement with someone. Did you end up agreeing?
2. What do you usually do to convince someone to agree with your point of view?
3. Suggest a good strategy for getting your point across.

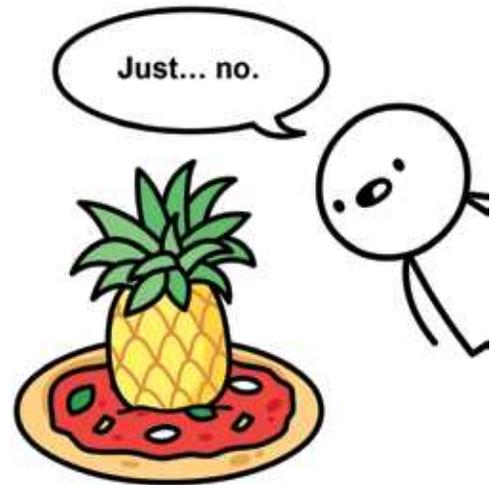
## 15.2 The value of argument

### 15.2.1 Why do I need to know how to build an argument?

No matter how much you love your friends and family, there are some things you can't agree on: pineapple on pizza, the best movie of all time or whether dogs are better than cats.

Q Building an argument is important — not just so you can argue about pizza toppings, but because at some stage in your life you will have to convince others of your **point of view**. Whether it be in conversations, in family debates, when working in groups, or when your teacher tells you it's time to write an essay or deliver an oral presentation, communicating your opinions effectively is important.

To be able to communicate and put across your point in a logical and structured way is one of the most relevant skills in the 21st century, particularly when written communication is the main way we interact with people online.



### 15.2.2 Emotion versus evidence

While we all get into arguments at some point, there is a key difference between *arguing with* someone and *constructing an argument*.

Q When fighting, we are driven by our emotions and we forget to use **logic**. When we are involved in **constructing an argument**, we provide **reasons** and give **evidence** to support our point of view. We can always disagree, but it takes careful planning, research and selection of **content** to convince others.



## 15.2 Activities

### 15.2 Level 1 Responses will vary.

1. Study the comics below and then answer the questions.



a. Describe how the characters are using **argument** skills in the first comic.

The characters are not supporting their points of view with evidence or reasoning. They are getting emotional and allowing that to guide their discussion.

b. Describe how the characters are using **argument** skills in the second comic.

The characters are supporting their claims with evidence and reasoning and are accepting each other's points.

c. Describe how you think the situation would continue in the first comic.

Judging by the expressions on the characters faces, it looks like this argument might turn into a physical fight

d. Describe how you think the situation would continue in the second comic.

Because these characters are being way more reasonable, it seems like they would agree to disagree and move on.

2. Suggest a time at home when you might need to use your **reasoning** and **argument** skills to **convince** someone to agree with your opinion.

Sometimes I need to use my reasoning and argument skills to convince my Mum that I can't do the dishes that night because I have lots of homework due the next day.

3. Suggest a time at school when you might need to use your **logic** and **argument** skills to **convince** someone to agree with your opinion.

Sometimes I have needed to use my argument skills to get an extension on my homework.

---

## 15.2 Level 2 Responses will vary.

4. a. Write down a possible scenario where two friends might argue using **emotion**.

Two friends might get emotional when arguing over something they are both passionate about, like which is the best *Harry Potter* book

b. Suggest two ways those friends could turn it into a **structured argument**.

Possible answers are:

- conceding points
- focusing upon the issue as a team
- providing evidence.

5. a. Write down a possible scenario where family members might argue using **emotion**.

Families will likely argue with emotions when talking about something sensitive, like politics.

b. Suggest two ways those family members could turn it into a **structured argument**.

Possible answers are:

- conceding points
- focusing upon the issue as a team
- providing evidence.

6. Why do you think it's better to avoid becoming overly **emotional** when **arguing** your point?

It's better to avoid becoming overly emotional because it's important to recognise that it's not you against the other person, but you and the other person against the problem.

---

### 15.2 Level 3 Responses will vary.

7. Look at the second comic in question 1. Suggest what the two characters could say to each other next, to keep the respectful **argument** going.

• “That’s a really good point, but I think the PlayStation graphics keep me more engaged.”

• “I understand that, but Xbox Live is such a good way to play games online with friends!”

8. In your own words, explain the difference between **arguing (having an argument)** and putting forward an **argument (developing an argument)**.

Arguing is full of emotion and reactionary actions, whereas putting forward an argument is focused

upon finding a solution to the problem; it’s not only about being proved right but about finding

compromise.

9. Explain why it’s important to provide **evidence** in an argument. What impact can **evidence** have on the outcome?

Evidence can help to persuade another person of your point of view and shows your knowledge on a

certain topic.

---

### 15.2 Hungry for more?

Find an example of two people having an **argument** about a topic. It could be characters in a book, politicians on television or people who leave comments on the internet.

Decide whether you think they are having an emotional or a structured argument. How can you tell?

---

### **on** Resources



eWorkbook

15.2 Level 1 worksheets (ewbk-6822), 15.2 Level 2 worksheets (ewbk-6823),  
15.2 Level 3 worksheets (ewbk-6824)

## 15.3 Preparing your argument

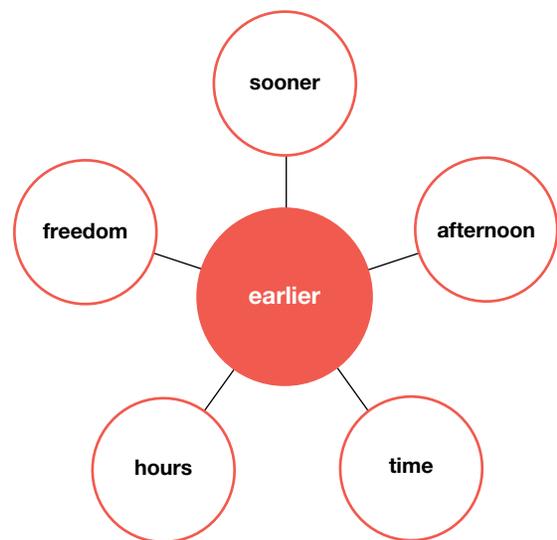
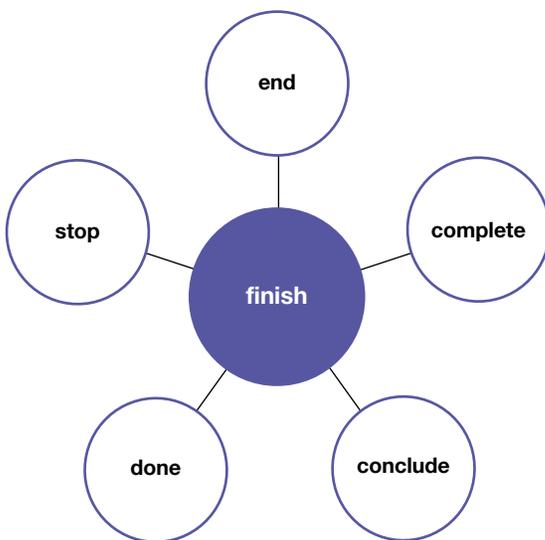
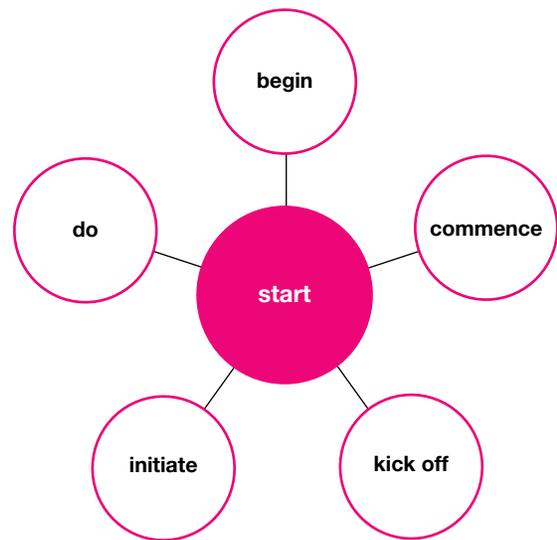
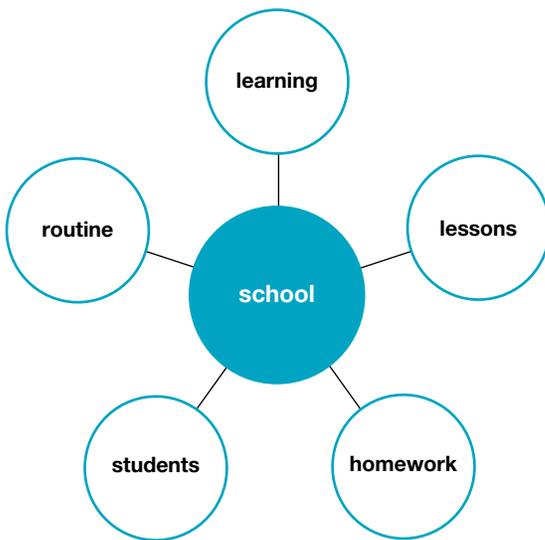
### 15.3.1 Defining the topic

Planning your argument is a very important first step in the preparation process. Once you have your topic, the first thing you need to do is **define** it by considering the key words and what they mean.



Let's look at the example, 'School should start and finish earlier in the day.' The **key words** you might identify for this topic are: **school**, **start**, **finish** and **earlier**.

You have to make sure you understand what **each** of these **key words** mean, to be able to understand the topic and create an excellent argument. A great way to test your understanding of these words is to create a mind map and brainstorm some ideas of what these words mean to you.



Once you've finished brainstorming you can identify the **key ideas** that will form your argument.

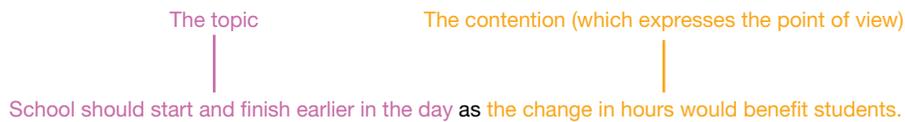
## 15.3.2 Designing a contention

We all want people to agree with us when we have an opinion. However, getting your way in an argument involves preparing and presenting a clear **contention**. A contention (or thesis) expresses your point of view and is central to your argument.

A great contention:

- shows that you've thought about the topic
- clearly states your position on the topic (whether you agree or disagree)
- acts as a focal point for your arguments.

Let's look at an example of a contention for the topic **'School should start and finish earlier in the day'**.

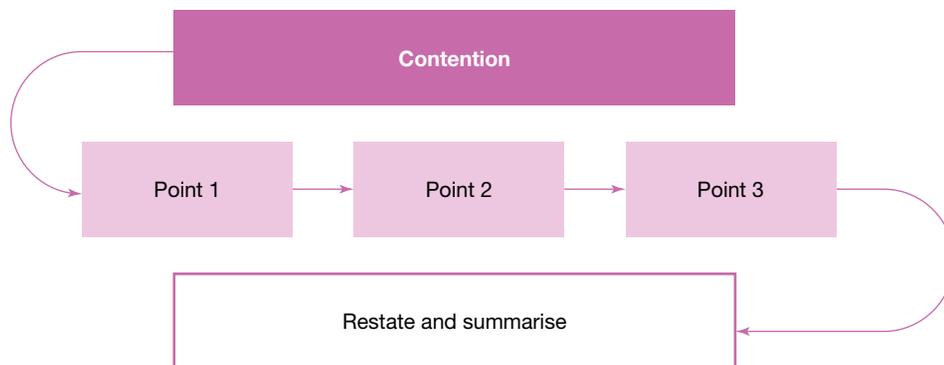


See subtopic 12.9 SkillBuilder: Two-sided contentions for tips on writing contentions that address both sides of an argument.

## 15.3.3 Building on your contention to present your argument

Once your contention is done, great! You now have a strong, clear start to your argument. But you are going to need more than that – you now have to work on how you can present your contention as a **full argument**.

The basic outline for presenting a full argument looks like this:



Your next task is to decide on the three **points** you can make to support your contention.

### What's the point?

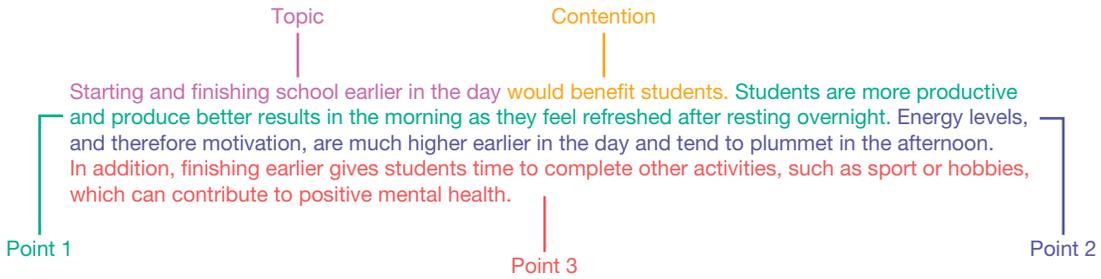
To have a strong argument, you should aim to have at least three **points** you can argue to back up your contention.

Let's continue to look at the topic, 'School should start and finish earlier in the day'. While you may think that an excellent reason to finish school earlier is because it gives you more time to watch Netflix, consider the strongest points you can make to convince the other side. Other reasons you might come up with include:

- students are more productive earlier in the day
- motivation and energy levels are much higher
- students have more time for afternoon activities.



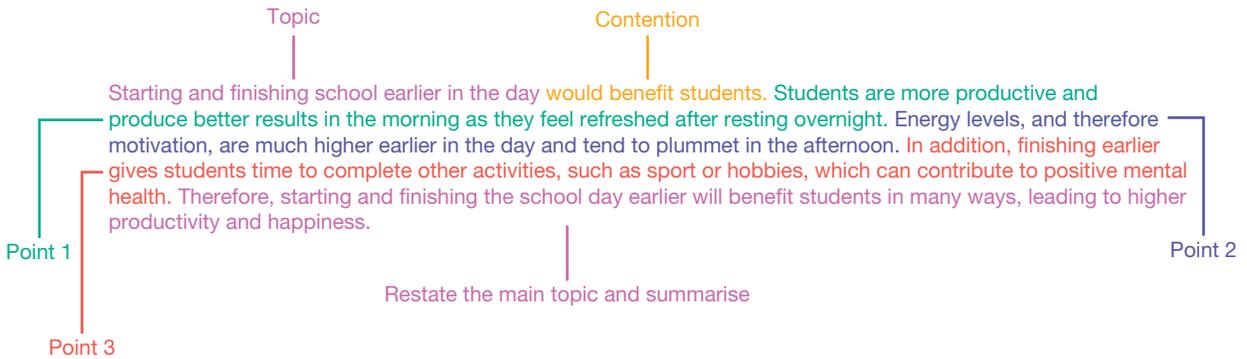
Now that you have your points, start to construct your argument:



### Link it back

The third and final part of presenting your argument is to **summarise** your points and **link** these ideas back to the **core of your argument**. This means the final line of your paragraph restates and sums up your contention.

For example:



Summarising your **points** and **contention** at the end means that you are presenting an argument that is clear, to the point and leaves your audience with an easy takeaway message. As shown in the example above, ending your argument with an **evaluative term** (such as therefore, hence, thus) demonstrates that you are making a **judgement** through the language choices you make.



## 15.3.4 Preparing for rebuttal

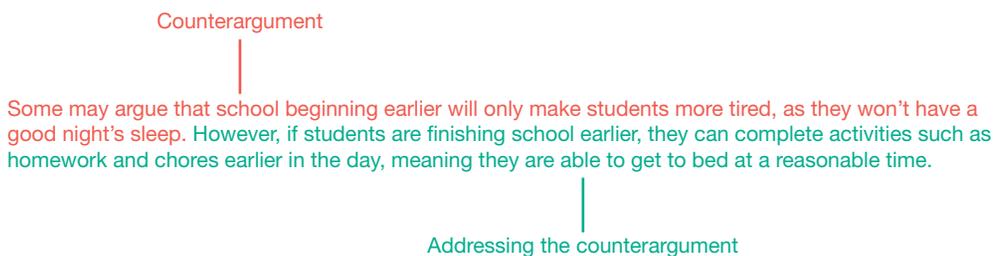
Even when you think you have the perfect argument that is so strong that it can't be ignored, think about any possible **rebuttal** that may be made. Rebutting is the term for bouncing back against another person's argument.

Thinking about what the other side will argue is important. It enables you to create your strongest possible argument, because it shows your audience or reader that you have considered your topic from every possible angle. It also ensures that you are

prepared for what your **opposition** will say, so you can address any **counterarguments** they might make.

While you may not choose to directly consider the opposing opinion to all your points every time, addressing the other side of the argument and stating why your side is better can be very convincing.

For example, for the topic 'School should start and finish earlier', the opposition might argue that school starting earlier will mean that students won't get enough sleep. You might directly address this **counterpoint** in your argument by saying:



## 15.3 Activities

### 15.3 Level 1 Responses will vary.

1. Circle the **key terms** in each of the following topics:

- a. Public transport should be free for all students.
- b. School canteens shouldn't sell junk food.
- c. Watching movies is good for you.

2. a. Choose one of the topics from question 1 and **brainstorm** the **key terms**. Draw and fill out mind maps in a notebook (see the examples in section 15.3.1).

b. Using your completed mind maps to help you write a **contention** (your point of view) for the topic you chose.

*Sample response for Watching movies is good for you: The viewing of many forms of media can be*

*beneficial, not only for your understanding of the world around you, but also for your mood.*

3. Suggest why it's important to work out your **key terms** before writing your **contention**.

Working out your key terms gives you the vocabulary to explore the concepts you wish to convey. It also ensures your writing stays focused on the topic.

