

THE STUDENT GUIDE TO
**WRITING BETTER
SENTENCES**

In The English Classroom

2

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WRITING BETTER SENTENCES

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CHAPTER 1



PARTS OF SPEECH

Throughout this book, we'll often use technical names for words. Different words have different names, depending upon what they do in a sentence. Together, all of these technical terms are called parts of speech. This chapter will give you some important explanations about the different parts of speech.

THE IMPORTANCE OF PARTS OF SPEECH

The parts of speech you'll see most frequently in this book are *verbs*, *nouns*, *adjectives* and *prepositions*. You might already be familiar with some of these parts of speech and what they do.

For example, you might already recognise the term *adjective* and know that its role in a sentence is to describe things.

This book will regularly use the names of parts of speech to give you advice about precisely what type of words to use to construct certain sentences and where to use these words. Your teacher will add to this by giving you feedback on how you can use particular parts of speech more effectively. This means it's really important to know the names of parts of speech.

At the end of this book is a simple overview of all the parts of speech – you can flip to this whenever you need a quick reminder. But right now, let's look at each part of speech in a bit of detail.

NOUNS



Nouns are like name badges because they tell us the names of things like people, places, objects, feelings and concepts. Every sentence needs a *noun* because every sentence needs to be about someone or something. In this book, we'll show you how *nouns* are used in the English classroom, which means that some kinds of *noun* will be more important than others.

Here's how we'll show you how to use *nouns* to name things:

USE NOUNS TO TALK ABOUT IDEAS

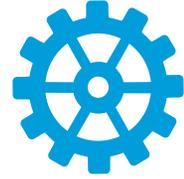
You might find it easy to think of nouns for things you can touch – like *table*, *fruit* or *sunglasses*, but *nouns* also name ideas and feelings. In the English classroom, you will often need to write about ideas and feelings, so this book will show you how to use nouns to write about ideas like *justice*, *darkness*, *happiness*, *shame*, *heroism* or *symbolism*. We'll also show you how you can develop the meaning of these nouns by putting them together with other words to create *noun* phrases like *overwhelming heroism*.

USE SUBSTITUTE NOUNS TO VARY YOUR SENTENCES

Sometimes, you won't want to use a specific noun again and again in your writing, because your sentences might become too difficult or repetitive to read. So, this book will show you how you can use different sorts of nouns – **pronouns** – to help you write snappier sentences. These sorts of nouns are words like *he*, *she*, *it*, *we*, *us*, *they*, *him* or *her*. They work just like a noun in a sentence, but they're short and easy to reuse.

VERBS

Verbs are like cogs because they drive the action in a sentence. You can't have a sentence without a *verb* because every sentence needs an action, an event or something just being.



Here are some examples:

| Action verb | Event verb | Being verb |
|---|-------------------------------------|---------------------------|
| <i>I drive my parents crazy.</i> | <i>An argument happened.</i> | <i>I am funny.</i> |

In this book, we'll explain how to use your verbs in the most effective way. These are two essential strategies we'll return to throughout this book:

USE INTERESTING VERBS

The most commonly used verbs are *is, are, was, were, be, have, get* and *do*. There's nothing wrong with these verbs – we use them all the time. However, there are lots of opportunities to use more interesting verbs. This book will point out how you can replace these verbs with more effective ones.

USE VERBS IN DIFFERENT FORMS

Verbs can have different forms depending on where they are used in a sentence. This book will give you advice about how to use verbs in their *regular form* or in an *'-ing' form* to add detail to a sentence, like these examples below:

| Regular form verb | '-ing' form verb |
|--|---|
| <i>I ran away from the Zombies.</i> | <i>Running away from the Zombies, I screamed for help.</i> |

ADJECTIVES



Adjectives are like a splash of paint because they add colour and description to sentences. The role of *adjectives* is to describe nouns. They can describe the appearance of a noun or the nature of a noun like this:

| Appearance | Nature |
|------------------------------------|-------------------------------------|
| The green zombie chased me. | The wicked zombie chased me. |

You don't need to have an adjective in a sentence, but this book will demonstrate how adjectives can be used effectively in your sentences.

USE INTERESTING ADJECTIVES

There are lots of common, ordinary adjectives to describe the appearance of a noun, like *big*, *small*, *old* or *huge*. There are also lots of common, boring adjectives to describe the character of a noun, like *good*, *nice* or *bad*. This book will show you how and where to use more interesting adjectives to replace them.

USE ADJECTIVES IN DIFFERENT WAYS IN A SENTENCE

As well as using boring adjectives, students sometimes have the problem of using adjectives in the same way (usually immediately before a noun like in the examples above). This book will show you how you can use adjectives in different places in a sentence, just like this:

| Typical place to use adjective | Different place to use adjective |
|-------------------------------------|--|
| The furious llama chased me. | Furious , the llama chased me. The llama chased me, furious and fast . |

PREPOSITIONS

Prepositions are like a compass because they tell you where or when something is happening. *Prepositions* are often the very smallest words you will use, but they are vital for providing more information.

Here's how this book will show you how to use *prepositions*:



USE PREPOSITIONS TO SHOW WHERE

If you want to add extra detail to explain **where** something is, you will use prepositions like *in*, *above*, *under* or *down*.

USE PREPOSITIONS TO SHOW WHEN

If you want to add extra detail about **when** something happens, you will use prepositions like *during*, *when*, *while* or *after*.

USE PREPOSITIONS TO SHOW HOW

If you want to add extra detail about **how** something happens, use prepositions such as *with*, *by* and *through*.

CONJUNCTIONS



Like a paper clip, *conjunctions* connect parts of a sentence together. That's why they're often called 'connectors' or 'joining words'.

This book will show you how to use *conjunctions* more effectively.

USE CONJUNCTIONS TO CONNECT THINGS

When you want to connect two things in a sentence, you'll probably use the conjunction *and*. However, this book will show you other conjunctions you can also use to connect ideas and things.

USE CONJUNCTIONS TO PROVIDE A REASON

In the English classroom, you will often be asked to explain why something happens. Throughout this book, we'll show you conjunctions you can use to explain your thinking, like *because* or *since*.

USE CONJUNCTIONS TO PROVIDE LINKS BETWEEN SENTENCES

Sometimes you will need to create 'flow' between your sentences or link the ideas between sentences. This book will show you how to use conjunctions like *while*, *although*, *when* and *despite* to create 'flow'.

ADVERBS

Adverbs provide more information about how a verb is happening. This means they're like an information icon you can click on to find out more information about an action or event. *Adverbs* often end in '-ly' and can tell us different types of information about how a verb is occurring. Usually, adverbs will give you information about how much time an action took, the manner in which an action happened, or the importance of an action, like in the examples below:



| Time | Manner | Importance |
|---|--|---|
| <i>Quickly</i> , I ate the whole pizza. | <i>Greedily</i> , I ate the whole pizza. | <i>Essentially</i> , I ate the whole pizza. |

This book will show you different ways to use adverbs in your sentences. Here are two key strategies:

USE ADVERBS AT THE BEGINNING OR END OF A SENTENCE

You can use adverbs in different places in a sentence.

| Start | End |
|---|---|
| <i>Quickly</i> , I ate the whole pizza. | I ate the whole pizza, <i>quickly</i> . |

USE ADVERBS TO LINK SENTENCES

There is a special group of adverbs that are used to show how ideas link to actions. These are adverbs such as *however*, *therefore*, and *consequently* and they are used at the start of a sentence to link it to the preceding sentence.

I ate the whole pizza. **Consequently**, I was sick.

CHAPTER 2



PUNCTUATION RULES

When you speak, you use pauses and facial expressions to help your listener understand what you are saying. But when you are writing, all of the words are evenly spaced, and it can be hard for the reader to follow what you write. That's why punctuation is important. Punctuation helps your reader to understand how to read the words you put on the page.

SOME RULES TO KNOW NOW, SOME RULES TO RETURN TO LATER

In this chapter, you will find rules about the punctuation marks you use most of the time. Because some punctuation marks, like commas and quotation marks, have lots of rules, you might forget them from time to time.

To help you remember how to use these punctuation marks, this book has regular punctuation alerts that look like this:

When you see these punctuation alerts, find the appropriate rule in this chapter. Read or re-read through this rule just before you do a writing activity, so you can practise getting the rule right in your writing.

However, there are some punctuation rules you need to be mindful of all the time. You'll use these punctuation marks so often that the book won't always be giving you reminders about them. So let's look at what they are now.