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### 15.3 Level 2 Responses will vary.

4. Circle the **key terms** and write **contentions** for the following topics.

- a. Concert and sporting event tickets should be cheaper.

While the cost of putting on a concert or sporting event can be expensive, often the tickets to attend these events are overpriced and should be reduced.

- b. Fish shouldn't be kept in small tanks.

Although fish make excellent pets, small tanks are often not the best environments for them to thrive.

5. a. Choose **one** of the topics from question 4 and come up with three **points** you could use in an argument.

*Sample response for Fish shouldn't be kept in small tanks:*

Point 1: Fish normally have a huge environment to enjoy in the wild.

Point 2: Small tanks aren't oxygenated enough for most fish.

Point 3: Fish can get depressed, and a small tank can add to this.

b. Suggest a **counterargument** that someone might make in response to one of your **points**.

Sample response for *Fish normally have a huge environment to enjoy in the wild*: This is the same for most animals, and yet we keep mice, birds and hamsters in small cages regularly.

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### 15.3 Level 3 Responses will vary.

6. a. For the topic below:

- circle the **key terms**
- develop a **contention**
- think of **three points** to argue your contention.

The **internet** has **changed the world** for the **better**.

Contention: The internet has allowed everyone equal access to information and opportunities they wouldn't have otherwise.

Point 1: Wikipedia provides free information to anyone, anytime.

Point 2: Online education means that people who can't attend classes can still get an education.

Point 3: People have access to online work which doesn't require them to be in the same physical location as the job.

- b. Suggest a **counterargument** that someone might make in response to one of your **points** and attempt to respond to it.

Counterargument for Point 2: Online classes still cost money, limiting the people who can access

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7. Suggest why a **contention** on its own isn't enough to make a good argument.

A contention means that you only have one idea to get across, whereas adding points allows you to tackle the idea from different angles.

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8. Suggest a strategy for coming up with useful points to support a **contention**.

- Use your brainstorm to find key terms you want to focus on.
- Research each key term to find evidence.
- Think about counterarguments that might be made.

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### 15.3 Hungry for more?

Choose a topic that you feel passionate about. Follow the steps in this subtopic to write a paragraph arguing your point of view.

Remember to include a **link** at the end and respond to a potential **counterargument**.

Share your paragraph with a peer and ask them for feedback on how convincing your argument is.

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#### Resources



eWorkbook

15.3 Level 1 worksheets (ewbk-6825), 15.3 Level 2 worksheets (ewbk-6826),  
15.3 Level 3 worksheets (ewbk-6827)

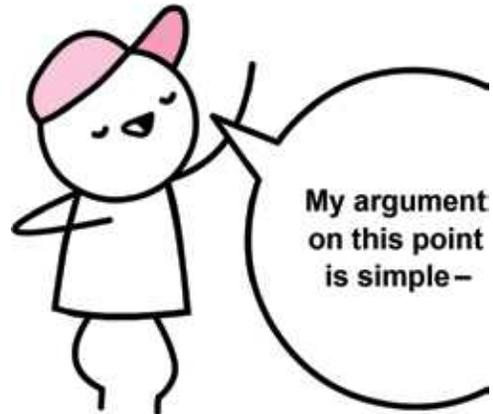
## 15.4 Persuasive techniques

### 15.4.1 Non-verbal persuasion

Planning your contention, points and evidence is only the beginning; you need to build a range of **non-verbal** skills to create an impact when presenting your argument. Think about a lot of the ways you and your friends share information in class. Some of it is chatting, but there's also rolling your eyes, raising your eyebrows, giving a thumbs up, letting out a big sigh...

The saying, "Actions speak louder than words" describes how the words a person chooses often don't have as much of an impact as things such as their tone of voice, or the **facial expression** they wear while they say something.

- A confident delivery in a **clear, firm voice** suggests that you know what you're talking about and people should listen.
- A quiet, hesitant voice will make you sound unsure of yourself, and that's **not very convincing**.
- An upward **inflection** where the voice rises (like a question) suggests a **lack of confidence** if it appears at the end of every sentence: why ask the audience for approval when *you're* presenting the speech?
- Making **eye contact** and **smiling** occasionally is a great way to show that you're **focused** and **relaxed**.
- Match your **body language** to your **tone**. Relax your shoulders, meet your listeners' gaze (don't stare at your feet or hands) and avoid pointing at people when you make your argument (it can seem aggressive, which may turn them against your opinion).



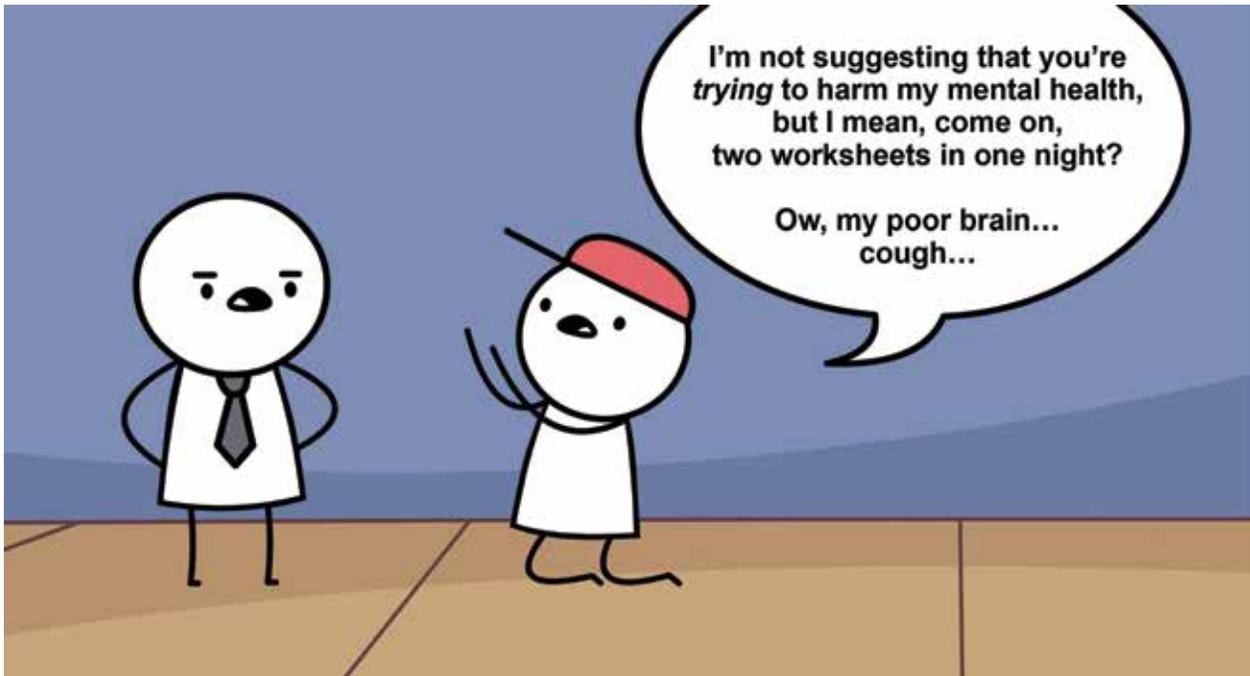
### 15.4.2 Ethos, pathos, logos

**Ethos, pathos** and **logos** are **rhetorical appeals**, important devices identified by the Greek philosopher, Aristotle. These tools can be helpful when constructing your argument: each of them appeals to your audience in specific ways, which can strengthen your argument's **credibility** (how believable it is) while further convincing your audience. These devices are also covered in Topic 4 Visual literature.

**Ethos** is an appeal to people's ethics or morals to convince them that an argument is believable because it is supported by good people or organisations. The use of popular, well-liked celebrities or experts in a particular field make people think they can trust the argument. An example might be a zoologist talking about the effects of ocean pollution on sea creatures.



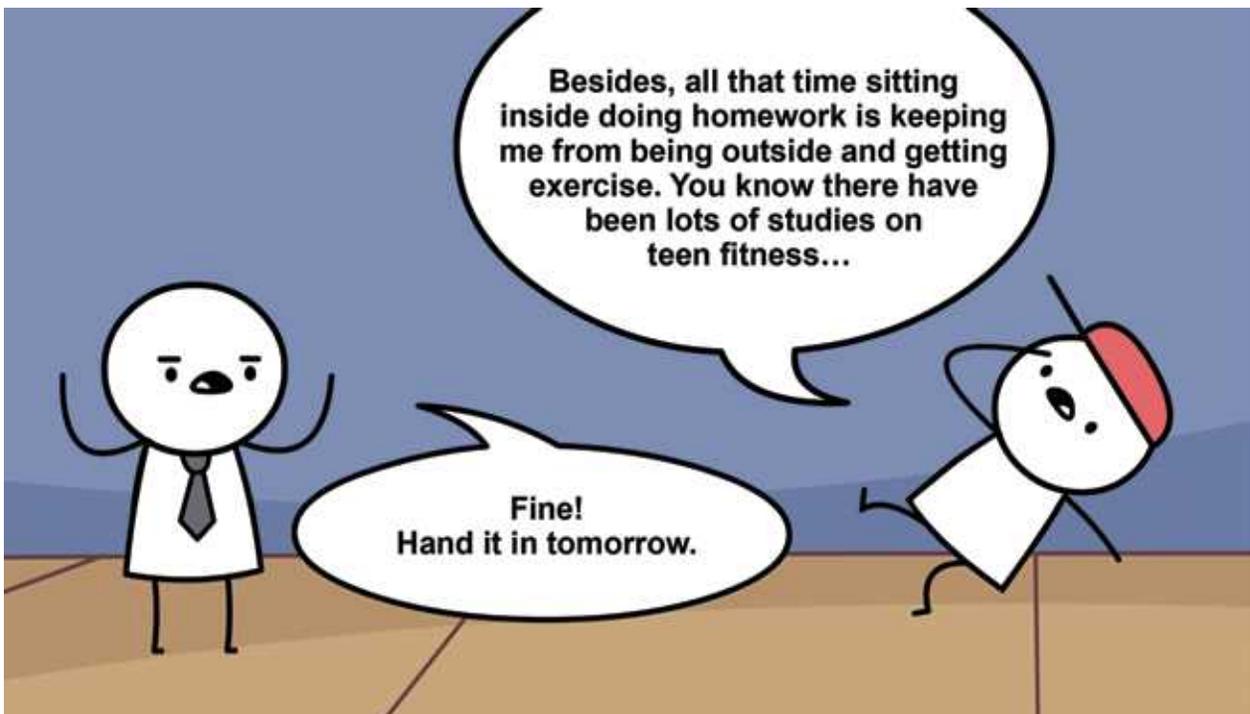
**Pathos** means *suffering* or *experience* in Greek and involves convincing the audience through emotional appeals such as fear or guilt. Examples of **pathos** include anti-drink driving campaigns which focus on the hardships and loss drink driving can cause, rather than the statistics around the issue.



🔍 **Logos** means *word* or *reason* and is about appealing to the audience's logic and **reasoning**. It's about proving an argument by showing the audience that there are statistics out there to prove the case.

Logos is used through:

- 🔍 • referring to facts and **statistics**
- using historical events to explain or predict current events
- constructing logical arguments.



## 15.4 Activities

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### 15.4 Level 1

1. Identify whether the following **argument techniques** are examples of **ethos**, **pathos** or **logos**.

- a. An accident survivor arguing that speed limits should be reduced: ..... **pathos.**
- b. A marine biologist arguing that plastic straws should be banned: ..... **ethos.**
- c. Referring to medical studies when arguing that caffeine is unhealthy: ..... **logos.**

2. Identify one way you can use **body language** to help the delivery and presentation of your **argument**.

**Responses will vary. They could include:**

- **standing confidently**
- **maintaining eye contact with the audience.**

3. Identify **one** way you can use your **voice** to help the delivery and presentation of your **argument**.

**Sample response: Projecting clearly and enunciating your words helps to avoid miscommunication.**

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### 15.4 Level 2

4. Identify whether the **argument techniques** below are examples of **ethos**, **pathos** or **logos**.

- a. A famous singer discussing the importance of climate change protests: ..... **ethos.**
- b. Using population data to argue for more bike trails: ..... **logos.**
- c. When arguing against animal testing, stating that animals can't speak: ..... **pathos.**

5. a. Which of the following topics would benefit from using the **logos** appeal? Circle your choice. Hint: Think about how you would prove each topic. Which one might have statistics available?

- the funniest YouTube presenter **The most popular YouTube presenter.**
- the most annoying YouTube presenter
- the most popular YouTube presenter.

b. Explain why you chose that topic: how will an appeal to **logic** and **reasoning** convince your audience?

Sample response: You are able to gather specific data, such as viewing figures, rather than focus on peoples' opinions.

6. a. Which of the **rhetorical appeals** would be best to use when arguing the following topic? Responses will vary.

School canteens shouldn't sell junk food.

Circle your choice: ethos / pathos / logos

b. Provide an example of the kind of **argument** you would use for your chosen **appeal**.

Scientists say that it's important to have a healthy diet to have a healthy body.

7. Write a paragraph about a time that someone misunderstood you because your **body language** did not match your words. How was it resolved? If it wasn't resolved, suggest how you could have expressed yourself better.

Note: It might help to discuss experiences with friends (possibly during online learning).

Sample response: I was talking to a friend and they thought that I was mad at them because I had my arms crossed, but I was just cold. My friend asked me what was wrong, and I told her that there was nothing wrong and uncrossed my arms. We both realised the miscommunication and laughed and continued talking.

15.4 Level 3 Responses will vary.

8. For the following topic, suggest how you could incorporate **ethos**, **pathos** and **logos** into your argument:

The internet has changed the world for the better.

**Ethos:** A celebrity discussing how the internet has allowed them to connect to their fans.

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**Pathos:** A story about a family who was able to spend time together during COVID-19 lockdown

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**Logos:** Data showing the improvement in educational standards after the internet was invented.

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9. a. Which of the **rhetorical appeals** would be most suitable when arguing the following topic?

**Concert and sporting event tickets should be cheaper.**

**Circle your choice:** ethos / pathos / logos

b. Provide an example of the kind of **argument** you would use for your chosen **appeal**.

There are thousands of fans who just aren't able to afford concert tickets – if they were cheaper, more people would be able to show their love and appreciation of the artist.

10. a. Suggest how **non-verbal techniques** could work **against you** in an argument.

Maintaining eye contact could be perceived as aggressive.

b. Suggest **one** thing you can do to overcome this.

Smile and engage with the person, instead of glaring.

### 15.4 Hungry for more?

With a partner, practise using the **non-verbal techniques** discussed in this subtopic and shown in the **Say it without words** Video eLesson in your learnON format. You may want to record yourselves and then analyse your skills, assessing how you could improve each technique.

#### Resources



**eWorkbook**

15.4 Level 1 worksheets (ewbk-6828), 15.4 Level 2 worksheets (ewbk-6829),  
15.4 Level 3 worksheets (ewbk-6830)



**Video eLesson**

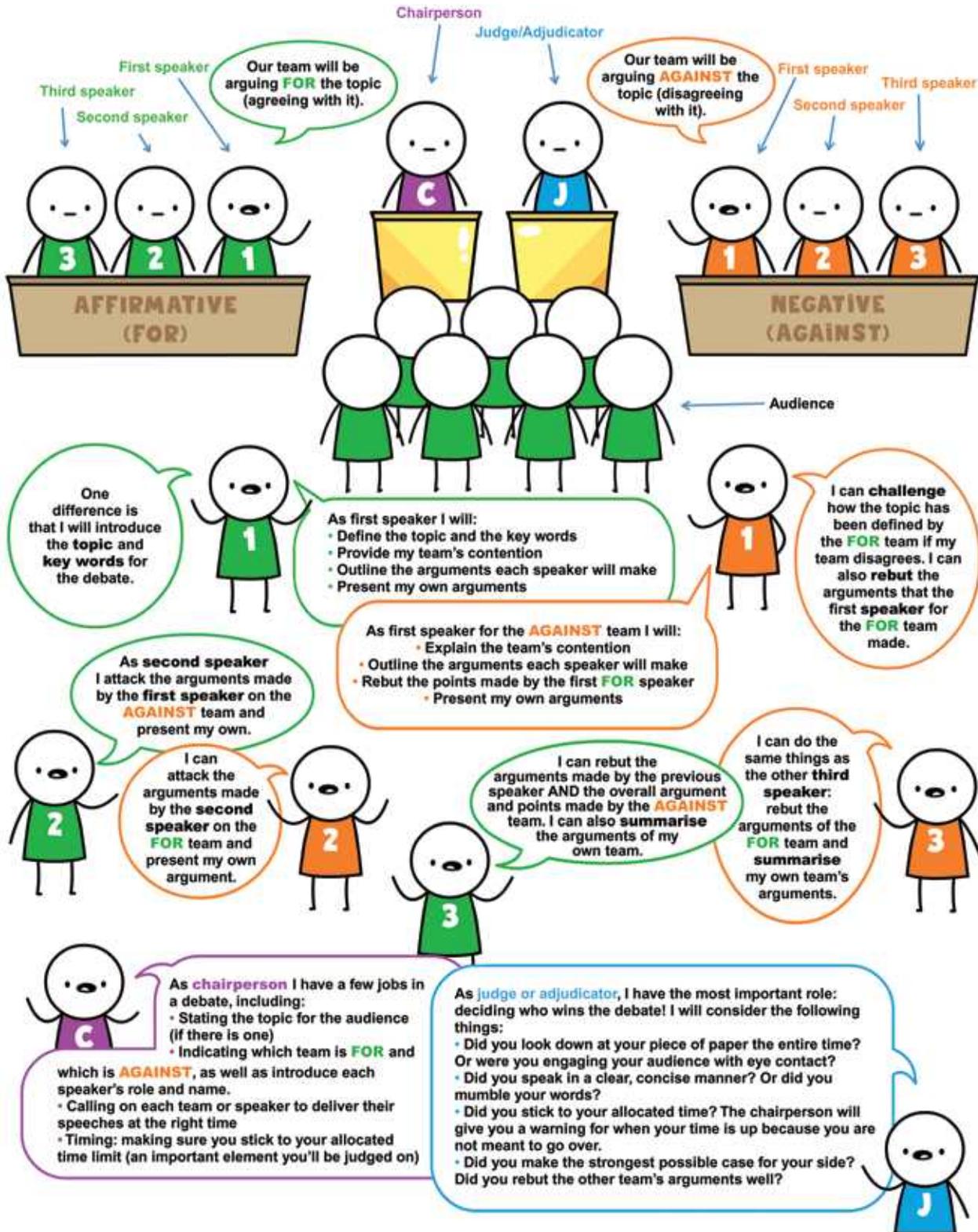
Say it without words (eles-4275)