RULES TO KNOW NOW

So many of the sentences you write will need full stops and apostrophes that you need to be clear about these rules now and use them when you're writing *any* sentence.

FULL STOP RULES



The first piece of punctuation you need to know is the full stop.

THE FULL STOP AT THE END OF A SENTENCE RULE

You'll often be reminded to put a full stop at the end of a sentence. While this is important advice, it's only useful if you know where the end of a sentence is. So let's look at what a sentence is.

A sentence must meet three conditions:

1. it has a *noun*
2. it has a *verb*
3. it makes sense *on its own*

Here's an example of a sentence that meets all three conditions:

| Noun | Verb |
|--------------|--------------|
| <i>Maali</i> | <i>runs.</i> |

However, below is an example that doesn't make sense: it has a noun and a verb, but it's not a sentence.

| Noun | Verb |
|--------------|---------------|
| <i>Maali</i> | <i>likes.</i> |

So sometimes, a noun and verb on their own aren't enough. You need to add other words for the sentence to make sense. **Let's look at three different ways the example could end so it makes sense:**

| Noun | Verb | Extra information |
|--------------|--------------|--|
| <i>Maali</i> | <i>likes</i> | <i>ice cream.</i> <i>to catch frogs.</i> <i>riding her bike.</i> |

THE PUT SOMETHING IN CHARGE RULE

It's pretty common for students to write sentence fragments in their formal essay writing, like this:

| '-ing' verb | Preposition | Adjective | Noun |
|-------------|-------------|-----------|--------|
| Leaving | out | important | facts. |

In some ways, it looks that this example meets all the criteria for a sentence – it has one *verb* in it and one *noun*, it even makes some kind of sense. But it doesn't make *sense on its own*. If you were reading this sentence on its own, you'd probably have one of these questions:

Who is leaving out important facts?

OR

What is leaving out important facts?

This is where *the noun in charge rule* is important. Each verb in a sentence needs to have a noun (or a pronoun) in charge of it. This is because a verb is an action and every action needs to be caused by something (a *noun*). So, your verbs need to have someone or something in charge of them. The sentence fragment above could be re-written in one of the following three ways:

| Noun or pronoun in charge | '-ing' verb | Preposition | Adjective | Noun |
|---------------------------|-------------|-------------|-----------|--------|
| This bulletin is | | | | |
| She is | leaving | out | important | facts. |
| The zombie was | | | | |

At the end of writing a sentence, make sure all of your verbs (especially your '-ing' verbs) have someone or something in charge of them. Then add a full stop.

DON'T PUT TOO MANY IDEAS IN ONE SENTENCE RULE

Sentences should contain one main idea, but they might have related details or extra information. You will often use conjunctions like *and*, *or*, *but* or *because* to add extra information to a sentence, like this:

*Maali likes bike riding **and** goes for long bike rides.*

However, if you use conjunctions to add too many extra bits of information to a sentence, a sentence can become unclear.

*Maali likes bike riding **and** goes for long bike rides **because** they keep her fit **but** she doesn't like running.*

In this second example, the writer is trying to include extra details about why Maali likes riding, but it would be better if some of these extra details had been grouped into sentences of their own.

Let's look at two ways the above example could be rewritten so its ideas are clearer:

Maali likes bike riding and goes for long bike rides. Riding keeps her fit. However, she doesn't like running.

OR

Maali likes bike riding and goes for long bike rides because riding keeps her fit. She doesn't like running.

Whenever you use a conjunction in a sentence, think about whether using a full stop would make your idea clearer.

APOSTROPHE RULES



Apostrophes are often used wrongly. Everywhere you go you will see apostrophes misused – on shop signs, on menus and even (hilariously) on tattoos. This means that there is a lot of confusion about how to use apostrophes. But there doesn't need to be. There are only two reasons to use apostrophes:

1. to signal that some letters are missing (apostrophes of *contraction*)
2. to signal ownership over something (apostrophes of *possession*)

Before you put an apostrophe into your writing, check that it is doing either of these two things. If it's not – leave it out.

THE CONTRACTION APOSTROPHE RULE

You can use an apostrophe to join two words into one. Making two words into one is called contracting, because contracting means you are making something smaller. You use an apostrophe to show where the letters have been removed to create the new, shorter word.

Here are some very common contractions:

| <i>Is and am</i> verbs | <i>Are</i> verbs | <i>Ould</i> verbs | <i>Have</i> verbs | Other verbs |
|--|--|---|---|---|
| he's = he is she's = she is it's = it is isn't = is not I'm = I am | you're = you are we're = we are they're = they are | should've = should have could've = could have would've = would have shouldn't = should not couldn't = could not wouldn't = would not | had've = had have haven't = have not hasn't = has not might've = might have they've = they have | can't = can not won't = will not don't = do not |

THE POSSESSIVE APOSTROPHE RULE

You should also use an apostrophe to show ownership. This sort of apostrophe is called a possessive apostrophe, because possession means ownership. You can only use a possessive apostrophe to show ownership between nouns: how someone or something owns something else.

Here is an example of one thing owning another. Notice that the apostrophe goes between the final letter of the noun and the s:

| Noun | Noun it owns | Rest of sentence |
|---------------|------------------|-----------------------|
| <i>Thuy's</i> | <i>ice cream</i> | <i>began to melt.</i> |

Sometimes a noun ends with an **s**. This is usually the case with plural nouns. A plural noun is the name of a group of things, like 'dogs' or 'kids'. Occasionally, you will want to write about a group who owns something. If a plural noun has an **s** at the end of it, you need to use your apostrophe differently. When a plural noun owns something else, the apostrophe goes outside of the **s**. In the example below, there is more than one kid who owns the game:

| Plural Noun | Noun it owns | Rest of sentence |
|------------------|--------------|------------------------|
| <i>The kids'</i> | <i>game</i> | <i>came to an end.</i> |

THE DON'T USE APOSTROPHES FOR PLURALS RULE



Don't use apostrophes to write plurals. It's just wrong. And will make you look like a duffer:

✗ *I like ice cream's.*

✓ *I like ice creams.*

THE ITS AND IT'S APOSTROPHE RULE



One of the really common mistakes students make is putting an apostrophe in 'its' when it isn't needed. Here's what you need to know:

It's = it is.

Only write it's when you mean it is.

RULES TO REFER BACK TO THROUGHOUT THIS BOOK

This section will show you how to use commas, colons and quotation marks. Since there is a range of ways to use these punctuation marks, this book will help you become an expert by reminding you about the right rule to use. When you get a punctuation alert, read about the rule in this section.

COMMA RULES



There are two things you need to know about commas:

1. They make a sentence easier to understand by separating it into sections.
2. They're tricky and you'll need to practise using them.

Understanding comma rules will be easier if you first understand that sentences can have different sections. Some people call them clauses, but in this book, we're going to call them sections, so that it's easier to think about. All sentences have a main section. This is the most important information in a sentence, and it can look a bit like this:

Ice cream is my favourite food.

Sentences can also have an introductory section and an extra information section. If we re-wrote the example sentence above so that it had all three sections, it would look like this:

| Introductory section | Main section | Extra information section |
|-------------------------------|---------------------------------------|-------------------------------------|
| <i>Although I like pizza,</i> | <i>ice cream is my favourite food</i> | <i>because it's cold and sweet.</i> |

To help us to understand this sentence better, we need to put commas in, otherwise it would look like this:

Although I like pizza ice cream is my favourite food because it's cold and sweet.

Without commas, this example makes it sound as if the person likes some weird food called 'pizza ice cream'. With commas, we can see the sentence broken into separate sections that make sense.

Here, we're going to show you a list of rules that will help you understand the main ways to use commas. When you look at all the rules for the first time, you'll probably think: There are so many rules! How will I remember them all? Don't worry. Throughout this book, we'll remind you of when you need to use them:

THE INTRODUCTORY INFORMATION COMMA RULE

If you write a sentence that has an *introductory* section, you will always need to use a comma to separate this section out from the *main* section.

Here are the three most common ways to apply the introductory information comma rule:

1. TO SEPARATE INTRODUCTORY INFORMATION FROM THE REST OF A SENTENCE

Although I like pizza, ice cream is my favourite food.

Common introductory information words: *When, In, Although, As, While, If, After, Before*

2. IMMEDIATELY AFTER LINKING WORDS AT THE START OF A SENTENCE

However, I don't like vegetable ice cream.

Common linking words: *However, Furthermore, Moreover, Similarly, In contrast, On the other hand*

3. IMMEDIATELY AFTER AN '-LY' ADVERB AT THE START OF A SENTENCE

Quickly, I ate the ice cream.

THE EXTRA INFORMATION COMMA RULES

Often, if you write a sentence that has an *extra information* section, you will need to use a comma to separate it from the *main* section.

Here are the two most common ways to apply these *extra information comma rules*:

1. THE '-ING' COMMA RULE

Whenever you use an '-ing' verb to add extra information, you will need to use a comma, like this:

I ran out of the kitchen, gobbling my ice cream as quickly as I could.

2. THE NOUN THEN DESCRIPTION COMMA RULE

If you want to add a description of a noun, you must put a comma after it, like this:

*I like eating ice cream with my **neighbour**, the wisest and kindest person I know.*

You can also add description after a noun by adding a comma and then using *who*, *which* or *whose*:

*This idea was supported by **Jasper Bianco**, who is the head of marketing.*

THE LISTING THINGS COMMA RULE

We use commas to separate things in a list, otherwise it's too tricky to work out if you're writing about the same thing or different things. For example: *I like cooking my family and my pets.* This is much clearer and less crazy if you write: *I like cooking, my family and my pets.*

There are three ways you can use the *listing things comma rule*:

1. USE COMMAS TO SEPARATE A LIST OF NOUNS

*I like **pasta**, **ice cream** and **jelly**.*

2. USE COMMAS TO SEPARATE A LIST OF ADJECTIVES

*The **cold**, **frosty** day was getting me down.*

3. USE COMMAS TO SEPARATE A LIST OF VERBS

*I **entered** the kitchen, **looked** around and quickly **ate** all the ice cream.*

QUOTATION MARK RULES



DIALOGUE RULES

THE PUT QUOTATION MARKS AROUND SOMEONE'S SPEECH RULE

Anything a character says out loud needs to be put into quotation marks so that the reader knows this is something a character is *actually saying* as opposed to thinking. It looks like this:

"I love to eat ice cream," said Jarrah.

THE PUNCTUATION MARK BEFORE A REPORTING VERB RULE

When you write dialogue that is followed by a reporting verb (like said) you need to put some kind of punctuation mark inside the quotation marks. Below are three different examples:

"I love to eat ice cream," said Jarrah.

"I love to eat ice cream!" said Jarrah.

"Do you like to eat ice cream?" asked Jarrah.

Each of the statements about ice cream ends with a punctuation mark that helps the reader to understand the mood of the speaker – the comma suggests that Jarrah is just making a comment; the exclamation point suggests excitement and the question mark highlights that Jarrah is asking a question. In each case, the punctuation mark belongs inside the quotation marks.

Regardless of which punctuation mark you use, the *reporting verb* must be in lower case.

THE COMMA AFTER A REPORTING VERB RULE

If you are putting a reporting verb first, then writing dialogue, you need to separate the reporting verb from the dialogue with a comma, like in the examples below:

Jarrah asked, "Do you like to eat ice cream?"

Jarrah walked over to the fridge and said, "I like to eat ice cream."

In each of these examples, the comma belongs outside the quotation marks.

QUOTATION RULES

THE PUT QUOTATION MARKS AROUND A QUOTE RULE

Anything from a text you are quoting as evidence in a text response or persuasive essay needs to put in quotation marks:

The writer describes how Humpty Dumpty “could not be put together again”.

COLON RULES



Colons are not just something gross you learn about in biology – they also turn up in the English classroom. Here, they really only have one function: to signal that more information is coming up. This means that there is really only one rule for a colon.

THE USE A COLON TO SIGNAL MORE INFORMATION RULE

When you write a short statement and then want to put an example or further information after it, you can use a colon, like in the examples below:

Everyone needs to learn how to hunt zombies: it’s a matter of survival.

There are three reasons you need to learn how to hunt zombies: to survive the apocalypse, to save your family and to keep fit.

If you are following a short sentence with further information, rather than putting a full stop in, you could use a colon.

CHAPTER 3



PERSUASIVE WRITING

There are many different forms a persuasive piece can take. They can be letters, editorials, opinion pieces or blogs. However, all of these forms share certain kinds of language. With persuasive writing, it's not so much what you write but how you write it that's important.

INTENTIONS

BASIC INTENTIONS

An intention is the action or feeling you want the audience to have after reading your persuasive piece. *Modal verbs* like these help us clearly state our intention:

Modal verbs

should

ought

must

need

would

have

(i.e. We have to accept our responsibility for looking after the environment.)

When we use modal verbs in a basic intention it looks like this:

*We **must** do more to stop climate change.*

OR

*We **should** lower the voting age to 16.*

STRONGER INTENTIONS

However, intentions can be more persuasive when they state how we want an audience to think, feel or act about an argument we're presenting. In the example below, the writer intends for the audience to feel that action is needed quickly. The writer emphasises this with the adjective 'immediate'.

*We must take **immediate** steps to stop climate change and prevent further damage to our fragile world.*

Here's another example of an intention statement – this one wants the audience to think the argument is important. It does this with the word 'essential'.

***It's essential** we leave the voting age at 18 so we don't rob our young people of their childhood.*

NOW IT'S YOUR TURN.



Follow the structure of one of the example sentences opposite and use the words in one of the tables below to write an intention.

Example One:

| Sentence starter | Adjectives | Noun | Extra information |
|---------------------|---------------------------------------|-----------------|---|
| <i>We must take</i> | <i>immediate</i> | <i>steps</i> | <i>in order to stop climate change and prevent further damage to our fragile world.</i> |
| We must take... | immediate urgent rapid swift | action steps | in order to so that to avoid to protect to start |

Example Two:

| Sentence starter  | Adjectives | Extra information |
|--|--|---|
| <i>It's</i> | <i>essential</i> | <i>we leave the voting age at 18 so we don't rob our young people of their childhood.</i> |
| It's... | essential crucial fundamental vital imperative | so that in order to or to |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the its and it's apostrophe rule.**



INTRODUCTIONS

The introduction to your persuasive piece is all about getting your audience interested in what you have to say. If your audience is interested, they are far more likely to continue reading and to agree with what you have to say. There are a range of strategies you can use in your introduction and here we will show you five of them. However, all the strategies use this same structure:

- The first sentence of each of these introductions grabs the audience's attention in some way.
- The next sentences adds further details or information or might even challenge the audience's assumptions or experiences.
- The final sentence provides the intention.

Let's look at the five different introductions.

1A. DIRECTLY ADDRESSING THE AUDIENCE

One way you can get the audience to care about your issue is to connect it to their own experiences or feelings in the very first sentence.

Below is an example:

| Sentence | Example |
|----------------------------------|--|
| Directly addressing the audience | <i>If you've complained recently about how boring politics is, then you're going to want to listen to what I have to say.</i> |
| Details | <i>Politics is boring because it's dominated by out-of-touch old people. Since the voting age is 18, the voices of thousands of young people around the country are currently not represented.</i> |
| Intention | <i>We should lower it to 16 and shake the system up.</i> |

NOW IT'S YOUR TURN.



Write an introduction that directly addresses the audience using the table below:

| Conditional adverbs and adverb phrases | Inclusive and generalising phrases |
|--|---|
| <p>If you..., then it's time...</p> <p>If you..., then you also probably...</p> <p>If you..., then you know what I mean when I say...</p> <p>Unless you've been..., then...</p> <p>Whether you...or whether you..., you probably</p> <p>Provided you..., you probably...</p> | <p>Most of you...</p> <p>All of us...</p> <p>Many of us...</p> <p>Those of us who...</p> <p>Everyone agrees...</p> <p>We all know that...</p> |

To add extra information in your second sentence, you'll need to use phrases or words like this:

because
 since
 this demonstrates
 there is no greater proof of this than...
 there is no better example of this than...
 certainly
 particularly

PUNCTUATION ALERT:

When doing this activity, make sure you apply the introductory information comma rule.

1B. DIRECTLY ADDRESS THE AUDIENCE THEN CHALLENGE IT

In this introduction, the author is addressing the audience much like in the first example. The difference here is that the author is first demonstrating an understanding of the audience's feelings and then challenging the audience to think about the issue in a new way.

| Sentence | Example |
|---|---|
| Directly addressing the audience | <i>Most of you probably don't care very much about politics at the moment.</i> |
| Details | <i>It seems pointless and dominated by boring old white men.</i> |
| Challenging the assumption | <i>But here's the problem: these boring old white men are making decisions that will affect your future. The people who should be making decisions about your future are the people who are going to be in it: you.</i> |
| Intention | <i>That's why you should care about politics. And that's why it's vital that the voting age is lowered to include you.</i> |

NOW IT'S YOUR TURN.