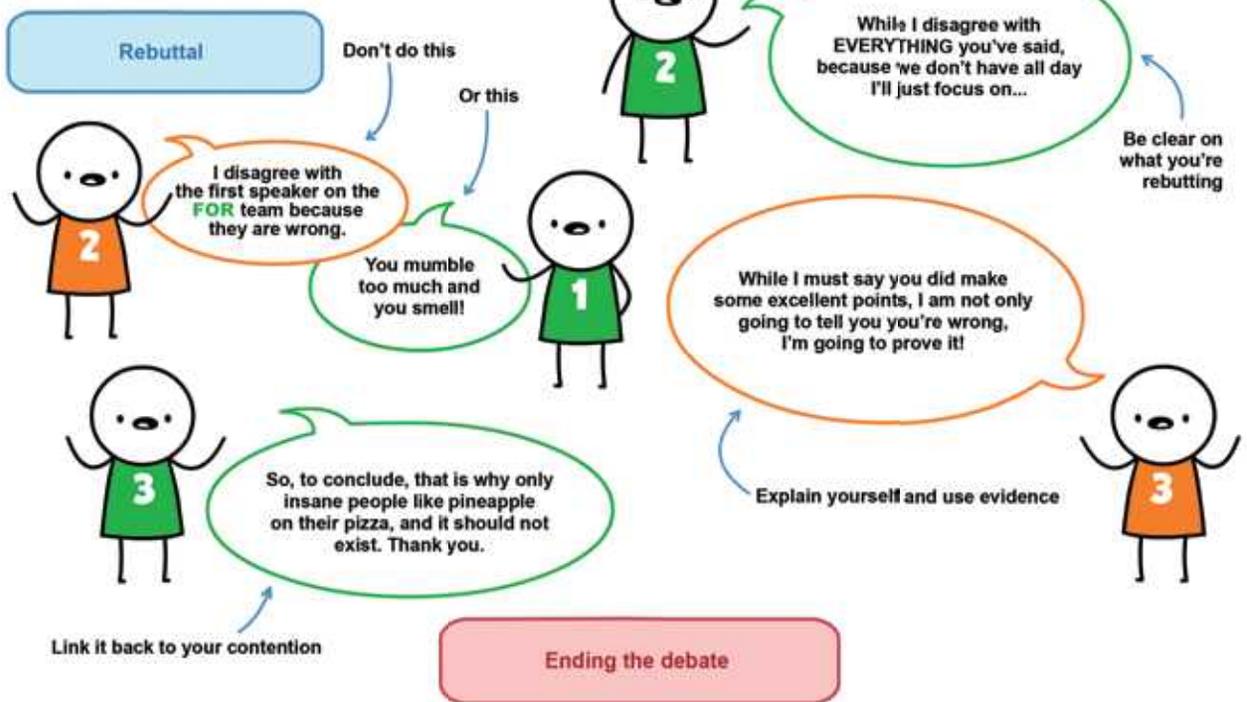
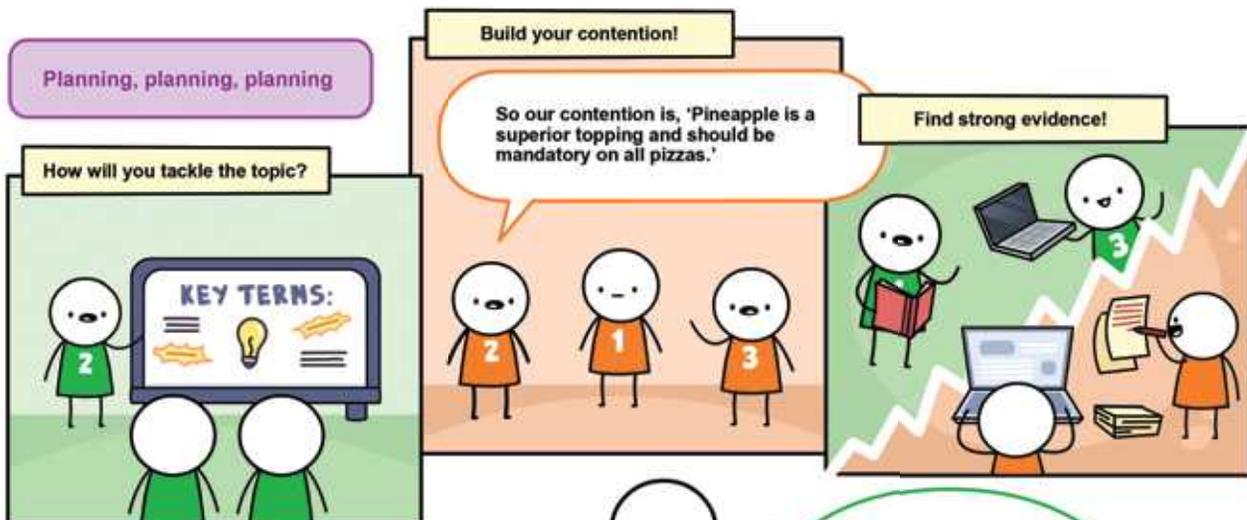
# 15.5 Debating

## 15.5.1 What a formal debate looks like

One of the most common structures for an argument is a **debate**: a form of oral presentation used to present convincing arguments (based on a contention) to an audience.

eles-4276





## 15.5 Activities

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### 15.5 Level 1 Responses will vary.

1. What are the two **teams** in a debate and what are their roles?

The affirmative team argues for the topic and the negative team argues against the topic.

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2. Identify the **speaker** (and the team they are on) who **starts** the debate.

The first affirmative speaker starts the debate.

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3. Name **one** role of the chairperson.

They state the topic for the audience.

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### 15.5 Level 2 Responses will vary.

4. What does the **first speaker for the negative** do that the **first speaker for the affirmative** doesn't?

They rebut the points of the first affirmative speaker.

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5. What is something that the **third speakers** for each team should **not** do?

The third speakers for each team should not introduce new points.

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6. What do the **captains** do at the **end** of a debate?

The captains will thank each other, the chairperson and judge.

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## 15.5 Level 3

7. List **three key skills** that debating can teach you.

Responses will vary. They could include teaching you how to:

- rebut an argument
- improve your public speaking
- make you better at planning your arguments.

8. What is **rebuttal** and why are **rebuttals** so important in a debate?

Sample response: A rebuttal is a counterargument to a point that has been made. They're important because it challenges the idea put forward by the other speaker, in order to strengthen your overall argument.

9. List **three elements** that the judge will consider when scoring a debate.

Responses will vary. They could include:

- public speaking skills
- diction and conciseness
- punctuality.

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## 15.5 Hungry for more?

Watch some of the video in the **Debate** weblink. Analyse the techniques the debaters used to put forward their arguments. Did the speakers convince you?

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### Resources

 <b>eWorkbook</b>	15.5 Level 1 worksheets (ewbk-6831), 15.5 Level 2 worksheets (ewbk-6832), 15.5 Level 3 worksheets (ewbk-6833)
 <b>Weblink</b>	Debate
 <b>Video eLesson</b>	Debating (eles-4276)

## 15.6 Topic project: Speed debating

### Scenario

A big debating competition is coming up and your class needs to sharpen their new argument skills in preparation. A lively round of speed debating is a fun way to practise and gather new arguments.



### Task

As a class, pick from the following topics (or make up your own) for your Part 1 speed debating arguments. Then follow the steps in the **Process** section to kick things off.

- The school week should be only four days long.
- Soft-drinks should be illegal.
- Movies are only valuable as entertainment.
- School uniforms are necessary.
- Teenage bedtime.
- Dogs make better pets than cats.
- The voting age should be lowered to 15 years of age.
- Ice-cream is better than cake.
- Reading is just as much fun as watching television.
- School should be conducted remotely (online).

In Part 2, you will develop your argument based on the speed debating rounds and have a longer debate with a partner.

### Process

#### Part 1

1. Set up debating stations around the room (there should be one station for every 2 students). Some or all of the stations can involve standing up — these are quick rounds anyway. One person from each pair is selected to stay at the station, and the rest of the class can move around the room. The teacher can be timekeeper.
2. Each pair plays a round of rock, paper, scissors and the winner can decide which side they will support (**for** the selected argument or **against**).
3. Your teacher may give you two minutes to prepare your **arguments**, and then each person has 30 seconds to deliver it to their opponent. If you struggle to think of **points** to argue, just talk through the topic as if having a normal discussion about it. This might spark some ideas.
4. At the end of the round, try to come up with a **rebuttal** for each other's argument.
5. Before moving to the next station, jot down a few **argument points** you found useful (either yours or your opponent's) — you'll need these notes for Part 2.
6. Move to a new station and repeat. Do this for several rounds. You'll end up arguing both sides so try to come up with new points at each round, to practise your skills.

## Part 2

1. Now it's time to take your notes and flesh out your **opinion** on this topic. By now you have debated both sides and your teacher can allocate half the class to take one side and half to take the other. You have around 15 minutes to gather your ideas and conduct research if needed.
2. Try to create a **contention** and a few **points** to support it. Select your strongest **arguments** to convince others to agree with your point of view.  
Remember, everyone is arguing the same topic so try to be unique, find a different angle or research some **evidence** that your partner won't be expecting.
3. Find an opponent who is arguing the other side of the topic and have a **debate**. Put forward your best **arguments** — it's fine to think of a few more during the debate.
4. **Rebut** each other's arguments — this should be done without getting personal or being rude. **Rebuttals** are based on the argument, not the person.
5. Discuss each other's argument skills and give feedback on where your opponent could improve.
6. The class can now choose a new topic and have another round.



## 15.7 SkillBuilder: Speaking to an audience

online only

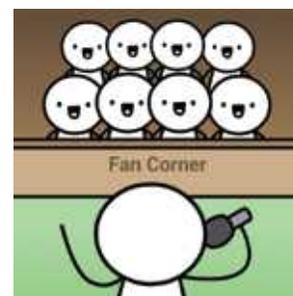
### Why do you need to know how to speak to an audience?

You may never become a professional public speaker, but knowing how to speak in front of others is an extremely important skill that you'll use throughout your life. From oral presentations at school, to giving speeches at parties, to simply having conversations with people; knowing how to communicate clearly and confidently will be an essential skill to have.

#### Select your learnON format to access:



- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 15.8 Review

### 15.8.1 Key points to remember

#### 15.2 The value of argument

- Learning how to argue effectively won't just help you win personal arguments; it is a communication skill you will use to convince others of your point of view in all aspects of life.
- When we are arguing in a fight, we are driven by emotion, not necessarily logic.
- When we develop a logical argument, we provide reasons and give evidence to support our point of view.

#### 15.3 Preparing your argument

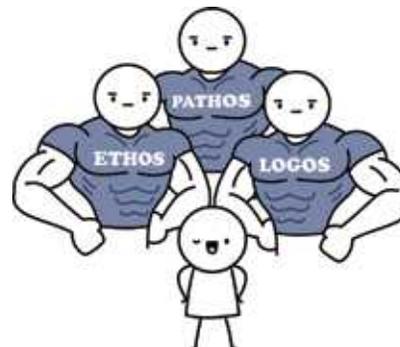
- Understand your topic by defining your key terms and finding out what they mean.
- Design your contention, which shows your point of view on the topic.
- Come up with three points to turn your contention into a full argument.
- Link back to the topic and summarise your arguments, at the end.
- Prepare a point to address a potential rebuttal.

#### 15.4 Persuasive techniques

- Non-verbal skills, such as hand gestures and eye contact, are also important in presenting your argument.
- Ethos is an appeal to people's ethics or morals, by using reference to an authority or character to reinforce an idea.
- Pathos involves convincing the audience through emotional appeals, such as fear or making them feel guilty.
- Logos is about appealing to the audience's logic and reasoning. Its focus is proving an argument by showing the audience that there's evidence out there (in the form of data such as statistics) to prove the case.

#### 15.5 Debating

- A debate is a form of oral presentation you can use to deliver a convincing argument to an audience.
- The two teams in a debate are affirmative and negative.
- Rebuttal allows for you to argue against a point from the opposing team while also reinforcing why your point is better. Rebuttals focus on the argument, not the person.
- Each point in a debate needs some examples or evidence to illustrate the point to the audience, and to prove to the adjudicator that arguments have been researched and planned.



## 15.8 Activities

online only

### 15.9 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

## 15.8.2 Reflection *Responses will vary.*

Now that you know more about constructing an argument, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

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2. Why is developing a structured argument such an important skill to have?

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3. What areas of constructing an argument do you need to work on?

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### **on** Resources



**Interactivity**

Key terms crossword (int-8149)

### Glossary

**(developing an) argument** presenting someone with reasoning or evidence to support an idea or theory

**(having an) argument** having a heated disagreement, a fight

**body language** communicating using non-verbal signals such as hand gestures, body position and facial expressions

**content** parts that make up something, in this case, an argument

**contention** topic statement or thesis statement, this is the central answer to the question, stating the opinion argued

**counterargument** an argument or set of reasons put forward to oppose an idea or theory developed in another argument

**debate** a formal discussion on a particular matter in front of an audience

**define** state or describe exactly the nature, scope, or meaning of something

**ethos** a persuasive technique that uses expert opinion to convince an audience

**evaluative term** language used to express feelings and opinions, to make judgements and to assess quality

**evidence** facts, statistics and quotes which support your argument and reasoning, and which back up your point of view by providing logic

**facial expression** different positions face muscles can take to express emotions, such as smiling when happy or frowning when angry

**inflection** change in pitch or tone of the voice



**key ideas** the most important or central thoughts of a paragraph or larger section of text, which focus the reader on what the text is about

**key words** the individual words within a topic, central to the main idea of the prompt or question

**logic** information characterised by sound reasoning; expected or sensible under the circumstances

**logos** a persuasive technique that uses seemingly-unbiased facts to convince an audience

**non-verbal** not involving or using words or speech

**opposition** in disagreement with something, or disapproving of something; in debating, the speakers on the other side of a topic

**pathos** a persuasive technique used to convince an audience using emotions

**point** an idea, opinion, or piece of information that is said or written

**point of view** an opinion on something, or way of thinking about it

**rebuttal** a counterargument to someone's argument or reasoning

**rhetorical appeals** techniques used to appeal to an audience (see ethos, pathos, logos)

**reasoning** the explanation of why an argument is correct

**statistics** collection, analysis, interpretation and presentation of numerical data

**summarise** to reduce to a shorter version, highlighting the main points

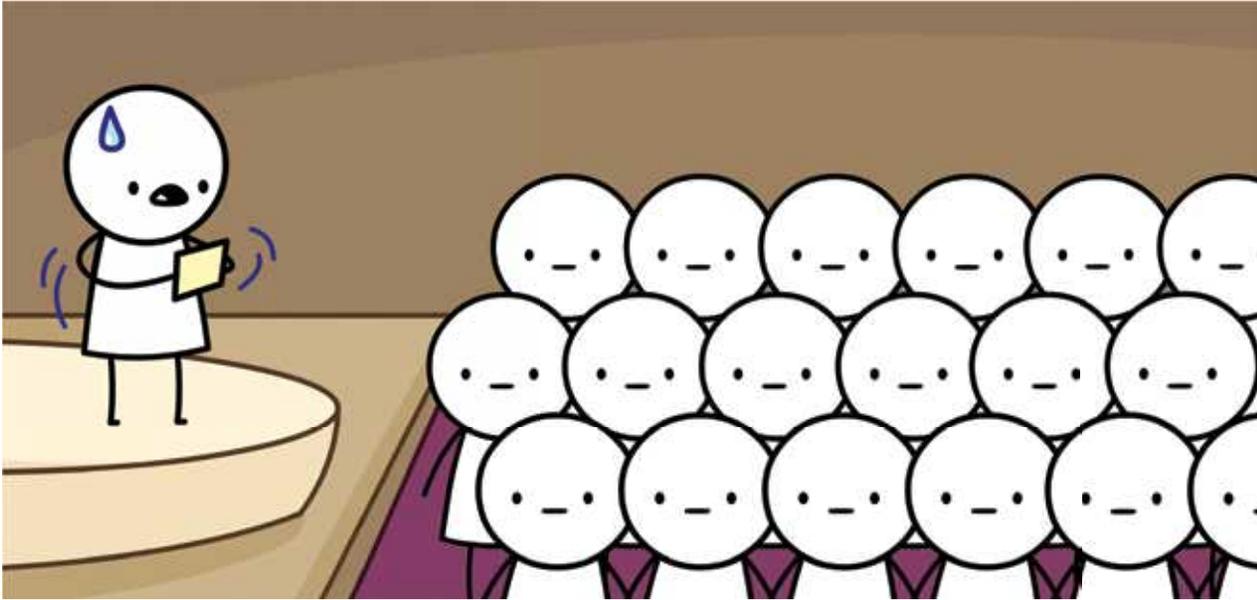
**tone** an individual way of speaking or writing, used especially to express an emotion

**validate** demonstrate or support the truth or value of something

## 15.7 SkillBuilder: Speaking to an audience

### 15.7.1 Tell me

- 🔍 Speaking to an audience can be **intimidating**. Your palms might sweat, your pulse could race, maybe your whole body shakes. It's something that a lot of people aren't comfortable with, and it's a skill they have to learn. The good news is it *can* be learned, and once you've started practising public speaking, it gets easier every time.