Write an introduction that **directly addresses the audience** by using the sentence starters on the opposite page.



Then, to challenge your audience, use the phrases below:

but
however
this is not the only way of doing things/feeling/thinking about
except that
yet

PUNCTUATION ALERT:

When doing this activity, make sure you apply the colon to **announce an important statement rule.**

2A. MAKE A PERSONAL OBSERVATION THAT THE AUDIENCE CAN IDENTIFY WITH

In this type of introduction, the writer introduces a personal feeling or experience that the audience is also likely to identify with, like in the example below:

| Sentence | Example |
|--|---|
| Personal observation the audience can identify with | <i>I'm sick of old people telling me that young people are lazy, unmotivated and selfish.</i> |
| Details | <i>I'm tired of it because it's simply not true. I'm passionately interested in lots of things. And one of the things I'm interested in is the future. I want to have some say in what happens to me in the future. I'm guessing that you also want to have a say in your future. Most young people do.</i> |
| Intention | <i>That's why we must lower the voting age to 16.</i> |

NOW IT'S YOUR TURN.



Write an introduction that the audience can identify with by using the table below:

| Negative emotional phrase | Positive emotional phrase |
|----------------------------|---|
| I'm sick of... | There's nothing I love more than... |
| I wish I didn't have to... | I get really excited when... |
| I hate... | I'm a real fan of... |
| It annoys me when... | There's no one who loves...more than me |
| I'm fed up with... | I can't wait for... |
| I'm tired of... | I'm a big admirer of... |

In the details section of this type of introduction, it's a good idea to repeat words from your first sentence in order to create emphasis.

By the time you get to the third example, you might want to add a small bit of variety by using a conjunction like:

and
also
plus
more than that
another thing

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **contraction apostrophe rule** (for words like *there's*).

2B. MAKE A PERSONAL OBSERVATION THAT THE AUDIENCE CAN IDENTIFY WITH AND THEN CHALLENGE IT

This introduction works a lot like the previous example, where the writer is sharing a common experience or feeling. The difference in this example is that the author shares a personal challenge and then urges the audience to share the challenge.

| Sentence | Example |
|---|--|
| Directly addressing the audience | <i>I love having long, hot showers.</i> |
| Details | <i>I love takeaway food. I love being driven around so I don't have to walk.</i> |
| Challenging the assumption | <i>But I also realise that I'm going to have to give up some of these things if we're really going to slow global warming. Unfortunately, you're going to have to join me in giving some things up, because I'm not going to achieve much on my own.</i> |
| Intention | <i>It's essential we all work together to do something about climate change.</i> |

NOW IT'S YOUR TURN.



Write an introduction that **the audience can identify with** by using the sentence starters from the 2A writing activity. Then, to **challenge your audience**, use the phrases below:

| Personal challenge | Invitation to the audience |
|----------------------------------|---------------------------------|
| But I also realise | you're going to have to join me |
| But I know in my heart | I want you to think about...too |
| Unfortunately, I'm sure that | with me, you should |
| Except I know I should/shouldn't | join me in my quest to |

3. LABELLING THE ISSUE

In this type of introduction, the author labels a current situation as positive or negative to make the audience feel there is an opportunity or threat that needs to be acted on:

| Sentence | Example |
|---------------------|--|
| Labelling the issue | <i>There is a crisis in Australian democracy.</i> |
| Details | <i>Politicians seem to be spending all their time shouting at each other and voters are more disengaged with them than ever before. At elections, the voting rate is dropping. To change things, we need to turn to the future and let young people speak so the old people stop ruining things.</i> |
| Intention | <i>It's imperative we lower the voting age to 16.</i> |

NOW IT'S YOUR TURN.



Use the nouns in the table below to label a situation as positive or negative:

| Negative nouns to label a situation | Positive nouns to label a situation |
|-------------------------------------|-------------------------------------|
| crisis | opportunity |
| emergency | right time |
| disaster | good moment |
| catastrophe | perfect occasion |
| crossroads | possibility |
| threat | |

To add details in the following sentences, use the phrases below:

- to act on this
- to respond to this
- to avoid this
- to fix this
- to change this

BODY PARAGRAPHS

There are many different ways you can write a persuasive body paragraph, so the order you put individual sentences in doesn't matter very much, as long as you link them together.

Your persuasive body paragraphs should have:

- an *argument* or *assertion*
- *links* between sentences and arguments
- *examples* or evidence to support your argument
- *convincing* phrases to emphasise your arguments

Throughout this section, we will show you different ways to create these three sentence types. Rather than writing a body paragraph in a particular order, you will need to mix and match the different sentence types you see here to create your own individual paragraph.

ARGUMENTS OR ASSERTIONS

While you can structure your body paragraphs in a range of ways, it's usually effective to start each of your paragraphs with a clear and actively worded argument.

ARGUMENTS THAT USE ACTIVE VERBS

The examples below show how using the verbs 'is' or 'are' can create weak or unpersuasive arguments. In contrast, you can create strong statements by using active verbs such as the ones in bold in the right-hand column.

| Weak | Strong |
|--|---|
| <i>The ability to vote is an important democratic action.</i> | <i>The ability to vote enhances our engagement with the political process and leads to more interest in important issues.</i> |
| <i>Doing nothing about global warming is a bad idea.</i> | <i>Doing nothing about global warming destroys our environments, which results in irretrievable loss.</i> |

Let's take a closer look at how the strong sentences work.

There are two sections to each sentence:

| First half – active verb | Second half – consequence verb |
|--|---|
| <i>The ability to vote enhances our engagement with the political process</i> | <i>and leads to more interest in important issues.</i> |
| <i>Doing nothing about global warming destroys our environment</i> | <i>which results in irretrievable loss.</i> |

NOW IT'S YOUR TURN.



Have a go writing an active argument using verbs from the table below:

| Help verbs | Hurt verbs | Consequence verbs |
|------------|------------|-------------------|
| benefit | abolish | lead to... |
| start | harm | result in... |
| improve | slow | create... |
| help | destroy | end in... |
| support | devastate | |
| aid | take away | |
| advance | restrict | |
| enhance | cut off | |
| promote | stop | |
| develop | prevent | |
| boost | crush | |
| expand | lose | |
| lift | ruin | |
| build | wreck | |
| produce | finish | |
| establish | damage | |
| uphold | demean | |
| accelerate | ravage | |

***Hint:** you can also use any verbs from the first two columns to write about the consequence of an action.

ADVERBS FOR EXTRA IMPACT

You can use active verbs anywhere in your persuasive piece to make your writing stronger. You can also increase the power of active verbs by combining them with adverbs. In the example below, the adverbs are in bold:

*The ability to vote **significantly** enhances our engagement with the political process and leads to more interest in important issues.*

NOW IT'S YOUR TURN.



This time, have a go writing a persuasive sentence using both a help or hurt verb from the previous page and an adverb from the table below.

| Size | Speed | Impact |
|--------------|-------------|---------------|
| completely | immediately | actively |
| considerably | instantly | critically |
| dramatically | quickly | permanently |
| entirely | rapidly | significantly |
| utterly | slowly | substantially |

LABELLING THE ISSUE WITH POSITIVE AND NEGATIVE NOUNS

In persuasive writing, you can label ideas with positive or negative nouns as in these examples:

*Forcing young people to vote will only add to the heavy **burden** of anxiety and stress that teenagers already face.*

*If we lower the voting age to 16, we'll create a powerful **opportunity** for young people to shape the future world they want to live in.*

Positive nouns like 'opportunity' or negative nouns such as 'burden' allow the audience to see that ideas can be good or bad. We can add to the power of these nouns with adjectives.

In the example sentences above, adjectives were used to intensify the nouns:

heavy burden

powerful opportunity

NOW IT'S YOUR TURN.



Have a practice using the nouns and adjectives below to write arguments about positive or negative outcomes of an issue:

| Positive adjectives | Positive nouns | |
|---------------------|----------------|-----------------|
| immediate | advantage | progress |
| valuable | asset | recovery |
| powerful | benefit | regeneration |
| effective | boost | right direction |
| instant | breakthrough | service |
| practical | future | solution |
| long-term | gain | upgrade |
| efficient | improvement | |
| important | leap forward | |
| enormous | miracle | |
| historic | opportunity | |
| Negative adjectives | Negative nouns | |
| colossal | burden | nightmare |
| irreparable | calamity | plight |
| costly | catastrophe | problem |
| heavy | crisis | quandary |
| avoidable | destruction | predicament |
| difficult | dilemma | shambles |
| devastating | disaster | wrong direction |
| catastrophic | embarrassment | |
| large-scale | emergency | |
| serious | failure | |
| severe | mess | |
| total | mistake | |

LINKING BETWEEN SENTENCES AND ARGUMENTS

Good writing has a sense of ‘flow’ – that is, one idea or sentence seems to flow or connect seamlessly into the next idea or sentence. You will need to use a variety of these flowing ideas or phrases throughout your persuasive paragraphs, like the example paragraph below:

*For decades, old politicians have ignored young people, resulting in the teenagers of today being disengaged from politics and seeing it as pointless. **Of course**, this doesn't stop as soon as teenagers turn 18. **If we want** young people to be more engaged in political decision making, we need to stop treating teenagers as if their opinions about the future are worthless and start listening to their concerns now. **After all**, young people are not just adults with training wheels, they are people with important ideas and concerns. **And** we should take them seriously.*

Links to add extra detail to what you are saying



By doing this,...

By arguing this,...

In this view of the world,...

From this perspective,...

In the words of...,...

On the one hand...On the other...

Of course,...

Obviously,...

Certainly,...

Indeed,...

If we want..., then...Moreover,...

Furthermore,...

Even more,...

According to...,...

After all,...

And

To put it another way,...

What I really mean by this, is...

In essence, what I'm trying to say is...

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



EXAMPLES OR EVIDENCE TO SUPPORT YOUR ARGUMENT

Evidence doesn't always speak for itself. Often you will need to explain to your audience exactly what it means. This sentence is a typical example of just using evidence on its own:

A recent survey of Australian teenagers revealed that 91% want to vote. ❌

The problem with this sentence is that it doesn't really tell the audience why they should care about the evidence.

EMPHASISE THE SIZE OR SIGNIFICANCE OF EVIDENCE

One simple way you can present evidence more persuasively is to describe it as really big and important or really small and unimportant. Here are two examples of sentences that do just that:

*A recent survey of Australian teenagers revealed that a **staggering 91%** were eager and keen to vote. This means **the overwhelming majority of teenagers** want to embrace and participate in the political system.*

*A recent trial in Canada of voluntary voting for 16-year-olds resulted in a **paltry 13% turn out**. In other words, **most teenagers just don't care about voting**.*

In the first two columns of the table below are words and phrases you can use to emphasise the size and importance of evidence. The third column lists phrases you can use to begin a follow-up sentence like those in the examples above.

NOW IT'S YOUR TURN.

Use the words in this table to write two sentences emphasising the size and significance of some evidence.



| Many | Not many | Linking phrase  |
|---|--|--|
| The vast majority of | Very few | This means |
| A huge number of | Only | To put it another way,... |
| The overwhelming majority of | Hardly any | In other words,... |
| Nearly all | Barely any | What this tells us is that |
| Over | Only a fraction | |
| More than (half, two-thirds, three-quarters, etc) | A tiny percentage of | |
| An astonishing number | Less than (half, one-quarter, one-third) | |
| A staggering amount | Fewer than | |
| An incredible proportion | Practically no one | |
| | A paltry number of | |
| | A measly | |

EMPHASISE THE QUALITY & TRUSTWORTHINESS OF EVIDENCE

An audience is more likely to find evidence persuasive if they trust its source. The sentence below shows how we can emphasise the reliability of evidence by describing where it comes from:

A recent **comprehensive** survey of over 10,000 Australian teenagers **by** The Australian Democracy Institute revealed that 91% wanted to vote.

NOW IT'S YOUR TURN.

Introduce a statistic on a topic you're writing about by using words or phrases from the columns below:



| Adjectives | Nouns | Verb 1 | Verb 2 |
|---------------|--------------------|----------------|-------------------|
| recent | survey of | carried out by | revealed that |
| comprehensive | poll of | conducted by | found that |
| nationwide | study into | released by | demonstrated that |
| extensive | investigation into | published by | identified that |
| major | inquiry into | run by | suggested that |
| detailed | | | indicated that |
| significant | | | confirmed that |

EVIDENCE FROM EXPERTS

Sometimes you won't be using statistics to make your case, but the words of experts, as in this example:

*Stephanie Brace, **head** of The Australian Democracy Institute, **argues** that when young people have the right to vote, they see government decision making as more “worthwhile and meaningful”.*

In this case, the noun 'head' tells us why we should trust the expert.

NOW IT'S YOUR TURN.

Practise writing about expert evidence by combining the words in the columns below:



| Adjective | Noun | Verb |
|---------------|--------------|-------------|
| leading | expert/s | argue |
| well-regarded | scientist/s | agree |
| renowned | researcher/s | urge |
| biggest | head/s of | recommend |
| international | leader/s of | have found |
| best | author of | advises |
| | | states |
| | | believes |
| | | have proven |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **noun then description comma rule**.



USING VERBS TO EXPLAIN THE MEANING OF EVIDENCE

Evidence is more persuasive when we explain how and why it's important. Let's look at an example:

*A recent survey of Australian teenagers revealed that 91% want to vote. This **evidence clearly points to** a generation who are ready and eager to engage with politics.*

NOW IT'S YOUR TURN.



Using the table below, try writing one sentence that introduces some evidence and a second sentence explaining the importance of that evidence:

| Noun group | Adverbs | Verbs | |
|------------------|------------------|---------------------|---------------------------|
| This evidence | clearly | points to | substantiates |
| These statistics | plainly | paints a picture of | suggests |
| These findings | manifestly | shows | demonstrates |
| This revelation | emphatically | offers | makes clear |
| These facts | absolutely | confirms | makes evident |
| This case | abundantly | provides | leaves no doubt that |
| | beyond all doubt | establishes | removes all question that |

However, you don't always need to use two sentences. The example below demonstrates how an '-ing' verb can be used to convince an audience of the importance of evidence in just one sentence:

*A recent survey of Australian teenagers by The Australian Democracy Institute found that 91% of 16-year-olds wanted to vote, **providing** black and white proof that our young people are ready and eager to engage with politics.*

Let's look in a bit more detail at how this model sentence works:

| Introduce evidence | Verb to provide more detail about evidence | '-ing' verb | Adjectives | Noun |
|--|--|--------------------|------------------------|--|
| <i>A recent survey of Australian teenagers by The Australian Democracy Institute</i> | <i>found that 91% of 16-year-olds wanted to vote</i> | <i>, providing</i> | <i>black and white</i> | <i>proof that our young people are ready and eager to engage with politics.</i> |

NOW IT'S YOUR TURN.



Using the words and phrases in the table below, write a sentence convincing your audience about how important your evidence is:

| Introduce evidence | Verb to provide more detail about evidence | '-ing' verb | Adjectives | Noun |
|--|---|--|---|---|
| A recent survey of... A recent poll of... Researchers from... Research from... Investigations carried out by... Recently, | found revealed showed were proved featured | providing presenting offering showing furnishing delivering | black-and-white clear-cut certain irrefutable undeniable plain clear overwhelming conclusive compelling remarkable profound shocking shameful formidable grim stark | evidence proof facts picture testimony confirmation corroboration substantiation |

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PUNCTUATION ALERT:

When doing this activity, make sure you apply the '-ing' comma rule.

CONVINCING SENTENCES

CAUSE AND EFFECT SENTENCES

Cause and effect sentences show how one thing leads to another. They can serve as a warning about situations to avoid, or as a way of showing an alternative, positive way forward.

In the first two example sentences, the writer is showing how negative situations have been created in the past and must be fixed in the future:

***For decades**, old politicians have ignored young people, **resulting** in the teenagers of today being disengaged from politics and seeing it as pointless.*

***The consequence of** years of neglect from adult politicians **is that** young people today no longer have confidence that politics represents their interest or future.*

NOW IT'S YOUR TURN.

Use words from both columns below to write a cause and effect sentence of your own.



| Words to introduce cause | Words to introduce effect |
|--|---|
| Adverbial phrase ? | '-ing' verb ? |
| For decades,... For years,... For too long, Since..., | resulting in leading to creating causing |
| Sentence starter | word or phrase |
| The consequence of... As a direct result of... After... | now today is that |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the '-ing' verb comma rule**.

In this next cause and effect sentence, the writer first introduces their plan for the future (in this case, it is ‘lowering the voting age’) and then explains the effect this will have.