There are a lot of occasions in your life when you might need to speak in public, from childhood into adulthood, such as:

- speaking at a school assembly
  - speaking in front of your class
  - taking an oral examination
  - accepting an award
  - delivering a speech outside of school
- 🔍 • **MCing** a wedding.

While it's not likely you'll be MCing a wedding any time soon, there's a strong chance you'll have to do at least one of those other types of public speaking during your school career, so it pays to practise.

## 15.7.2 Show me

### on Resources

 **Video eLesson** Speaking to an audience (eles-4279)

### How to speak to an audience

There are several elements to good public speaking, and each one of them can be practised separately before bringing them together. Think of it like this: if you play any kind of sport, you don't practise by playing a full game every time. You do warm-ups, drills, focus on techniques, play short games, and then when it's time for the big finale you pull those little elements together (hopefully). Some of the things you can focus on for public speaking are:

- voice
- body language
- pace
- content.

#### 1. Voice

Obviously, public *speaking* means that you're going to have to use your voice a fair bit. Whether you're performing an oral for a test at school, or accepting a major award at a fancy ceremony, your voice is what the audience came to hear. Here are some ideas for working on your voice:

- Record your speech into your phone and play it back. You'll get used to hearing the sound of your own voice – it'll sound weird because you're used to hearing it from inside your head. (If you listen to someone else's recorded voice it won't sound any different to when you hear them speak live.) After you accept that the nasal sound coming out of your phone is, in fact, your voice (few people like the sound of their own voice), then you're well on your way.
- While you're listening, make note of a few things:
  - Are you speaking clearly, or mumbling?
  - Do you need to **enunciate** more? This means to pronounce the **syllables** of the words as clearly as possible.
  - Is the volume OK, or is it too loud or too quiet?
  - Is the **tone** of your voice appropriate for the content (sad, serious, playful, firm)?
- With your notes in front of you, record your speech again and see if you have improved your voice.

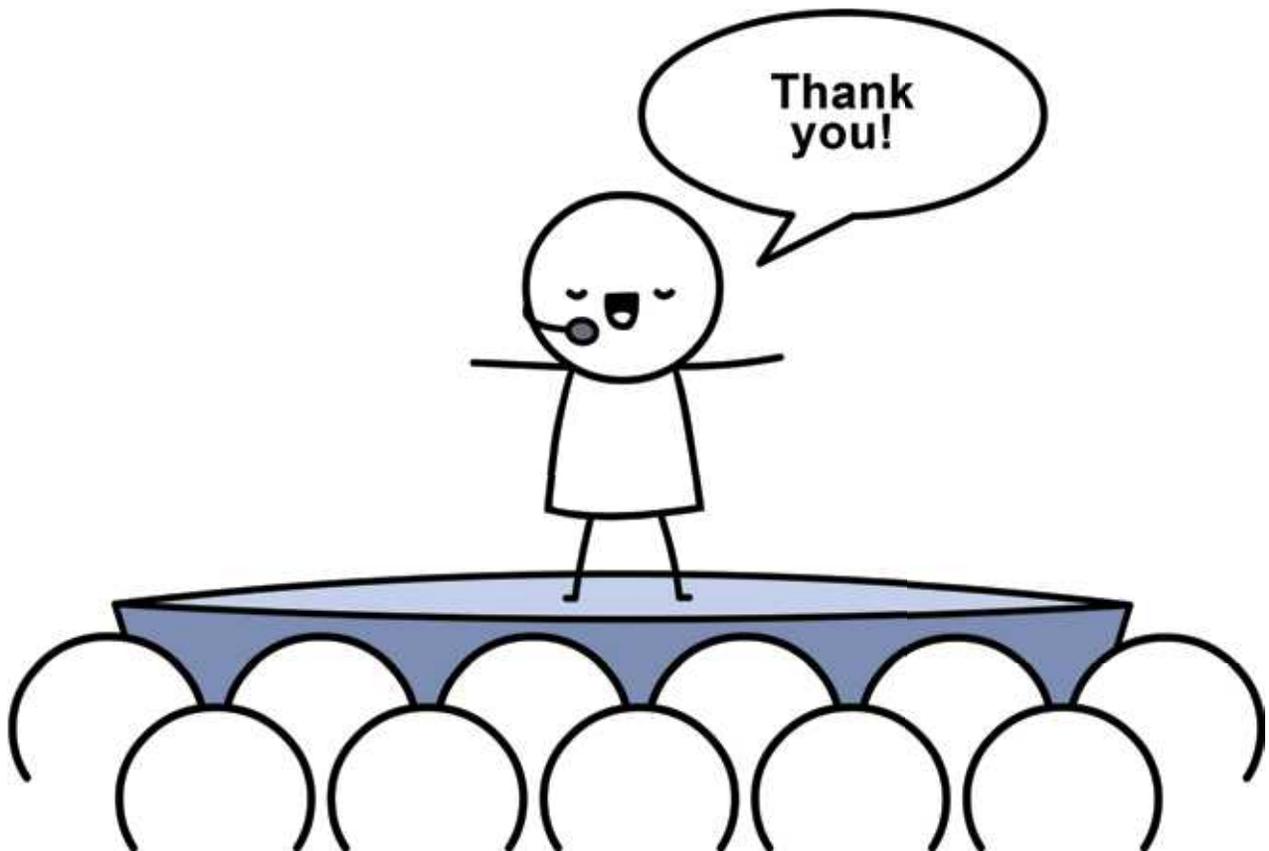


## 2. Body language

🔍 This includes your **posture**, **gestures**, and **facial expression**. The best way to work on your body language is to practise in front of a mirror. You may feel like an idiot to begin with, but it will help you feel confident, to make sure you don't end up looking awkward and confused on the day of your presentation.

Like with the voice practice you can record yourself, this time with video. Take some notes on:

- **Posture.** Are you standing upright? For some types of public speaking, like an interview, you might get to sit down, but still consider your posture. Shoulders back, head high and leaned slightly in towards the microphone if there is one.
- **Gesture.** Some people gesture *a lot*. Some, hardly at all. Different speeches and different speakers require different levels of gesture. Watch a few examples of public speaking, such as TED Talks. You'll see that some presenters stand fairly still and let their words capture the audience's attention. Others move around like they've just had their sixth coffee and they've got energy to burn. Find what works for you in the situation.
- **Facial expression.** This will depend on the content of your speech – is it serious or playful? Who is the audience? Either way, your face should be as relaxed as possible so that people can see your natural facial expressions, not some wooden figure. Finally, always make **eye contact** with the audience (if you're practising in the mirror, make eye contact with yourself).



## 3. Pace

Back to that recording you made of your voice. Are you speaking too slow, or too fast? Too slow, and the audience will start to lose focus. Too fast, and they'll be struggling to keep up or even to understand you. Find the balance.

Listen to your second recording, the one where you *improved* your voice, and now take notes on the following:

- **Overall speed.** Do you need to slow down or speed up?
- **Pauses.** Are there any? Too many? Every time you finish a section of your speech – like a paragraph in a written piece – you need to give the audience a brief pause to take in what you said. Don't pause too often, though, or the audience may lose the thread of the content.

## 4. Content

If you've been following the steps above you should have at least one, and maybe two or three, recordings of your speech. These might just be audio, or maybe you have a video too. Either way you can now spend some more time going back over the **content** of your speech to add the finishing touches. Keep an eye out for:

- *Length*. Maybe you have a specific length, like in a debate. Maybe you can take whatever amount of time you want. Make sure that your speech is the correct length and isn't going to run short or drag on forever.
- *Points of interest*. Are there plenty of points that grab the audience's attention and pull them back in if their focus is wandering? Think of these like the key moments in a written piece, such as the opening or closing sentences of a paragraph, or an important quote.
- *Tone*. The tone of your voice should match the tone of your piece, but if your speech uses the same tone all the way through, that could result in a dull performance. Balance serious points with humour, and sad points with happy ones.

## 15.7.3 Let me do it

Complete the following activities to practise this skill.

### Resources

 **Interactivity**      Speaking to an audience (int-8225)

## 15.7 Activities

1. Find three recorded speeches online, such as TED Talks, filmed debates, award acceptance speeches or political speeches. Referring to the **Show me** section above for tips, draw up a table and make notes on the following.

	Speech one	Speech two	Speech three
Voice			
Body language			
Pace			
Content			

You can download a copy of this table from the Resources section.

2. Now it's your turn. Take something that you need to deliver out loud to an audience. You can find a copy of an existing speech online, or write one yourself. Maybe you wrote a speech earlier as part of this topic, or perhaps you have an oral presentation coming up, such as a book review. Use anything which will require you to speak in public.

Follow the steps from the **Show me** section to fine-tune your performance:

- a. Record an audio file of your speech and listen back to it. Take notes on the following elements of your **voice**:
  - clarity
  - enunciation
  - volume
  - tone.
- b. Practise with a partner or record yourself performing the speech again. Take notes on the following elements of your **body language**:
  - posture
  - gesture
  - facial expression.

- c. Listen back to the recording from part a, or if you filmed for part b you can use that. Take notes on the **pace** of your speech, including your:
- overall speed
  - pauses.
- d. Finally, review the **content** of your speech. With a copy of the written speech in hand and listening or watching any of your recordings, **annotate** your speech and make notes on the following points:
- length
  - points of interest
  - tone.
- e. Now, with all your notes and edits in mind, record your speech one more time, preferably as a video.

Remember, practice makes perfect. Speaking to an audience is a skill that can be constantly improved over the years. The key to success is to present often.

## Resources

 **Digital document** Speech analysis template (doc-35197)

## Glossary

**annotate** to make notes on something

**enunciate** to pronounce words or parts of words clearly

**facial expression** different positions face muscles can take to express emotions, such as smiling when happy or frowning when angry

**gestures** a movement of part of the body, especially a hand or the head, to express an idea or meaning

**intimidating** making you feel frightened or nervous

**MCing** being the Master of Ceremonies (MC, the official host) of an event or performance: the MC speaks to the audience, entertains them and keeps things running to a schedule

**posture** the position in which someone holds their body when standing or sitting

**syllable** part of a word made of single vowel sounds; single, unbroken sounds of a spoken word

**tone** an individual way of speaking or writing, used especially in reference to expressing an emotion

Below is a full list of the **digital resources** available in **Topic 16**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

## 16.1 Overview

-  **Video eLesson**
- Listen up! (eles-4277)

## 16.2 Arguing respectfully

-  **eWorkbook**
- 16.2 Level 1 worksheets (ewbk-6836)
  - 16.2 Level 2 worksheets (ewbk-6837)
  - 16.2 Level 3 worksheets (ewbk-6838)

## 16.3 How to adjust your discussion on the fly

-  **eWorkbook**
- 16.3 Level 1 worksheets (ewbk-6839)
  - 16.3 Level 2 worksheets (ewbk-6840)
  - 16.3 Level 3 worksheets (ewbk-6841)

## 16.4 Rebutting arguments

-  **eWorkbook**
- 16.4 Level 1 worksheets (ewbk-6842)
  - 16.4 Level 2 worksheets (ewbk-6843)
  - 16.4 Level 3 worksheets (ewbk-6844)
-  **Interactivity**
- Nice rebuttal (int-8223)

## 16.5 Inference in discussion

-  **eWorkbook**
- 16.5 Level 1 worksheets (ewbk-6845)
  - 16.5 Level 2 worksheets (ewbk-6846)
  - 16.5 Level 3 worksheets (ewbk-6847)

## 16.8 SkillBuilder: Active listening

-  **Video eLesson**
- Active listening (eles-4278)
-  **Interactivity**
- Active listening (int-8224)

## 16.9 Review

-  **Interactivity**
- Key terms crossword (int-8150)

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at [www.jacplus.com.au](http://www.jacplus.com.au).

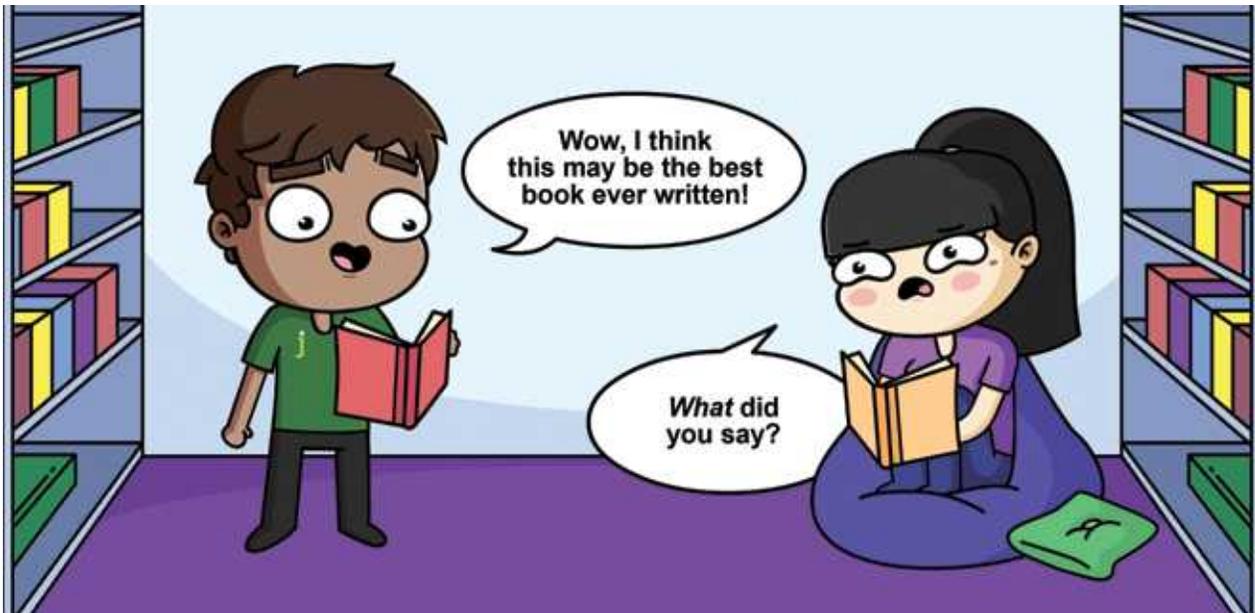
# 16 Speaking and listening to others

## 16.1 Overview

### 16.1.1 Listening shows respect

Any **argument** has at least two sides, even if sometimes both sides end up agreeing. The only way agreement happens is through listening to others and discussing our ideas with those around us. By doing this, we're growing and **evolving** our opinions and thoughts.

When you engage in a discussion, expect to walk away with a different point of view. Be open to change, and to accepting the good points and ideas that others suggest – it's okay if nobody changes their mind, as long as respect is shown.



### on Resources

 **Video eLesson** Listen up! (eles-4277)  
Watch this video to learn about agreeing and disagreeing respectfully.



### STARTER QUESTIONS

1. Identify a time when someone wouldn't listen to your opinion. How did that make you feel?
2. What do you think is the difference between developing an argument and having an argument?
3. Describe three ways you could show someone that you're paying attention to what they're saying.

## 16.2 Arguing respectfully

### 16.2.1 What is a logical argument?

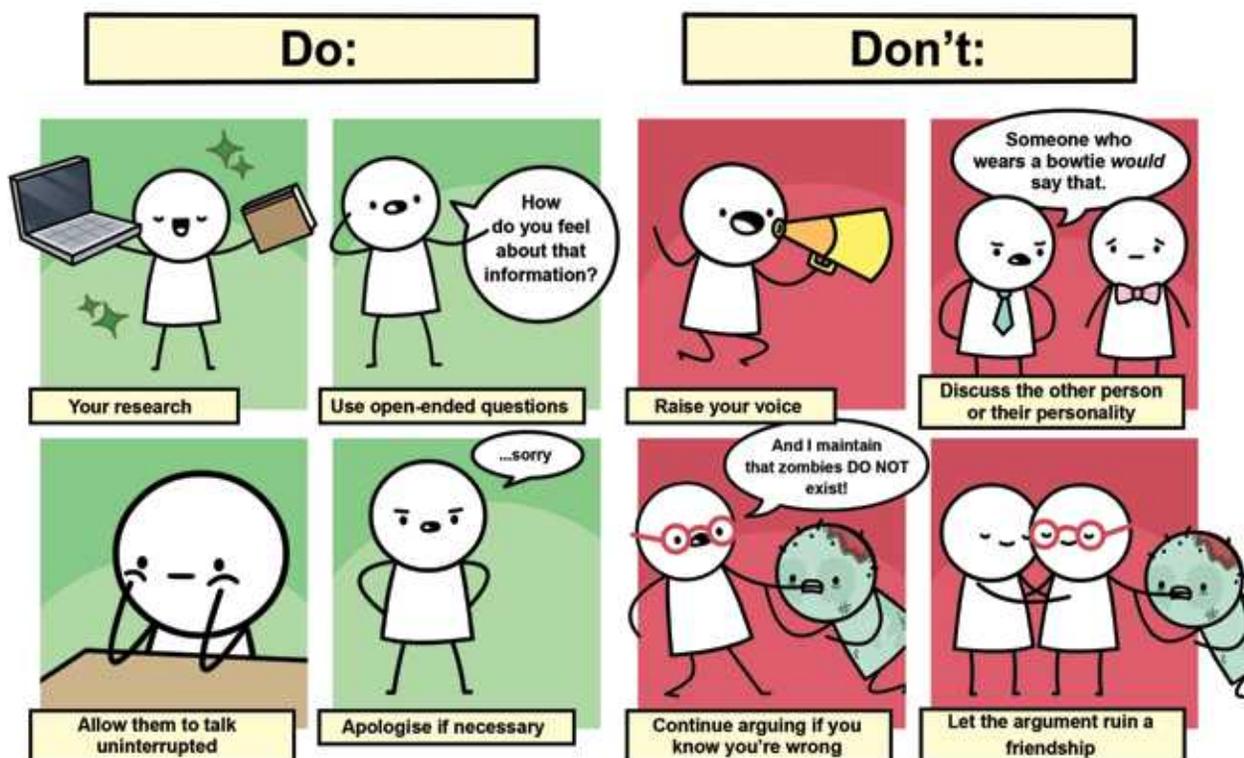
It is definitely not screaming and shouting. If you're at that stage, you're fighting. Presenting an argument is showing someone your **reasoning** or **evidence** to support an idea or theory.

An argument evolves and changes through **dialogue** (discussion). Having a dialogue doesn't mean you have to agree. To be precise, it means that you're discussing the idea freely.

Keep a few things in mind to stay respectful:

- Accept the views of others **graciously** (with courteous, kind and sensitive behaviour). Even if you're smart, you don't know everything. Allow the other person to educate you a little bit on what they know.
- Avoid hurting people's feelings (this should happen in any situation). Pick your battles. Your goal in using reason and logic is not to make another person feel bad.
- Keep your argument to the point. It's okay to bring in new reasoning or evidence, but make sure that you and the other person know what you're disagreeing about. Remember, you're trying to help them understand your point of view (while trying to understand theirs).

### 16.2.2 Dos and don'ts



#### Agreeing to disagree respectfully

Sometimes, you're not going to agree with the other person. That's fine – it's what makes our world so diverse and interesting. This is when you can both agree to disagree.

There are lots of topics which will be very important to you. Don't let your passion for convincing others affect your friendships. If everyone agreed, the world would be pretty boring.

So how do you agree to disagree respectfully? Basically, be a nice person. Appreciate that other people will have varying views on different topics, and that it's okay to have your own. People gain their opinions through their life experience, and everybody's life experience is unique. The main thing to ask yourself is *why* you disagree – if it's because you don't like the other person, you may want to rethink how you're going about the argument.

## 16.2 Activities

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### 16.2 Level 1

1. Identify one of the ways you can show **respect** in an argument.

Sample response: Allow someone to talk uninterrupted.

2. Identify one of the things you should **avoid** in an argument.

Sample response: Raising your voice.

3. Suggest a possible result of being **hurtful** during an argument.

Sample response: Losing friends or damaging a relationship.

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### 16.2 Level 2

4. What could you say to show that you are **graciously** accepting a point?

Sample response: Verbally acknowledge that someone is correct or has an excellent point.

5. Describe a time when you had a different **point of view** to someone else. Did you have a rational argument, or did you end up fighting?

Sample response: My friend and I had a disagreement over which was the best *Harry Potter* character.

We ended up having a fight and getting very passionate and emotional about our opinions.

6. Why is it important to use **reasoning** and **evidence** in an argument?

Sample response: Reasoning and evidence help to convey your ideas and key points effectively,

proving that you are informed and knowledgeable about your points.

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## 16.2 Level 3

7. What do you think it means to 'pick your battles'?

Sample response: To 'pick your battles' means to select the points that you feel most strongly about. It means that you are not arguing about everything all the time. In contrast, you are choosing the topics which are most important to you, to focus on.

8. Explain the difference between **arguing** and fighting, with examples.

Sample response: Arguing is constructing points to convey your ideas. An example might be debating which Marvel movie is the best. Fighting is emotionally expressing your point of view in order to force the other person to agree with you. An example would be accusing someone of stealing something from you, without having evidence to back your accusation up.

9. Suggest what you could say during a fight to help it become a **respectful argument**.

Responses will vary. It could include:

- acknowledge a good point
- apologise for something hurtful you've said
- suggest a compromise.

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## 16.2 Hungry for more?

Working with others, come up with a few ways that you can acknowledge someone's point **respectfully** (without being sarcastic or rude). Think of a few phrases, and make sure that you are able to say them without accidentally causing offence through your tone or body language.

### Resources



eWorkbook

16.2 Level 1 worksheets (ewbk-6836), 16.2 Level 2 worksheets (ewbk-6837),  
16.2 Level 3 worksheets (ewbk-6838)

## 16.3 How to adjust your discussion on the fly

### 16.3.1 Creating a dialogue

- Logical arguments are not **static** discussions. They are a dialogue where people's understanding evolves with the new viewpoints presented. By staying open-minded, you might find that people end up in agreement — or you may keep your own opinion, while recognising the **validity** (truth or accuracy) of others' opinions.
- There are a few strategies that you can use to help your discussion evolve **on the fly**.

#### Listen carefully to others

If you're able to hear their full message, not only will they (hopefully) do the same for you, they might also make some good points. Acknowledge these points with a few words such as:



- Small phrases like these will **validate** the other person's points, and remind them to do the same. This maintains a friendlier discussion because you're finding things to agree on, as well as points to debate.

#### Accept accurate facts

Sometimes, the other person will know more about a topic than you. That's totally fine – when they provide you with new information, consider how it might change your opinion.

#### Tackle ideas from a new angle

- Try putting yourself in their shoes. If someone has a particular viewpoint, think about *why* they think that way and what factors influence their world view. These can be obvious things like **gender**, **ethnicity** or age, but they might also stem from more hidden things – their parents' views, what news source they use, or their interactions with other people.

#### Stay on topic

If you have a new point to introduce, go for it. However, keep it related to the original discussion point.

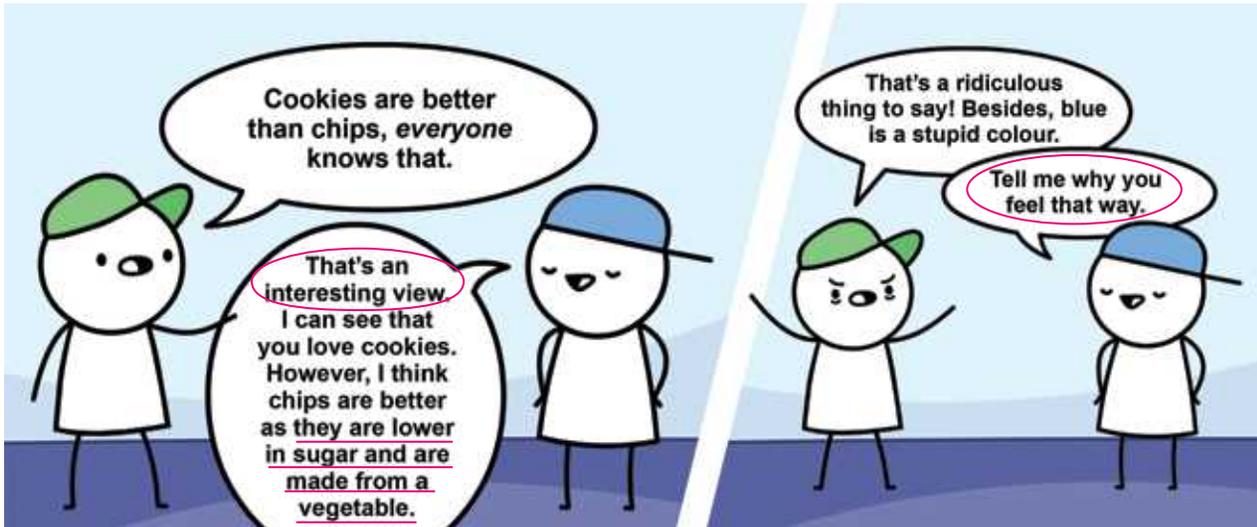


## 16.3 Activities

### 16.3 Level 1 Responses will vary.

1. Study the following discussion, where people are stating their arguments.

- Who is being more **respectful**? **The person in the blue hat.**
- Circle the places in the comic that show this person being **respectful**.
- Underline any places in the comic where **evidence** has been used to support a **viewpoint**.



2. Have another look at the discussion in question 1. Write down one of the unhelpful comments and then suggest a more **respectful** way to say it.

One unhelpful comment is, 'That's a ridiculous thing to say!' A more respectful way to say it is, 'I know that's how you feel, but I totally disagree.'

3. Imagine that the cookie fan was able to convince the other person that cookies were best. Suggest what the chip fan might say to **accept the point** and end the discussion.

The chip fan might say "Actually, you make a really good point. Though I love chips, I do think cookies are better."

### 16.3 Level 2

4. Why do you think discussions should **evolve** and **change**?

Sample response: It's important for discussions to evolve and change because we are learning new things and modifying our opinions all the time. It's important that discussions are about growing and becoming more informed, rather than about always being right.

5. Why do you think someone's **views** are affected by things like their gender or life experiences?

Sample response: People cannot understand someone else's experience if it's totally different to theirs, and their perspective is coloured by their experiences.

6. Look at the discussion below and suggest what Padmal could say next to help the situation.

Sample response: Padmal could say, 'I appreciate that's how you feel, but we hope that even though it creates a slight inconvenience, in the long run this choice will have such a positive impact. Would you like to work together on some lunch ideas?'



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### 16.3 Level 3

7. Describe your understanding of what it means to 'put yourself in someone else's shoes'.

**Sample response:** To 'put yourself in someone else's shoes' means to examine something from another person's perspective or point of view, taking into account their situation and context.

8. How can putting yourself in someone else's shoes help in a conversation that is in danger of becoming a fight?

**Sample response:** It might help you better understand why someone is saying the things they are, and to reduce your own frustration by providing context to their points.

9. Write a **dialogue** between two people who are presenting different arguments about something (you can pick the topic). Ensure that the dialogue contains examples of the following things:

- validating a point
- accepting a fact
- showing respect.

The speakers do not have to reach agreement in your dialogue. Write your dialogue in a notebook or type it out. **Responses will vary.**

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### 16.3 Hungry for more?

Find a YouTube clip of someone whose views you disagree with. This can be news-based, fandom talk, a film review or anything else.

- Figure out why it is that you disagree with this person. Is it a problem with their **logic** and **reasoning**? Is their evidence faulty?
  - Put yourself in the speaker's shoes and see if you can understand the situation from their **point of view**. What have you learned?
  - Approach the situation from a new angle. What do you think would help them to see your **point of view**? What convincing **arguments** would you present to them?
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### Resources



**eWorkbook**

16.3 Level 1 worksheets (ewbk-6839), 16.3 Level 2 worksheets (ewbk-6840),  
16.3 Level 3 worksheets (ewbk-6841)

## 16.4 Rebutting arguments

### 16.4.1 Responding to arguments

- Q **Rebutting** means bouncing back against another person's reasoned argument — with logic and reasoning. It's about **counterargument**.

There are a few things to put in place *before* rebutting.

#### Acknowledge and clarify your opponent's point of view

- Q Even if you absolutely, positively, 100% without a doubt know your opponent's argument is wrong, what they're saying is still important to them (otherwise, they wouldn't be saying it). **Acknowledge** their opinion to let them know you hear what they are saying. **Clarifying**, or double-checking what they mean, is also important because you might have misunderstood them.

#### Avoid criticising unimportant details

- Q Being overly **critical** is unhelpful and unkind. If your opponent makes a mistake with their grammar, it's not important. The focus is the content of their reasoning, not their English skills.

If they misspeak or mispronounce a word, or make another minor slip-up, focus on their content – clarify what they mean to say. Think of how you want to be treated if you make a mistake.



#### Make sure your opponent has evidence to support their claims

It's easy to say, "We had so many people there, it was the biggest event of all time." But if the photos don't back them up, ask them (politely) to prove their claim in another way.

However, if they *do* have evidence to support their argument, accept it and think about how it might change your discussion: has *your* view shifted on account of their evidence?

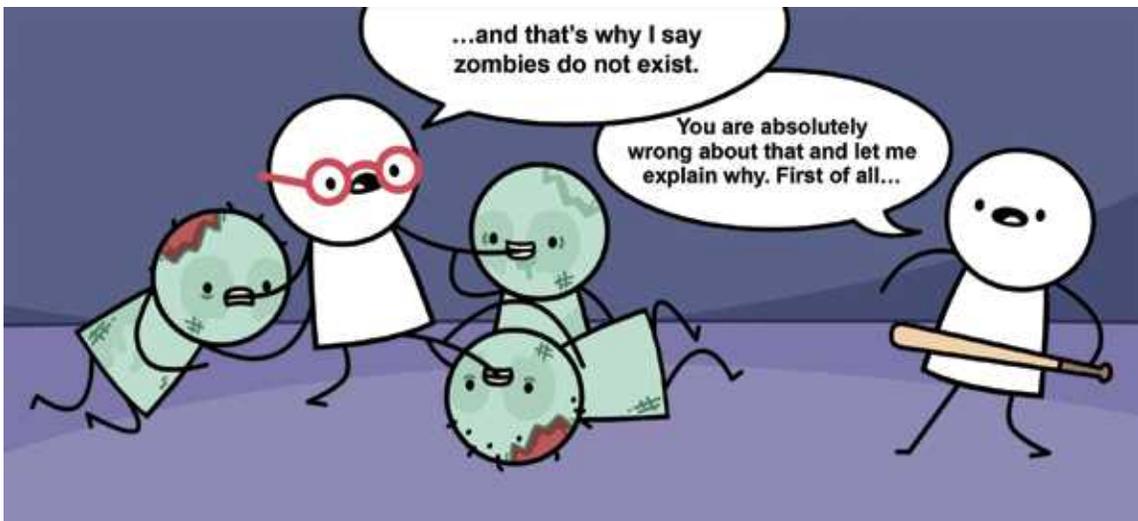
After you've done these things, you have a few options for rebuttal.

### 16.4.2 Planning a rebuttal

#### Argue against your opponent's point using evidence

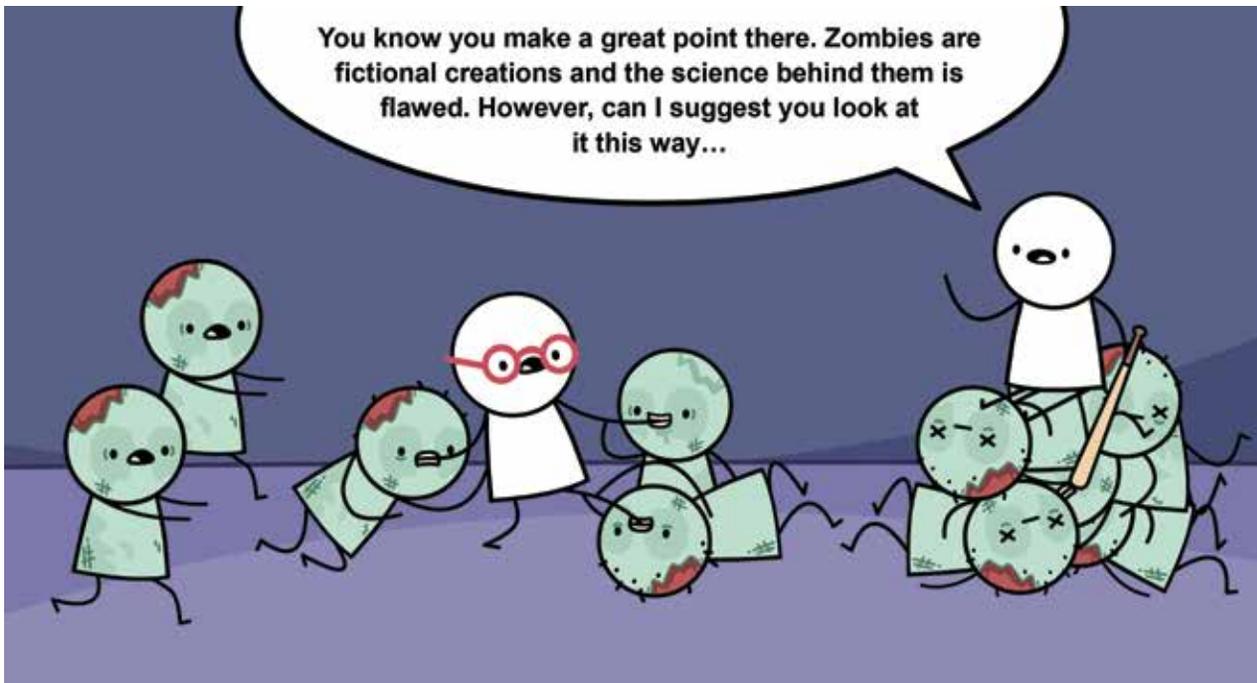
Tell your opponent they're wrong and explain why. This option is good if you know *exactly* what you're talking about, have no doubt in your mind that you're correct and you can show that their evidence or reasoning is faulty.

- Q They may push back against you hard if you take this option, so make sure your evidence is **impartial**, accurate (and supports your reasoning).