*Lowering the voting age to 16 **will result** in teenagers being more involved in decision making, **providing** them with a greater sense of control of their future.*

Let’s look at this sentence broken into sections:

| Plan for the future | Auxillary verb | Effect verb phrase | Explanation | ‘-ing’ verb |
|--------------------------------------|----------------|--------------------|---|----------------------------|
| <i>Lowering the voting age to 16</i> | <i>will</i> | <i>result in</i> | <i>teenagers being more involved in decision making</i> | <i>, providing them...</i> |

NOW IT’S YOUR TURN.



Use words from the three columns below to write a cause and effect sentence of your own.

| Auxillary verb | Cause and effect verb phrase | ‘-ing’ verb |
|----------------|------------------------------|--------------|
| will | lead to | , increasing |
| could | result in | , improving |
| might | create | , boosting |
| can | cause | , providing |
| must | mean | , lowering |
| may | produce | , reducing |
| should | place | , stopping |
| would | put | , preventing |
| | | , motivating |
| | | , prompting |
| | | , starting |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the ‘-ing’ comma rule.

CONTRASTING STATEMENTS

Contrasting statements emphasise how one action or idea is better than another:

We shouldn't weigh teenagers down with the burdens and concerns of adulthood, but let them enjoy the freedoms of being a child.

This section takes you through three basic ways we can create contrasting statements.

CONTRASTING POSITIVE AND NEGATIVE VERB PHRASES

One basic way to create contrasting statements is by using a negative verb phrase such as 'should not' with a positive verb phrase such as 'should be'. These verb phrases have been highlighted in the example below:

*A person's teenage years **shouldn't be** weighed down with the burdens of being an adult like paying bills and voting, but **should be** about the carefree experiences of spending all your pocket money on slurpees and leaving the hard decisions to your parents.*

But you don't only need to use verb phrases to introduce a negative idea – you can use a simple adverbial phrase like in this sentence:

***Rather than** weighing teenagers down with the burdens of being an adult, we **should be** encouraging them to spend their time enjoying carefree experiences.*

NOW IT'S YOUR TURN.

Below is a list of positive and negative phrases you can use to construct contrasting statements. If you are using two verb phrases, you should use the conjunction 'but' to link the two contrasting parts of your sentence:



| Negative phrases | | Positive verb phrases |
|---------------------------|------------------------|-----------------------|
| Using simple verbs | Using an adverb | it is |
| is not | Rather than... | should be |
| shouldn't be | Instead of... | we can |
| we can't | | do need |
| we don't need | | we should |
| we should not | | we must |
| we must not | | we need |

STOP AND START VERBS

A very basic contrasting sentence would tell readers what they need to ‘stop’ doing and what they should ‘start’ doing instead, like in the sentence below:

*We need to **stop** treating teenagers as if their opinions about the future are worthless and **start** listening to their concerns now.*

NOW IT'S YOUR TURN.



Use a word or phrase from each of the columns below to create your own stop and start sentence.

| Stop | Start |
|-----------------|---------------|
| stop | start |
| end | begin |
| cease | embrace |
| resist | undertake |
| put a halt to | initiate |
| put a stop to | go ahead with |
| put an end to | put in place |
| put...behind us | embark on |

USING COMPARATIVE ADJECTIVES

Beyond using verbs and verb phrases to create contrasting statements, we can also use simple contrasting adjectives to compare two things, as in the example below:

*We need **less** talk about our concern for the future and much **more** action.*

NOW IT'S YOUR TURN.



Use a word or phrase from each of the columns below to create your own comparative sentence.

| Adjective One | Adjective Two |
|---------------|---------------|
| less | more |
| far less | much more |
| fewer | increased |
| limited | maximum |

TRICOLONS

In persuasive writing, you want to make sure that you are getting your point across in as many different ways as possible. A tricolon is a sentence with three parts – so you're not just making one point, but three linked points. Let's have a look at two examples:

*Every day young people show us they **are leaders, innovators and savvy critics** of society who are able and willing to vote.*

*Lowering the voting age to 16 will only **load** teenagers with unnecessary stress, **increase** their anxiety, and **add** to an already huge mental health crisis among young people around the nation.*

In the first example, the writer uses three positive nouns to say something specific about the people involved in the issue. In the second example, the writer uses three verbs to describe the effect of the issue.

NOW IT'S YOUR TURN.

Using the positive and negative nouns in the table on page 36, or the help and hurt verbs on page 34, create a tricolon of your own. You can also use words of your own – don't limit your tricolons to the words in the tables here.



PUNCTUATION ALERT:

When doing this activity, make sure you apply the **listing things comma rule**.



LONG SENTENCES AND SHORT ASSERTIONS

All of the sentence strategies over the previous few pages have shown you how to create reasonably long and detailed sentences. However, adding short, sharp sentences as a contrast can be very powerful, like in this example:

*For decades, old politicians have ignored young people, resulting in the teenagers of today being disengaged from politics and seeing it as pointless. **The system is broken.***

The short sentence ‘The system is broken’ is an assertion: a confident, authoritative statement of something as a fact. Short assertions can act like an exclamation point at the end of a series of long sentences: they get you to focus on one simple, important thing. They can also be really powerful at the start of a paragraph or series of sentences like in this example:

***We’re destroying the future.** For decades, old politicians have ignored young people, resulting in the teenagers of today being disengaged from politics and seeing it as pointless. A generation of people we should be nurturing to be future leaders has actually been switched off.*

There are two basic ways you can make short sentences like this. In the examples on the left-hand column below, the writer describes an idea or a group of people by using ‘is’ or ‘are’ followed by an adjective. In the examples in the right-hand column, the writer uses a powerful verb to describe a group or thing.

| Using <i>is</i> or <i>are</i> + adjective | Action assertion |
|--|--|
| <i>The system is broken.</i> | <i>We’ve destroyed the future.</i> |
| <i>Young people are lost and alienated.</i> | <i>We’re suffocating young people with burdens.</i> |

NOW IT’S YOUR TURN.

Use the adjectives on page 36 (or any adjectives of your own) or the verbs on page 34 (or any verbs you think of), to create a short sentence. Put this sentence before or after a longer sentence you have already written.



CONCLUSIONS

In your conclusion, you should provide an instruction to the audience on how to act, think or feel. This means that you are not just presenting an opinion about an issue, but actually persuading people to do something or change their attitude. A conclusion should be short and to the point, like in the examples below:

CONCLUSION 1 – REPEAT AND EMPHASISE

In this example, the writer is focusing on a few key words and then repeating them with a little bit of variation. The writer repeats the phrase ‘We want’ at the start of each sentence, building the argument to a final point that begins with ‘So they must’.

It should be obvious: young people are the future and we want them to think about their future. We want them to look forward to their future. We want them to be involved in decisions about their future. We want them to plan for their futures. So, they must be allowed to vote for their futures.

NOW IT'S YOUR TURN.

Use some of the phrases in the table below to create your own conclusion that repeats a phrase to emphasise its importance.



| Early sentence starters | Final sentence starters |
|-------------------------|--------------------------|
| We want | So, we must |
| We must aim for | So, it is imperative |
| We all need | And therefore, we should |
| We know | And so, we need |
| You have all thought | And above all we |
| You all know | Now, we must |

CONCLUSION 2 – CALL TO ACTION

Here, the writer is giving the audience several direct instructions. The conclusion starts by telling the audience what they must stop doing and then what they must begin doing. The third sentence is a repeat of the intention from the very start of the persuasive piece and then the last two sentences outline the main reasons for this.

The time for talking is over. It's time for action. We should all demand that young people are given the vote. Because only if they are given the vote can they actively participate in the decisions that affect them. And everyone should have the right to take part in decisions that shape their lives.

NOW IT'S YOUR TURN.



Use the phrases from the table below to write a conclusion that is a call to action.

| | |
|-------------------------------|---|
| We must stop | The time for talking is over We must stop wasting our time We must stop dithering We must do away with |
| We must start | It's time for action It's time to do something useful We must begin We have to |
| Introduce the reason | Because only if Since it is vital that Because life is Because we all believe Because fundamentally |
| Link to final sentence | And that's why So, we can all So, they are able And then we can And everyone must be able to And everyone has the right to |

CONCLUSION 3 – BOOKEND THE DISCUSSION

In this example, the writer refers back to the introduction of their argument, when they connected with the audience by saying that “politics is boring”. The writer is linking the conclusion to the introduction so that the audience can see how the argument has progressed. The final sentence is a repetition and extension of the intention.

So yes, traditional politics is boring, but we shouldn't accept boring. We should demand passion and we should be angry about being ignored. Let's shake the system up and get the vote so we can choose politicians to get excited about.

NOW IT'S YOUR TURN.

Use the phrases from the table below to write a conclusion that bookends your introduction.



| Phrases to introduce an idea from your introduction | Phrases to introduce an action or feeling | Intention |
|---|---|----------------|
| So yes,... | We should | Let's |
| In short, we can all agree... | We must not | We must |
| It's glaringly obvious that... | We need to ignore | It's essential |
| | We have to | |

CONCLUSION 4 -THE BIG PICTURE

In this conclusion, the writer is demonstrating how this issue is bigger and more important than it first appears. This sort of conclusion makes it clear that the audience must act on a core value that they hold. The first sentence tells the audience how the issue is bigger than they first thought. The second sentence links a group of people to the 'bigger issue' and the final sentence is a restatement of the intention.

Ultimately, this isn't just an issue about whether young people should get the vote, it's an issue about whether young people should be able to have a say in their future. Already, they're making lots of decisions about the rest of their lives: about their study, their careers and the people they choose to spend time with. So, let's take the next step and give them the vote.

NOW IT'S YOUR TURN.

Try combining phrases from in the table below to create a strong conclusion that reframes the issue.



| | |
|--------------------------------|---|
| Introducing small issue |  <p>Ultimately, this isn't just about Really, this debate is not simply In the end, this isn't only about At its heart, this isn't This is a debate about more than just..., or...</p> |
| Introducing big issue | <p>it's an issue of it's really about whether we think it's actually a debate about it's simply a matter of</p> |
| Big issue | <p>personal freedom equality morality how society should function justice fairness money education freedom of speech</p> |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.

?

CHAPTER 4



TEXT RESPONSE ANALYSIS

Writing a text response essay is a daunting task, but it is one you will be asked to do several times over the course of the year in any English class. Many students have mastered the basic overall structure of an essay, but they are not able to improve their writing. In this chapter, we'll show you ways to improve your essay writing at the sentence level.

INTRODUCTIONS

This section will explain five key elements of a good introduction:

- Brainstorming idea words to respond to a topic
- ‘Big idea’ introductory sentences
- Linking the setting to the topic
- Further evidence
- Conclusion and link to topic

Here’s an example of an introduction that has all of these elements:

| | |
|---|--|
| Big idea introductory sentence | <i>Throughout To Kill a Mockingbird, Harper Lee explores the ways small-town communities control their citizens through prejudice, gossip and rigid social codes.</i> |
| Linking the setting to the topic | <i>Growing up in a community where people are divided racially and socially, Scout is confronted by the prejudices of those around her, prompting her to see the white community in entirely new ways.</i> |
| Further evidence | <i>The narration of Scout also outlines the many ways that girls and women are controlled in this community, allowing the reader to see how the town of Maycomb has created an environment that can lead to the awful fate of Mayella Ewell.</i> |
| Conclusion and link to topic | <i>Every single character in Lee’s world is influenced by the bigotry and prejudice that plagues their town.</i> |

BRAINSTORM IDEA WORDS

Before you write an introduction, you'll need to first think about the essay topic you've been given. When you look at the essay topic, start by identifying key words or ideas. Below are two examples of essay topics with the key words in bold:

*All of the characters in To Kill A Mockingbird are **affected** by the **injustices of their world**. Discuss.*

*Every character **contributes** to the **deaths** of Romeo and Juliet. Discuss.*

A key part of responding to an essay question is understanding what the question is about and what all of the key terms mean. To help you do this, the first thing you should do is brainstorm alternative words for discussing the key ideas. These words should be both synonyms – words that mean something similar to the key ideas, and antonyms – words that mean the opposite to the key ideas. Identifying both synonyms and antonyms is important to discussing different aspects of an idea. The more words you have to discuss ideas, the more thoughtful and insightful your essay is likely to be.

To guide your brainstorming, create a table using these steps:

1. Create one column for each key term
2. At the top of each column, brainstorm synonyms
3. Under the synonyms in each column, brainstorm antonyms

Look at the example table below to see how this would work.

| <i>Romeo and Juliet</i> | | |
|---|--|--|
| every | contributes | deaths |
| Synonyms: each all Antonyms: some one a few a couple | Synonyms: adds to shares blame responsible encourages supports advise Antonyms: avoids stops restrains averts | Synonyms: catastrophic impact loss fatal decisions demise end destruction Antonyms: security preservation keeping safe saving |

NOW IT'S YOUR TURN.

Circle the key words in an essay topic and create a table like the one above to brainstorm other words you can use to write about these ideas. Use a thesaurus to help you.



‘BIG IDEA’ INTRODUCTORY SENTENCE

The very first sentence of your introduction should discuss the big ideas in the essay topic. This means not writing about specific characters or examples, but instead labelling the ideas a text is about. This is where you use the words you came up with in the previous brainstorming step. Here is an example that does this:

In Romeo and Juliet, Shakespeare illustrates how impulsive and thoughtless actions can have fatal consequences.

Let's take a closer look at how the introductory sentence is written, so that you can write your own.

There are three parts to the introductory sentence:

| Preposition + text name | Author + verb | Noun phrase + further details |
|-----------------------------|--------------------------------|---|
| <i>In</i> Romeo and Juliet, | Shakespeare illustrates | <i>how impulsive and thoughtless actions can have fatal consequences.</i> |

NOW IT'S YOUR TURN.



Use the words in the table below to write your own introductory sentence.

| Preposition | Verb | Noun phrase |
|--------------------------|--|---|
| In..., Throughout..., | shows explores represents highlights illustrates depicts portrays reveals | <p>the challenges of... the pressures and difficulties of... the dangerous nature of... the devastating impact of... the importance of... the consequences of... the impact of... the conflict between... the...it requires...</p> <p>the way...can... the ways in which...can... the way...shapes and influences... how...leads to... how...is able to... how...creates... how...causes... how...challenges us to... how...forces us to... how...compels us... how not only...but also...</p> <p>what it means to be... what it means for... what happens when...</p> <p>how a world where... how societies in which... how times of... how situations in which...</p> |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.



LINKING THE SETTING TO THE TOPIC

A really great introduction will discuss how the author uses the setting to illustrate the themes of the text.

For example:

In a world dominated by the violent behaviour of many characters, Romeo and Juliet's thoughts become increasingly dark and extreme, leading to their self-destruction.

Let's have a look at how to create sentences like these. In the first example, there are three parts to the sentence:

1. A description of what the setting is like
2. A description of how this sort of setting affects the characters
3. A brief description of the ultimate consequences of the characters' thoughts and behaviour in this setting

Let's see these three parts in a table:

| Description of the setting | Description of how the setting affects the characters | Description of the consequences |
|--|--|---|
| <i>In a world dominated by the violent behaviour of many characters,</i> | <i>Romeo and Juliet's thoughts become increasingly dark and extreme,</i> | <i>leading to their self-destruction.</i> |

NOW IT'S YOUR TURN.



To create a three-part sentence like the example, choose words and phrases from the table below.

| Description of the setting  | Description of how the setting affects the characters  | Description of the consequences  |
|---|--|--|
| <p>Surrounded by a world where..., In a world governed by..., In a world where..., In a world divided into..., In a world dominated by..., Living in an environment that is..., Enclosed in a world that..., Growing up in a community where...,</p> | <p>characters become increasingly... characters find that they... characters are forced to... characters feel that they must... characters must change their... characters are confronted by...</p> | <p>leading to their belief that... resulting in... creating a... contributing to... prompting a... causing them to...</p> |



PUNCTUATION ALERT:
 When doing this activity, make sure you apply the **introductory information comma rule**.



PUNCTUATION ALERT:
 When doing this activity, make sure you apply the **'-ing' verb comma rule**.

FURTHER EVIDENCE

The other sentences in your introduction should discuss more characters or the way a text is constructed, like in these two examples:

Moreover, Shakespeare illustrates the catastrophic impact of the hasty advice every adult gives to Romeo and Juliet.

OR

The narration of Scout also outlines the many ways that girls and women are controlled in this community, allowing the reader to see how the town of Maycomb has created an environment that can lead to the awful fate of Mayella Ewell.

Although these examples are quite different, they each discuss an important piece of information and they each have a linking word – the first sentence has ‘moreover’ and the second has ‘also’.

NOW IT'S YOUR TURN.