### Acknowledge good points and suggest a new perspective

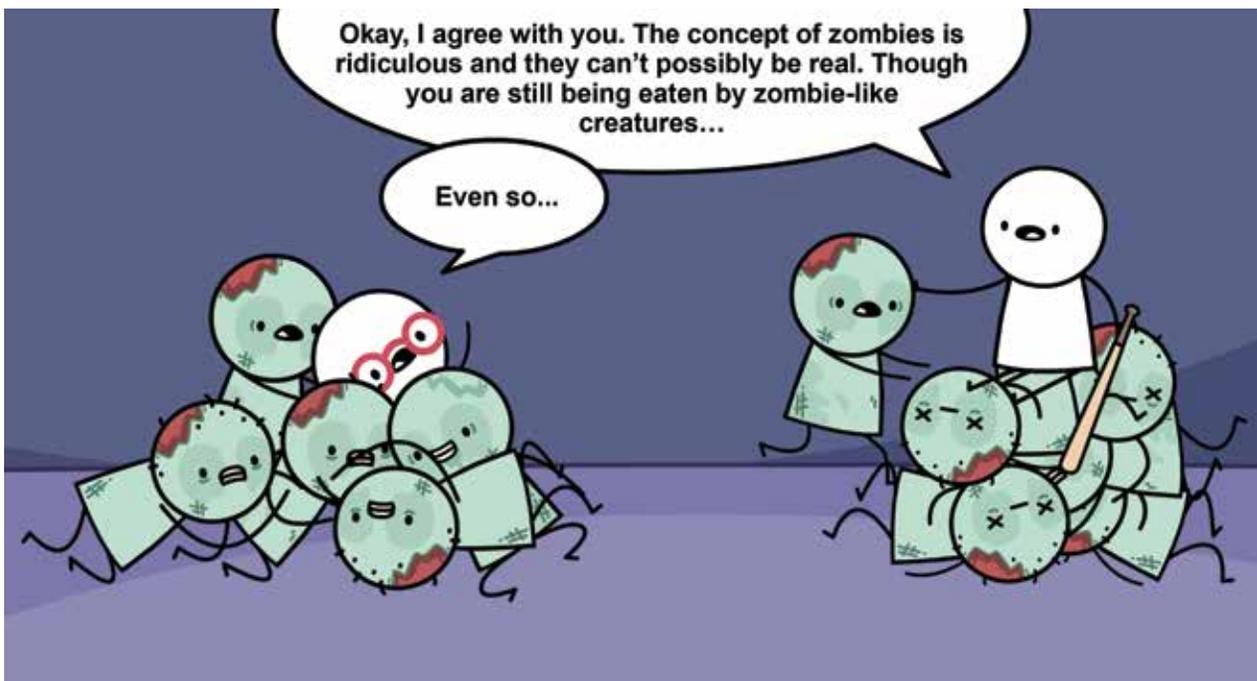
Meet your opponent half-way and admit that they have some good points, but maybe if the main idea was viewed from *this perspective* they might see things in a new way. This typically leads to more dialogue and respectful engagement.



### Agree to some points, keep arguing others

**Concede** in some areas while continuing to push your point of view in others. Pick the battles you really care about. You might find this works very well, as your opponent will see that you are compromising, encouraging them to be more willing to compromise themselves.

int-8223



## 16.4 Activities

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### 16.4 Level 1

1. Why is it important to check that you've **understood** the other person?

Sample response: It's important to check understanding to ensure that you are not rebutting or reacting to a point they have not made.

2. Why should you avoid picking on small speech errors in a conversation, while presenting your argument and listening to your opponent's argument?

Sample response: It is not the focus of the argument and is likely unintentional. At worst, it might be embarrassing for the person.

3. Write a **rebuttal** for the following statement (even if you agree with it).

Reading doesn't really do much for you beyond make you look smart while your nose is in a book.

Sample response: Books don't just make you look smart, they help you better understand the world around you. Reading can help people in a lot of ways.

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### 16.4 Level 2

4. Suggest a **respectful** way to ask someone to provide **evidence** on a point. 'Prove it!' is not an example of being respectful.

Responses will vary. They could include:

- How do you know that?
- That's really interesting. Where can I read more about that?



5. Write a **rebuttal** for the following argument.

Pineapple absolutely does not belong on pizza. Anyone who says it does is incorrect.

Sample response: There isn't one right way to enjoy pizza – some people like anchovies, broccolini or even potato on their pizza. That doesn't mean they're 'wrong', just that you don't like it.

6. Write a **rebuttal** for the following argument where you **respectfully** explain that it is wrong, giving reasons why.

Teenagers never work hard and are lazy.

Sample response: Teenagers work as hard as anyone else. Maybe you've just met some lazy people and are allowing your experiences to skew your judgement.

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### 16.4 Level 3

7. Write a **rebuttal** for the following argument where you meet your opponent half-way, while asking them to consider the main idea from another **perspective** (provide the new perspective).

Students should always wear school uniforms. It provides them with less opportunity to dress inappropriately.

Sample response: Creative freedom is what helps teenagers grow into the person they want to be.

Perhaps there could be guidelines for what clothes are appropriate to wear at school?

8. Pretend you disagree with the following statement but now you are **conceding** (agreeing that it is true), at least in part. Write a **rebuttal** to express this change of mind.

Reading is so important – it gives you all sorts of life lessons you wouldn't find out on your own.

Sample response: It's true that reading can teach you a lot, but so can movies.

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9. Summarise why it's important to be **respectful** when **rebutting**.

Sample response: If you're disrespectful when rebutting someone else's argument, then you're not

working with the other person to find a solution. Instead, you are simply trying to prove them wrong.

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## 16.4 Hungry for more?

Find an opinion in a newspaper or magazine article (the 'Letter to the editor' section is a good place to find one). Establish the **argument** presented, then write a **rebuttal**. You may need to do some research to find evidence to back up your point.

Share the original opinion and your rebuttal with someone. Ask for feedback about whether or not you successfully argued your point.



### Resources



#### eWorkbook

16.4 Level 1 worksheets (ewbk-6842), 16.4 Level 2 worksheets (ewbk-6843),  
16.4 Level 3 worksheets (ewbk-6844)



#### Interactivity

Nice rebuttal (int-8223)

## 16.5 Inference in discussion

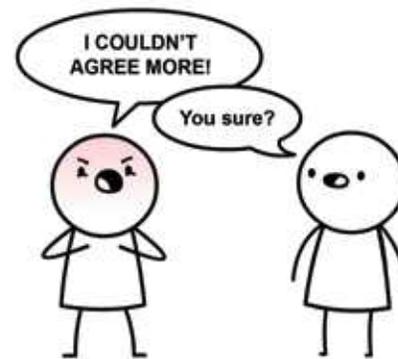
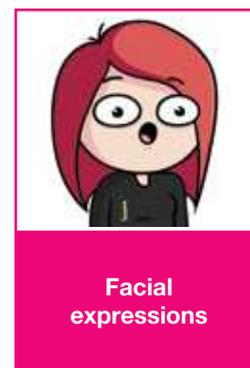
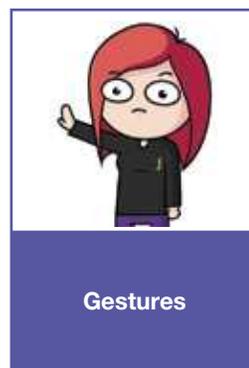
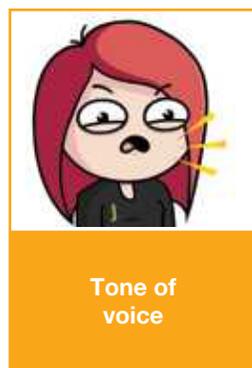
### 16.5.1 Reading the signs

If you've ever had an argument with someone, you'll know that you can take meaning from a lot more than just the words being spoken. The way something is said can convey a lot of meaning; sometimes this is by accident and sometimes it's deliberate.

For example, someone could say that they agree with you, but if they're scowling and their arms are crossed and they shouted the words, you may wonder if they're being honest.

When we **infer** during discussion, we're watching the speaker for lots of little signs to read their mood and understand their meaning. We often do this automatically and are not fully aware that we're picking up these **non-verbal cues**.

The main areas of focus are:



All of these non-verbal cues can be 'read' to help you better understand the speaker's **implicit** meaning (what they didn't directly say). You're making **inferences** based on how the content is being delivered. In terms of the words that are spoken, you're making a judgement in the same way you would if they were written, so this is about looking for the bits that aren't the words. Be aware of **your own tone, body language, gestures** and **facial expressions**: are you communicating the message you think you are?

Say you're having a conversation about eggs. Your buddy says, "You like eggs," Simple enough – but what if extra, non-verbal information was added?



**Body language**

This body language might suggest that Alby is bored with the conversation about eggs. Which is reasonable – eggs are a pretty boring conversation topic...



**Tone of voice**

This light tone of voice is teasing and playful. The rest of the phrase might go something like this: You loooove eggs. You want to kiss eggs... etc. You get the idea.



**Gestures**

This gesture suggests that you might have been denying a secret love of eggs and Alby is calling you out on it.



**Facial expressions**

This facial expression suggests that liking eggs is not something you have in common, and not really something you should admit to.

As you can see, the facial expressions, gestures, tone of voice and body language all influence what is meant by the statement, “You like eggs.” Non-verbal cues can be **biased**, with gestures having diverse meanings in different cultures and even across generations. They are open to interpretation, too. Things can be inferred differently (even within the same culture and generation), which makes **inference** in discussion the result of individual perspective. Remember that everyone forms their own world view based on their own experiences, and people judge things against what they already know. It’s always best to check with the other person that you’ve understood them correctly.

## 16.5 Activities

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### 16.5 Level 1

1. If you wanted to let someone know you were angry, how would you show that without using words?

Sample response: You could cross your arms or frown at them.

2. If you wanted to let someone know you were frustrated, how would you show that if they could only see your body (not your face)?

Sample response: You could tap your foot or clench your fists.

3. How could you show someone that you were not angry when arguing against their point?

Sample response: You could smile at them and speak in a calm manner.

4. Suggest why someone might mumble and look at their hands during a discussion.

Sample response: They might be nervous or scared.

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### 16.5 Level 2

5. Explain how your **tone of voice** could change the way someone interprets what you're saying. Provide an example.

Sample response: Your tone of voice indicates the mood you're in. If your parent calls your name in a happy way, they might have good news. If they shout your name angrily, you're in trouble.

6. What meaning might you **infer**, if someone pointed at you during a discussion?

Sample response: They might be accusing you of something. Alternatively, they might be indicating you as a good example of their point.

7. Suggest a way you could help someone if they were struggling to speak about something.

Sample response: Depending on the situation, you might want to keep quiet and let them speak.

Otherwise, you might nod and offer words of encouragement.

---

### 16.5 Level 3

8. What might you **infer**, if the other person won't make eye contact with you while speaking?

Sample response: They might be shy or nervous about speaking to you or talking about the topic. In

some cultures it's disrespectful to make direct eye contact.

9. Discuss why **inference** is an important part of **listening** to someone.

Sample response: If you only consider the words that are being said without the context, their meaning

might be misinterpreted.

10. Summarise how **non-verbal** information can help you **infer** meaning during discussions.

Sample response: Body language or tone of voice can help you better understand the manner in which

a message is intended.

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### 16.5 Hungry for more?

- With a partner say the line, "I can't believe you did this" using different facial expressions, gestures, body language and tones of voice. Your partner then needs to describe the facial expression, gesture, body language or tone of voice you've used, and explain what they inferred about your meaning.
- Swap speakers and repeat the line. Give feedback on the non-verbal cues and inferred meaning.

#### Resources



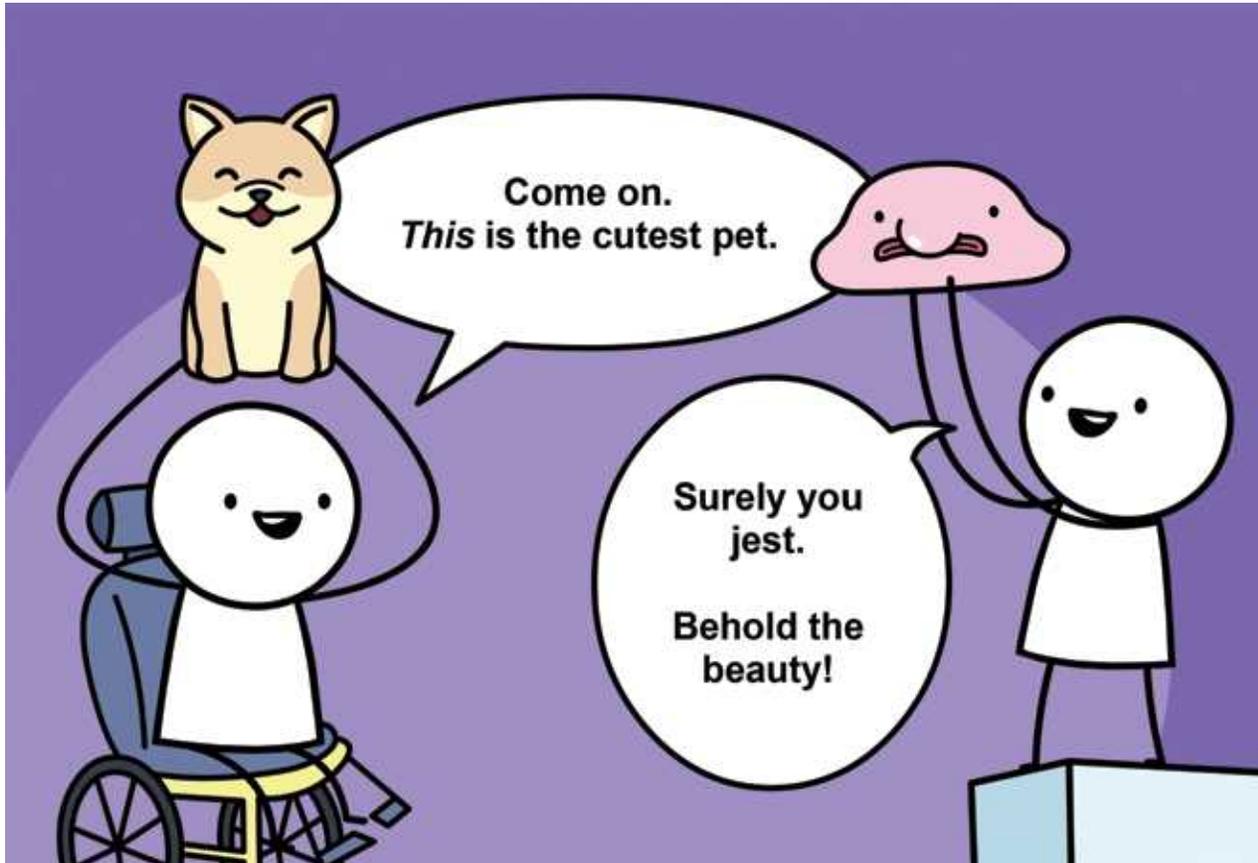
eWorkbook

16.5 Level 1 worksheets (ewbk-6845), 16.5 Level 2 worksheets (ewbk-6846),  
16.5 Level 3 worksheets (ewbk-6847)

## 16.6 Topic project: We disagree

### Scenario

You're going to face a lot of situations where people want to convince you of their point of view, so it's good to try out your listening and discussion skills in a controlled situation. You'll need to really think about what you want to say, but make sure that you don't prepare a full speech or script (remember, a discussion flows and grows through development of arguments).



### Task

Working with a partner, find a topic you disagree about. It might be which character is best in your favourite TV show, whose pet is cuter or which flavour of Fanta is the best. Your task is not to convince your partner that you're correct, but to have a dialogue in which you explore these ideas respectfully.

### Process

1. Choose a partner, or your teacher may want to assign partners.
2. Choose a topic you disagree on (make sure it's not something that might ruin your friendship).
3. Work individually for 15 minutes: think about what you want to say in order to convince your partner of your point of view. You can make a couple of brief notes to jog your memory, but you don't need much. Prepared speeches are definitely out!
4. In pairs, discuss your topic. Be open to changing your mind – this isn't about 'winning' an argument, it's about engaging in respectful dialogue. Pay careful attention to what the other person is saying, as well as thinking about what you want to say next. Use **active listening** to show your partner that you're giving them your full attention. Active listening includes making eye-contact, keeping your focus on the other person, nodding to show you're listening, and asking questions to make sure you correctly understand what they are saying. For tips, see Subtopic 16.7 SkillBuilder: Active listening.



5. After your discussion, think about what was most convincing about your partner's point of view. Ask your partner what they found most convincing about the arguments you presented. What made this content particularly persuasive?
6. You can swap partners, choose a new topic, and have another go. The more practice you get, the easier you'll find having a respectful discussion.



## 16.7 SkillBuilder: Active listening

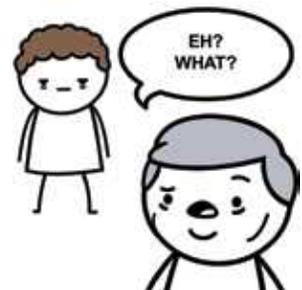
online only

### Why is it important to actively listen?

When you listen **actively**, you show the person you are speaking with that you care about what they're saying. It also lets you think more deeply about the conversation, and come up with better, more tuned-in responses.

#### Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)



## 16.8 Review

### 16.8.1 Key points to remember

#### 16.2 Arguing respectfully

- Developing an argument is presenting someone with reasoning or evidence to support an idea or theory.
- Being respectful in discussion involves:
  - accepting the views of others
  - respecting people's feelings
  - keeping to the topic.
- There are a few things to do and a few things to avoid: arguing respectfully comes down to being prepared, staying calm, and respecting the other person.



#### 16.3 How to adjust your discussion on the fly

- Developing arguments during a discussion allows for evolving dialogue that changes as views are changed or new information is added.
- It's important to:
  - hear people out and acknowledge that you're listening to their opinion
  - accept indisputable (true) facts someone gives you
  - put yourself in someone else's shoes to understand their viewpoint
  - stick to the topic.



#### 16.4 Rebutting arguments

- Rebutting occurs when a person responds to someone's argument with a counterargument.
- Rebutting isn't being rude, nasty or fighting with the person.
- Rebutting involves:
  - acknowledging and clarifying the other person's point of view
  - letting unimportant things go, such as slips in grammar or little speaking errors
  - asking for evidence to back up claims
  - accepting evidence that proves their point.
- You can either use evidence to argue against them, meet them half-way and suggest a new perspective or concede in some areas.



#### 16.5 Inference in discussion

- We infer meaning during discussions by taking notice of the speaker's:
  - body language
  - tone of voice
  - gestures
  - facial expressions.
- The meaning of a conversation can completely change depending on the non-verbal information presented.



## 16.8 Activities

online only

### 16.8 Review

Go to [www.jacplus.com.au](http://www.jacplus.com.au) and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

## 16.8.2 Reflection *Responses will vary.*

Now that you know more about listening to others, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

.....

.....

.....

2. How do you think this ability to listen and speak to others will be useful in your everyday life?

.....

.....

.....

3. Which aspects of listening and speaking would you like to improve?

.....

.....

.....

### Resources



**Interactivity**

Key terms crossword (int-8150)

### Glossary

**acknowledge** to accept or admit the existence or truth of something

**active listening** giving all of your focus to a speaker

**(developing an) argument** presenting someone with reasoning or evidence to support an idea or theory

**(having an) argument** having a heated disagreement, a fight

**bias** a fixed opinion based on previous experience; it can be especially strong due to cultural upbringing, also due to age

**body language** communicating using non-verbal signals such as hand gestures, body position and facial expressions

**clarify** check that the meaning understood by the listener is what is intended by the speaker; ask follow-up questions to better understand someone's point of view

**concede** admit or agree that something is true after first resisting (or denying) it

**counterargument** an argument or set of reasons put forward to oppose an idea or theory developed in another argument

**critical** being disapproving of others' comments or judgements

**dialogue (in a logical argument)** a discussion where both sides are trying to convince the other, but are open to expanding upon and exploring new ideas



**ethnicity** a person's social group that shares a common and distinctive culture, religion, language and other factors

**evidence** facts, statistics and quotes which support your argument and reasoning, and which back up your point of view by providing logic

**evolve** to change and develop gradually

**facial expression** different positions face muscles can take to express emotions, such as smiling when happy or frowning when angry

**gender** identifying as male, female or something else

**gesture** a movement of part of the body, especially a hand or the head, to express an idea or meaning

**gracious** courteous, kind and pleasant behaviour; using skill and sensitivity in dealing with others

**impartial** factual and not based on emotion

**implicit** suggested but not actually stated

**infer** use clues to detect hidden or unintended meanings using evidence, logic and your own prior knowledge to make an educated guess at implied (suggested) meaning

**non-verbal cues** signs that a speaker uses which don't involve words: body language, gestures, tone of voice and facial expressions

**on the fly** responding to something as it's happening

**perspective** a point of view, what someone thinks about something

**reasoning** the explanation of why an argument is correct

**rebutting** providing a counterargument to someone's existing argument or reasoning

**static** lacking in movement, action or change

**tone** an individual way of speaking or writing, especially when used to express emotions or information

**validate** acknowledge the opinions of others, no matter whether you agree with them or not

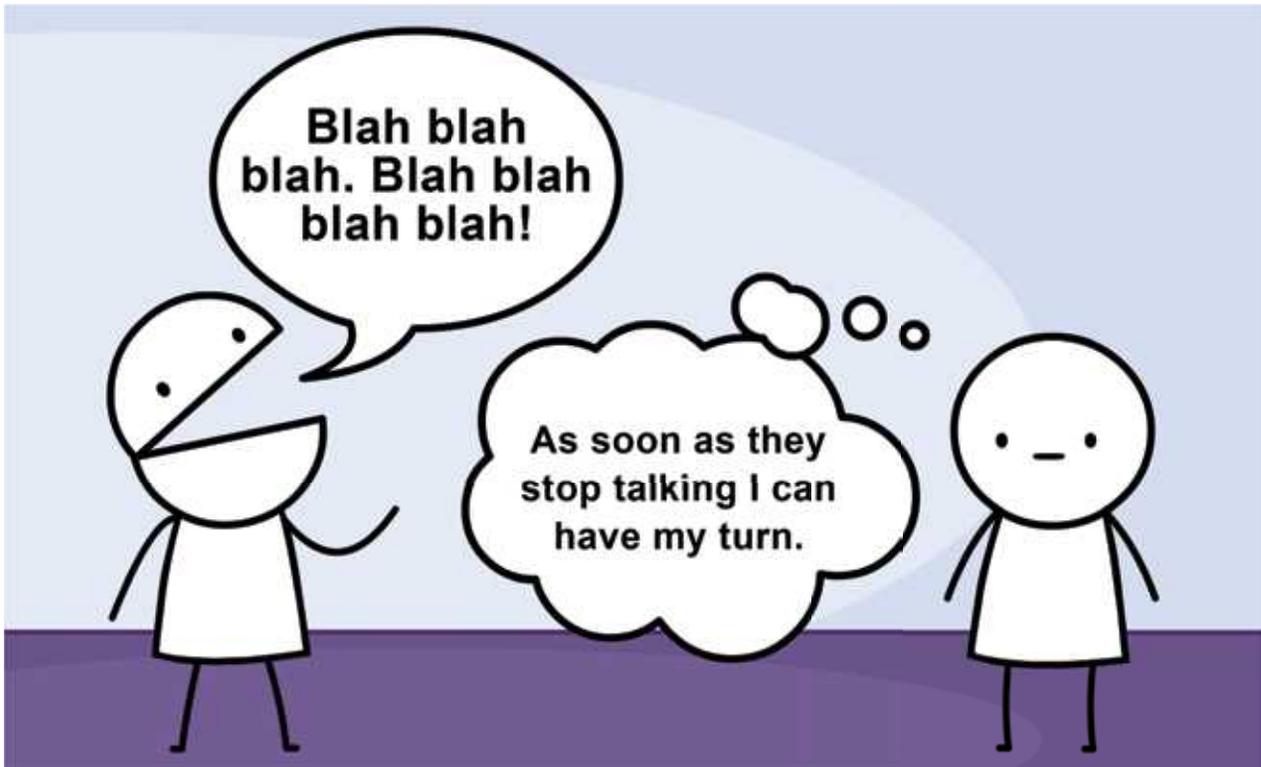
**validity** the quality of being true or correct

## 16.7 SkillBuilder: Active listening

### 16.7.1 Tell me

#### Listening vs active listening

When you listen to someone, often it can be hard to stay focused. People are always caught up with thoughts and ideas of their own, and sometimes it can be hard to concentrate on what someone else is saying. We find ourselves thinking ahead to what *we're* going to say, and then realise we've missed half of what the other person is saying.



**Active listening** is a skill you can develop. It doesn't just mean turning your attention to somebody, but turning your *whole self* towards them. When you **actively** listen, you show the person you are speaking with that you care about what they're saying. It also lets you think more deeply about the conversation, and come up with better, more tuned-in responses.

Active listening isn't easy. It takes concentration and practice. But through practice, you can become a better listener in *all* of your interactions with others.

## 16.7.2 Show me

### on Resources

 **Video eLesson** Active listening (eles-4278)

### How to actively listen

#### You will need:

- Someone to listen to.

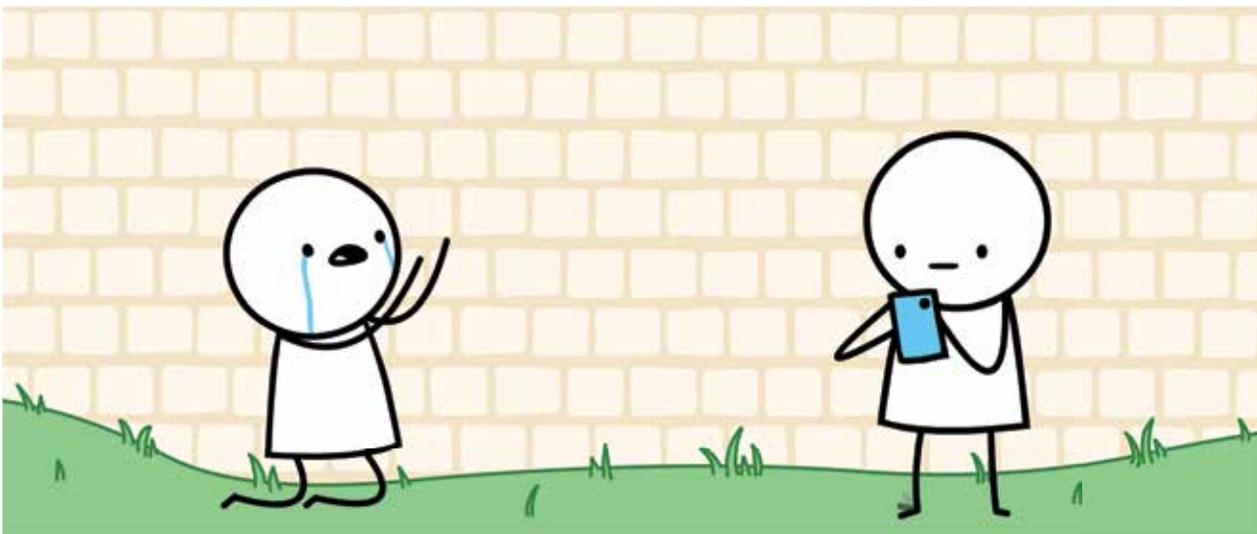
To be a better active listener, there are several things you'll need to work on in conversation with another person. Some of these steps, especially Step 1, might feel uncomfortable at first. There may also be cultural or social barriers in some instances, and that's okay. You'll need to find something that works for you, and if something makes you uncomfortable, don't panic, just adjust it.

### Step 1. Position yourself physically

 **Body language** and position is the first important part of active listening. When we **actively** listen, we position our body towards the person we're listening to. Body language can express more than you realise, such as:

- crossed arms look **defensive**, as if you're not open to what they're saying
- fidgeting – jiggling your hands, tapping your feet, playing with a pen – looks as though you're distracted
- holding a phone in your hand is a definite no-no. It's rude and definitely tells the speaker that your attention is not on them.

Turn your body towards the person. If you're sitting, put your empty hands in your lap. Sit straight and look directly at them. If you find you can't, or really don't want to face them square on and make eye contact, then sit at an angle to them but make sure your hands and body are still and relaxed.



## Step 2. Focus on the content

- Q Try to clear your mind of your own thoughts. If you've ever done any **meditation**, this is a time where those skills will come in handy. While the other person is talking, let your thoughts remain focused on their words. Avoid interrupting or thinking of your response, just let their words sink in. Nod, check your facial expressions, and make noises to show your understanding (such as “mmm-hmm”) if you wish, but try not to state your own thoughts as it can block what the speaker is saying.



## Step 3. Respond respectfully

When they have finished talking, it's your turn to respond. Normally our urge is to blurt out our own thoughts on the matter. Resist that urge. Before giving your opinion, **reflect** back on what they have said.

- Q You could do this by **summarising** the content or by thinking about the emotion in their words. If you get the emotion a little wrong (you think they're angry, but really, they're just sad), don't worry – they'll correct you. Here are some ideas for responses:

- “Let me just summarise what you said.”
- “It sounds like you're (emotion).”
- “So, you're saying that ... (summary).”

Again, the aim here is to personalise this approach so it works for you. At first, it will feel awkward and wooden. You may feel ineffective or helpless. That's fine – the other person will still appreciate you taking the time to listen.

## 16.7.3 Let me do it

Complete the following activities to practise this skill.



### Resources



#### Interactivity

Active listening (int-8224)

## 16.7 Activities

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1. You're going to practise with a partner in your class, and then try it out in the real world. The more you practise, the more comfortable you'll get and the more you will adapt *active listening* to suit your style.
    - a. In pairs, discuss **a time when you felt happy**. Practise *actively listening* to the speaker by using the steps outlined in the Show me section. Then swap speakers and listeners.
    - b. Join together with another pair.

First pair: discuss **your favourite place**.

Second pair: act as observers and write down your observations. Is the listener *actively listening*?

Swap around so that each person talks, listens, and observes.
    - c. Mix the groups up and find a new partner. Discuss **your favourite teacher at primary school**. After *actively listening*, the listener should write down **three key points** about the experience: what stood out the most? Swap roles, and after each person has listened, share with the class what you learned about your speaker.
  2. Every time someone is speaking to you, be aware of how you are showing them that they have your attention. When you are speaking, aim to avoid the behaviours of others that made you feel like they weren't listening.

Observe other people having conversations and see what active listening behaviours you can detect.
- 

### Glossary

**active listening** fully concentrating on what is being said and giving the speaker your full attention

**body language** a type of a non-verbal communication in which physical behaviours such as facial expressions, body posture, gestures, eye movement, touch and the use of space are used to express information or feelings

**defensive** quick to protect yourself from being criticised

**meditation** using techniques to achieve an emotionally calm and mentally clear state; one way of practising mindfulness

**reflect** to think deeply or carefully about something

**summarising** to give a brief statement of the main points of something

# GLOSSARY

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**8-bit videogame** when the console or computer uses an 8-bit processor, limiting the storage and display of colours. 8 bits make up one byte.

**AAA videogame** a title developed by a large studio with a big budget

**abbreviation** a shortened form of a word or phrase

**accurate** using appropriate and specific language to be clearly understood

**acknowledge** to accept or admit the existence or truth of something

**acronym** a word formed from the first letter of a group of words

**action** the process used to do something

**active listening** giving all of your focus to a speaker

**adaptation** changing from one form to another (i.e. a book being turned into a film or TV show)

**adapted** when something is changed from one format to another, e.g. from a comic to a movie

**adjective** a word that describes or gives more information about a noun

**adverb** a word that describes or gives more information about a verb

**analyse** breaking down ideas and concepts to interpret what you see in front of you

**analysis** a discussion of what can be inferred or understood from evidence (in relation to an essay prompt)

**annotate** make notes on something; add notes to (a text or diagram), giving explanation or comment

**apostrophe** punctuation mark which indicates missing letters or possession

**argument** a reason or set of reasons given in support of an idea, action or theory (to support the contention); the logic applied to a key point, to prove it

**(developing an) argument** presenting someone with reasoning or evidence to support an idea or theory

**(having an) argument** having a heated disagreement, a fight

**article** a piece of writing included with others in a newspaper, magazine, or other publication

**assessment rubric** a tool used to interpret and grade work against criteria and standards; a scoring guide

**assumed** to take on or begin to have a role or responsibility

**audience** the intended readers of your writing

**audiobook** a recording of a published book. This could be for fiction or non-fiction.

**aural** relating to the ear or the sense of hearing

**authorial intent** the message the author or artist intends to communicate in their work

**backstory** a history or background created for a fictional character or situation

**bias** a fixed opinion based on previous experience; it can be especially strong due to cultural upbringing, also due to age

**biases** when a person prefers set ideas and possibly does not give equal chance to different ideas

**blog** a website that is like a diary or journal; short for weblog

**body language** communicating using non-verbal signals such as hand gestures, body position and facial expressions

**brainstorm** a thinking and planning session to produce ideas and ways of solving problems; an exploration of a topic by isolating key elements

**breakdown** an exploration of a topic by isolating key elements

**capital letter** a letter presented in a larger size and different form to lowercase versions to indicate a proper noun or the start of a sentence

**cause and effect** when one event causes another to happen

**characterisation** making characters believable

**citation** making a written acknowledgement of another person's work

**cite** to quote (a passage, book, author, etc.), especially as an authority

**clarify** check that the meaning understood by the listener is what is intended by the speaker; ask follow-up questions to better understand someone's point of view

**clause** part of a sentence; a group of words that includes a verb and a subject. There are two types of clause: dependent (or subordinate) and independent (main).

**climax** a point of high tension or drama in a narrative

**coherent** understandable; making writing make sense

**cohesion** words, punctuation and ordering of ideas that enhances logic and flow

**cohesive** fitting together in an orderly way

**colon** punctuation mark which indicates that related information will follow

**colour** how the artist or illustrator has coloured a particular panel or story; used to create mood

**comic book** longer story featuring illustrated panels which might be episodic, meaning its parts might join together (in episodes) to create a bigger story

**comic** short story made up of just a few illustrated panels

**comma** punctuation mark which indicates a break in a sentence, or a new clause

**commercially published** when something is published and advertised by a company or individual and made available to the public to purchase

**common noun** the generic name of a person, place or thing

**comparison** finding similarities between two or more things

**compelling** something so interesting it's hard to resist

**complex sentence** contains an independent clause and a dependent clause; a way to express multiple ideas using fewer sentences

**compound sentence** two independent clauses joined together using a conjunction

**compound-complex sentence** made up of two or more independent clauses and one dependent clause

**concede** admit or agree that something is true after first resisting (or denying) it

**concept** an idea or approach to something

**conjunction** a word that connects clauses within a sentence; a joining word that can be used to combine two clauses of a sentence

**connectives** words that join sections of text together

**constructive criticism** feedback which includes specific suggestions for improvement

**contemporary digital medium** a way of delivering digital content using the latest standards of technology

**content** parts that make up something, in this case, an argument

**contention** topic statement or thesis statement, this is the central answer to the question, stating the opinion argued

**contentment** being happy and satisfied

**context** background information on a topic that provides more information (to assist the reader's understanding); what you already know based on your experience; the broad picture around a piece of information or writing (including history of an issue and knowledge of culture)

**continuous tense** used to show ongoing action

**contraction** taking some letters out of a word and replacing them with an apostrophe

**contrasting conjunction** a word that joins two clauses that express opposite ideas

**contrasting** finding differences between two or more things

**convey** to communicate something directly or indirectly through words, actions or sounds (including sound effects and music)

**convince** cause (someone) to believe firmly in the truth of something

**convincing** persuading; encouraging a person to think or believe something

**coordinating conjunction** a word that joins phrases or words that are equal (such as two independent clauses, nouns and nouns, verbs and verbs, etc.)

**core** the central and most important part

**counterargument** an argument or set of reasons put forward to oppose an idea or theory developed in another argument

**crave** a great desire or longing for something

**credible** able to be believed or trusted

**criteria** the skills and understandings that you will be graded against

**critical** being disapproving of others' comments or judgements

**criticise** pointing out something's faults

**critique** a detailed analysis and assessment of something

**critiquing** analysing something's good and bad elements

**current relevance** when something is important to the matter at hand

**debate** a formal discussion on a particular matter in front of an audience

**define** state or describe exactly the nature, scope, or meaning of something; to explain or describe something or someone clearly; to show them for what they really are

**denouement** the final part of a narrative in which the strands of the plot are drawn together and matters are explained or resolved

**dependent clause** part of a sentence that won't make sense until you join it with an independent clause, also known as a subordinate clause

**descriptive paragraph** a paragraph that describes something, building a strong visual image

**descriptor** a word or expression used to describe or identify something

**deserted** empty of people

**design philosophy** what the artist is trying to accomplish using elements of design

**detail** attention paid to particular items

**determiner** a word used to introduce a noun

**dialogue** a conversation between two or more people as a feature of a book, play, or film

**dialogue (in a logical argument)** a discussion where both sides are trying to convince the other, but are open to expanding upon and exploring new ideas

**dialogue tag** a phrase such as “he said” or “she asked” that indicates which character is speaking (and in what manner)

**discouraged** to make someone feel less confident, enthusiastic or positive about something, or less willing to do something

**discussion** a detailed handling of a topic in speech or writing

**dull** lacking interest or excitement; boring

**Easter egg** a hidden feature within created content that enhances the interactive experience for those who find it

**edit** to rewrite your work so that it becomes more effective

**editing** the process of rewriting your work to improve it

**effectively** done in a way to produce the best result

**efficient** able to accomplish something with the least time and effort

**effortlessly** requiring or involving no work; displaying no signs of effort; easy

**emphasis** special attention that is put on something to give it importance

**endorse** to show support for or approval of something

**endures** remains in existence; lasts a long time

**engagement** how invested the audience is (in a piece of content)

**engages** able to attract and keep someone’s attention and interest

**engaging** interesting and able to hold someone’s full attention

**entertainment on demand** the ability to engage with any sort of content immediately or at a time of individual choice, with few or no limitations on what is available

**envelop** wrap up, cover, or surround completely

**essay** a piece of writing that tells a person’s thoughts or opinions about a subject

**ethical** involving questions of right and wrong; following accepted rules of behaviour

**ethnicity** a person’s social group that shares a common and distinctive culture, religion, language and other factors

**ethos** a persuasive technique that uses expert opinion to convince an audience

**evaluative term** language used to express feelings and opinions, to make judgements and to assess quality

**evidence** facts, statistics and quotes which support your argument and reasoning, and which back up your point of view by providing logic

**evocative** creates a strong feeling or emotional response

**evolve** to change and develop gradually

**exaggerate** to make something seem bigger or more obvious

**exception** a person or thing that is excluded from a general statement, something or someone that does not follow a rule

**excessively** to a greater degree or in greater amounts than is necessary, normal, or desirable

**explicit** stated clearly and directly; fully and clearly expressed

**exposition** background information to provide a fuller, more detailed picture of a situation or character

**expository paragraph** a paragraph that explains how something works, or states facts about something

**expository** explains or describes something

**facial expression** different positions face muscles can take to express emotions, such as smiling when happy or frowning when angry

**fanfiction** stories involving popular fictional characters that are written by fans and often posted on the internet

**feature film** a traditional film which is the focus of the audience’s attention.

**fiction** literature in the form of prose, especially novels, that describes imaginary events and people; a story or piece of writing that is imaginary or untrue

**figurative language** not actually stating that something is real or true, but helps with understanding something; not literal; uses comparisons to describe something in a non-literal way

**first person perspective** the point of view of the storyteller/speaker; uses the pronouns ‘I’, ‘me’, ‘we’

**fluency** writing with a natural flow and rhythm

**fluent** writing with a natural flow and rhythm that makes sense

**formality** the type of language used for a particular purpose, affected by level of familiarity and expected style and tone, and incorporating vocabulary and word choices, level of politeness and respect

**format** the way in which something is presented

**formula** a set of steps that a writer can follow to achieve a prescribed style of writing

**full stop** punctuation mark which indicates the end of a sentence

**future continuous tense** used to show ongoing action that will take place or continue to take place in the future

**future perfect tense** used when something is going to be finished in the future

**gender** identifying as male, female or something else

**genre** a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.

**gesture** a movement of part of the body, especially a hand or the head, to express an idea or meaning

**gracious** courteous, kind and pleasant behaviour; using skill and sensitivity in dealing with others

**graphic novel** a book-length story made of art panels

**homonym** each of two or more words having the same spelling or pronunciation but different meanings and origins

**honed** having been refined or perfected over a period of time

**hook statement** an opening sentence to grab the attention of a reader

**hyperlink** a feature of electronic texts: a link from a hypertext document to another location, activated by clicking on a highlighted word or image

**impartial** not favouring one side over another; factual and not based on emotion

**implicit** suggested, but not actually stated

**imprinted** making a mark (an imprint) on something by applying pressure to it

**incorporate** to include something (or parts of it) into a larger piece

**indent** start a line of text farther from the margin than the main part of the text

**independent clause** essentially a simple sentence — it expresses a single idea and makes sense on its own; also called a main clause

**infer** use clues to detect hidden or unintended meanings using evidence, logic and your own prior knowledge to make an educated guess at implied (suggested) meaning

**inferring** using evidence, logic and your own prior knowledge to make an educated guess at implied meaning.  
A reader has more to infer if the writer shows instead of telling.

**inference** an educated guess at implied meaning using evidence, logic and your own prior knowledge

**inflection** change in pitch or tone of the voice

**influencer** an online personality who uses social media to connect with fans

**informal** having a relaxed, friendly, or unofficial style, manner, or nature

**insight** a clear and deep understanding of something

**instinctive** relating to or prompted by instinct; done without conscious thought

**interchangeable** capable of replacing or changing places with something else

**interchangeably** can be exchanged or replaced with something else

**interpretation** an explanation or way of explaining or understanding something

**interrogate** to ask a lot of questions to understand something

**key ideas** the most important or central thoughts of a paragraph or larger section of text, which focus the reader on what the text is about

**key terms** the words in a prompt or question which hold the most important information; words and phrases that are central to the main idea

**key words** the individual words within a topic, central to the main idea of the prompt or question

**legacy** something that happens or exists as a result of things that happened at an earlier time

**leveller** allows people to be the same, or on the same level

**lighting** how the artist or illustrator has shaded a particular panel or story for effect; used to create mood

**link** connection of ideas; a relationship between two things or situations, especially where one affects the other

**listicle** a piece of writing or other content presented in the form of a list

**literal** exactly as described; true

**logic** information characterised by sound reasoning; expected or sensible under the circumstances

**logical** characterised by sound reasoning; expected or sensible under the circumstances

**logos** a persuasive technique that uses seemingly-unbiased facts to convince an audience

**ludonarrative** the mixture of free gameplay and story elements in a videogame

**main idea** the topic or point that you are discussing or arguing

**manga** an artform originating in Japan which is similar to comic books, but which has developed separately

**manning** operating or working something

**mesmerised** when someone or something's attention is fully captured; hypnotised

**metalinguage** language used to describe language

**metaphor** saying that one thing is another thing to draw a comparison

**metaphorical** making a comparison between two things in a way that isn't literally true

**mind map** a visual organiser or diagram to help collect and order thoughts and ideas

**mobile videogame** game played on a portable device such as a phone or tablet

**mood** the atmosphere of a scene, or whole play, film or book, created through design elements like lighting and shot choice: encourages the audience to react in a certain way; the personality of your setting. Different situations

have different moods, which bring out certain emotions in your reader. A light-hearted mood might change to a serious mood through a change in the action.

**motionless** not moving; stationary

**multiple** more than one

**multitasking** dealing with more than one task at a time

**narration** plot-based explanations of a scenario

**narrative** a story or description of a series of events

**narrator** the person telling the story. In an audiobook it is the person reading the story out loud.

**nominalisation** a process that changes a verb into a noun

**non-fiction** writing that is informative or factual rather than fictional, often in prose but also including other forms such as instructions and poetry

**non-verbal** not involving or using words or speech

**non-verbal cues** signs that a speaker uses which don't involve words: body language, gestures, tone of voice and facial expressions

**notorious** famous for something bad

**noun** a word that is the name of something (such as a person, animal, place, thing, quality, idea, or action) and is used in a sentence as the subject or object

**nuance** layers of meaning; a subtle difference

**object** who or what the verb is done to in a sentence; the person or thing affected by the action

**observe** watch carefully; using the senses to take in information about the world around you

**on the fly** responding to something as it's happening

**opposition** in disagreement with something, or disapproving of something; in debating, the speakers on the other side of a topic

**outset** the start or beginning

**paragraph** a collection of sentences that work together to connect a main idea

**parts of speech** types of words used to create sentences

**passive** not active; writing that is passive lacks urgency or action

**past continuous tense** used to show ongoing action that happened in the past

**past participle** expresses action that has been completed

**past perfect tense** used when something happened in the past, before something else that occurred in the immediate past

**pathos** a persuasive technique used to convince an audience using emotions

**patron** someone who contributes money to an artist or creator in order to support them

**pedestrian** boring: writing is pedestrian if it lacks spark, if it doesn't inspire the reader to engage with it

**perfect tense** indicates when an action has been completed

**perspective** whose point of view the story is told from (first person, second person or third person); a point of view, what someone thinks about something

**persuasive paragraph** a paragraph that persuades or convinces the reader

**persuasive** something (such as an argument) which influences someone to do or believe something, backed up by reasoning and evidence

**pitch** the way a voice rises or falls (in tone, not in volume) to add interest and emphasis

**plagiarism** copying existing text word-for-word, as if it's your own (without providing information about the original author)

**platform** the electronic site or service that shares a podcast or audiobook

**playwright** someone who writes plays

**plot** the path your story takes; heavily involves building and releasing tension. Think of it as a pathway your characters take to grow.

**plural** more than one of something

**podcast segment** a portion of a podcast show that breaks up the content

**podcast** a combination of the words 'iPod' and 'broadcast', this is a digitally-released series of episodes. Podcasts concentrate on specific topics. The many podcasts available cover a range of topics.

**point of view** an opinion on something, or way of thinking about it

**point** an idea, opinion, or piece of information that is said or written

**possession** when something is owned by or belongs to someone or something else

**predict** use your ability to infer in order to make an educated guess about what's coming next

**prefix** letters added (in predictable combinations) to the start of a word to change its meaning

**preparation** organising ideas and structure before starting to write

**preposition** a word that tells us the relationship (of time or place) between two things in a sentence

**present continuous tense** when something is currently happening, happening soon, or occurs frequently

**present perfect tense** used when something that occurred in the past has current relevance, is complete, is ongoing, changes over time, or describes life experiences or achievements

**prompt** the stimulus, phrased as a statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay

**pronoun** a word that is used instead of (replaces) a noun or noun phrase

**proofread** to go over your writing carefully, correcting errors in grammar, punctuation and spelling

**proofreading** the process of reading work to identify errors in spelling, grammar, punctuation and sense

**proper noun** the name of a particular person, place, organisation, or thing

**psychologist** someone who studies the human mind, emotions and behaviours

**punctuation** the marks, such as full stop, comma, and brackets, used in writing to separate sentences and their elements and to clarify meaning

**purpose** the reason you are writing; what you want your reader to get out of reading your work

**Q&A session** when questions are asked and answers are given

**question** the stimulus, phrased as a question, which guides what is written (topic), and how it is written (style), for a paragraph or essay

**quote** the exact words, taken from someone else's writing and written inside quotation marks ("..."); used as a piece of evidence

**reasoning** thinking about something in a measured, logical way; the explanation of why an argument is correct

**rebut** provide a counterargument to someone's existing argument or reasoning

**rebuttal** a counterargument to someone's argument or reasoning

**rebutting** providing a counterargument to someone's existing argument or reasoning

**recommendation** a suggestion to try something because it is good or suitable

**redraft** to rewrite something by making changes and improvements

**relevant** focusing on the matter at hand

**reliable** something or someone you can trust and count on

**resolution** the solving of a problem or difficulty

**respond** to do something in reaction to something else

**rhetorical appeals** techniques used to appeal to an audience (see ethos, pathos, logos)

**rhythm** the pacing that helps to set the tone and mood of the content being read aloud

**root word** a basic word with no prefix or suffix added to it

**salience** when part of an image draws your eye first

**scolded** told off; spoken to angrily and in a disapproving tone

**script** the written directions and dialogue for a film or play

**second person perspective** when the narrator is talking directly to the reader; uses the pronoun 'you'

**semicolon** punctuation mark which indicates a relationship between two or more independent clauses

**sensory imagery** words that describe something in relation to the senses (touch, taste, sight, smell, hearing)

**sensory** relating to the senses (touch, taste, sight, smell, hearing)

**sentence boundaries** where one sentence ends and another begins

**sentence structure** the way a sentence is arranged, grammatically

**sentence** a group of words that expresses a complete thought. A sentence includes a subject and a verb.

**setting** the time and place where the action of a story happens

**short film** a film which is (usually) under 40 minutes in length

**showing** using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills.

**simile** makes an explicit comparison between two things using the words 'like' or 'as'

**simple future tense** describes actions that will happen in the future without any extra information

**simple past tense** describes actions that happened in the past without any extra information

**simple present tense** describes actions that are currently happening without any extra information

**simple sentence** a sentence that only contains an independent clause and expresses a single idea

**simple tense** describes simple actions in the past, present or future without any extra information, using one verb only

**single idea** dealing with one thought or topic

**snapshot images** comic frames with a single setting and action, as if captured as a photograph

**solitude** being alone

**source** the place where something originates or is obtained

**specific** clearly identified, relating directly to a main idea

**spelling** the way a word is spelled

**spoilers** details that give away what happens in a story, often the ending

**stage directions** instructions in the script of a play indicating the movement, position, or tone of an actor; or the sound effects and lighting

**static** lacking in movement, action or change

**statistics** collection, analysis, interpretation and presentation of numerical data

**story mountain** a tool to assist with the planning of a narrative; a visual representation of the plot; a way of visually planning the plot and structure of a story

**storyboard** a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a film or television production

**structure** the layout and order of information in a text

**style** the specific features of the text type

**sub-genre** a smaller genre that fits into a larger, overarching genre

**subject** who or what a sentence is about; a person or topic that is being discussed, described, or focused on

**subordinating conjunction** a connecting word used within a clause, that makes the clause dependent; joins the dependent clause to an independent clause

**suffix** letters added (in predictable combinations) to the end of a word to change its meaning

**summarise** to reduce to a shorter version, highlighting the main points

**swell** (in the ocean) waves, the way the water moves up and down with wave action

**symbol** something that puts an idea in your mind without actually stating that idea

**symbolism** the use of symbols to represent ideas or qualities; where one particular image or icon has a deeper overall meaning, hinting at a bigger picture

**synonym** a different word that means the same thing as a target word

**teemed** full of or swarming with something

**telling** revealing a story's details in a direct way without allowing the reader to infer; providing a reader with information or summarising it like a list. It's unoriginal and pretty boring within a narrative.

**tense** gives an indication of when the action of the verb occurs

**tension** this is essentially how much your reader is left on the edge of their seat, and is determined by plot events and word choice. Particularly tense moments are when your reader is focused on nothing else, and they have to pay attention to know what happens next.

**text type** different forms of writing (for example, letter, story, recipe)

**thesis** topic or contention, this is the central answer to the question or prompt

**third person perspective** when the narrator is talking about others; uses the pronouns 'he', 'she', 'it' or 'they'

**thrashed** moved wildly or violently

**tone** the atmosphere of an overall play, film or story which provokes certain emotions in the audience; an individual way of speaking or writing, used especially to express an emotion; how the writing sounds when you read it in your mind: usually a particular emotion is attached to this; an individual way of speaking or writing, especially when used to express emotions or information

**tranquil** calm and free from disturbance

**transitions** words or phrases that connect ideas, sentences and paragraphs

**unpack** break down your idea(s) clearly so that the reader understands more fully and deeply

**vague** not exact; of uncertain, indefinite, or unclear character or meaning

**validate** demonstrate or support the truth or value of something; acknowledge the opinions of others, no matter whether you agree with them or not

**validity** the quality of being true or correct

**vector** the visual lines your eyes move along, while looking at an image

**verb** a word used to describe an action, state of being, or occurrence; something the subject does

**videogame** any computer-operated game; often using an interactive narrative

**Virtual Reality (VR)** a digital form of mixed reality that allows people to experience a place or narrative as if they are actually there

**visual literature** a story or message communicated using images instead of words

**vlog** a blog (weblog) that contains video content

**vocabulary** the variety of words used; word choice

**webcomic** an online form of comic book which allows smaller companies and individual illustrators and artists to publish their works. This format is much more interactive than traditional comic books.

**whet your appetite** a saying which means that someone's interest has been awakened — like smelling a delicious meal when you're hungry

**word choice** choice the specific vocabulary that is chosen, and the way words are put together to form sentences



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