Use the table below to introduce another character, event or text element to your introduction. Make sure you use the linking words in the left-hand column.



| Linking words (can be used either at the beginning or in the middle of the sentence) | Words to help introduce the author, text or an idea | Phrases to introduce new examples |
|--|--|--|
| Similarly, Furthermore, In addition, Moreover, also again Yet, In contrast, On the other hand, However, While..., Despite..., |  The text The author The narration The characters A central idea A key concern | One character who Many characters Many moments The narrative focuses on events that The most significant challenge Symbolising this To illustrate this |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.

CONCLUSION AND LINK TO TOPIC

The final sentence of your introduction should ensure that you have responded to the essay question and are on track to answer it throughout your essay. To do this, you should use the words and phrases you brainstormed earlier to rewrite the essay topic.

In this example, you can see how the words in red are linked to the red words in the essay topic:

| | |
|-------------------------------------|---|
| Essay topic | All of the characters in <i>To Kill a Mockingbird</i> are affected by the injustices of their world . |
| Example final introductory sentence | Every single character in Lee's world is influenced by the bigotry and prejudice that plagues their town . |

NOW IT'S YOUR TURN.

Write a concluding sentence for your introduction using the words you've brainstormed to link to the topic.



BODY PARAGRAPHS

The body paragraphs of your text response essay are where you provide detailed examples and analysis of ideas. You will need to have these five elements in your body paragraph:

- A topic sentence
- Sentences that discuss the ideas from the topic and from the text
- Sentences that introduce and analyse examples
- A synthesising sentence
- Words and phrases to link sentences and ideas together

Let's look at strategies to write all of these sentences.

TOPIC SENTENCES

The first thing that you need to write in a body paragraph is a great topic sentence. The topic sentence signals the main idea that you will be discussing for the whole paragraph. Often, students make the mistake of writing a sentence that just has a topic noun in it (like the name of a character or the name of a theme).

These topic sentences might look something like this:

Scout struggles to understand the injustice in Maycomb.

Romeo has an impulsive and extreme nature.

In each of these topic sentences, the writers have indicated what the paragraph will be about: a character. However, because they are only focused on one character, they do not clearly address the whole topic.

A better topic sentence has both a **topic phrase** and a **perspective phrase**, which provides a more specific or detailed statement about how or why a topic is explored in a text.

Let's have a look at an example:

Scout struggles to understand the injustices in her own life and in the wider community.

Now let's look at this whole sentence broken apart into sections:

| Character + verb | Topic phrase | Perspective phrase |
|------------------------|--|--|
| <i>Scout struggles</i> | <i>to understand the injustices</i> | <i>in her own life and in the wider community.</i> |

NOW IT'S YOUR TURN TO WRITE A TOPIC SENTENCE LIKE THIS.



Choose words and phrases from the table below – as well as any words or phrases you have already brainstormed – to write your own topic sentence.

| Character + verb | Topic phrase | Perspective phrase |
|--------------------|--|--------------------|
| ...struggles | to understand the... | in... and in... |
| ...learns | to come to terms with... | for...and for... |
| ...discovers | to fight against the... | since... |
| ...finds | the value of... | because... |
| ...strives | the importance of... | in order to... |
| ...explores | how...is prevalent in... | so that... |
| ...comes to accept | how times of...can... | |
| ...faces | the experience of... | |
| ...confronts | how...challenges people to what it means to... | |

MORE COMPLEX TOPIC SENTENCES

Of course, this is not the only type of topic sentence you could write. You can construct a topic sentence that balances two ideas, like in this example below:

Shakespeare reveals how Romeo's death is the result of both his own impulsive and volatile nature and the negligent behaviour of the adults around him.

Let's look at this sentence broken apart:

| Author + verb | Topic phrase (with linking word) | Perspective phrase (with linking word) |
|--------------------------------|---|--|
| Shakespeare reveals how | Romeo's death is the result of both his own impulsive and volatile nature | and the negligent behaviour of the adults around him. |

NOW IT'S YOUR TURN TO WRITE A TOPIC SENTENCE LIKE THIS.



Using words you've already brainstormed for the topic phrase, write a topic sentence with words or phrases from each of the columns below:

| Author + verb | Perspective phrase (with linking word) |
|---------------|--|
| reveals | as well as... |
| highlights | in addition to... |
| demonstrates | and... |
| challenges | not only...but also |
| reveals | but... |
| portrays | |
| emphasises | |

PREPOSITIONS IN TOPIC SENTENCES

Topic sentences can also begin with prepositional phrases. These phrases can add important information to the start of a topic sentence or help one paragraph link more effectively to a preceding paragraph.

Throughout the narrative, Scout struggles to understand the injustices in her own life and in the wider community.

Here are some prepositions and prepositional phrases you can use at the start of topic sentences:

| | | | |
|------------------|------------------|---------------------|---------------|
| Throughout | From the outset | At the point in the | In the end |
| Through | In the beginning | story where... | At the climax |
| By | At the start | For most of the | At the crisis |
| With | | | By the end |
| During | | | |
| By showing us... | | | |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.

9

WRITING ABOUT IDEAS

Throughout your body paragraphs, you will need to write about the ideas from the text and from the essay question. This section will show you a number of different ways to discuss ideas.

ANALYSING AND LABELLING A CHARACTER'S EXPERIENCE

One of the ways writers regularly analyse a text is by linking a character's experience with the themes and ideas in a text.

Let's have a look at an example. In the sentence below, the writer uses a character response verb to link a character to an idea or feeling:

*As a girl growing up in the deep south, Scout **struggles to come to terms** with her **sense of injustice** over the different treatment she receives from her brother Jem.*

NOW IT'S YOUR TURN.



Use a word or phrase from each column in the table below, as well as the words and phrases you brainstormed about the essay topic, to write a sentence that analyses the experience of a character.

| Character response verbs | A character's feeling |
|---------------------------|----------------------------|
| ...struggles to... | a sense of |
| ...strives for... | the belief in |
| ...faces... | a desire for |
| ...questions... | a need for |
| ...confronts... | an understanding that...is |
| ...comes to terms with... | a feeling of |
| ...endeavours to... | society's belief in |
| ...seeks to... | society's acceptance of |
| ...responds to... | |
| ...conforms to... | |
| ...resists... | |

This next example labels a character’s personality and links these labels to the character’s actions and their consequences:

*From the very beginning of the play, it is evident that **Romeo is a rash and profoundly emotional character** whose **extreme actions lead to destructive consequences**.*

NOW IT’S YOUR TURN.



Use a word or phrase from each column in the table below, as well as the words and phrases you brainstormed about the essay topic, to write a sentence that analyses the experience of a character.

| Character personality traits* | | Character response nouns | The consequences of a character’s actions |
|-------------------------------|---------------|--------------------------|---|
| adventurous | timid | actions | leads to |
| peaceful | aggressive | failure to | results in |
| selfless | selfish | response to | creates |
| calm | careless | belief in | generates |
| courageous | conceited | capacity to | allows |
| considerate | inconsiderate | inability to | destroys |
| practical | foolish | desire for | prevents |
| determined | easily led | need for | |
| fair | angry | | |
| forgiving | impatient | | |
| gentle | jealous | | |
| loyal | manipulative | | |
| sensible | irrational | | |

***Hint:** The character personality trait words are a guide to get you started, you may need to use your own more specific words to describe your character.

DISCUSSING THE SITUATION, ITS CAUSES AND EFFECTS

Great essays write about how texts show ideas by analysing:

1. what a situation is like
2. what caused this situation
3. what the result of this situation is

Let's have a look at some example sentences.

The sentence below analyses what the situation is like for a character.

*For Scout, the requirement to behave like a lady **is unfair and unjust** because she would prefer to be sharing adventures with Dill and Jem.*

The sentence below analyses the result of a character's actions:

*This problematic nature is further underlined through the complete lack of regard to consequences Romeo shows when he attends the Capulet party uninvited and thoughtlessly **sets in motion the events that will lead** to his suicide.*

This final sentence below analyses the cause of a character's attitudes.

*Scout's reluctance to be ladylike **stems from** Jem's sexist insult that she is "getting more like a girl every day", a sure sign that she will be excluded from activities she loves.*

NOW IT'S YOUR TURN.



Use the phrases in the table below, as well as the words and phrases you brainstormed about the essay topic, to write a sentence that analyses the situation of one of the characters you are studying.

Practise writing three different sentences: one about the situation, one about its cause and one about its result.

| Phrases to analyse what a situation is like | Phrases to analyse the cause of a situation | Phrases to analyse the results of a situation |
|---|--|--|
| the situation that prevails is the requirement to...is the acceptance of...is the understanding of...is people who...are... society's belief in... the importance...place on... | stems from is created by results from occurs because is rooted in is caused by develops from | later causes sets in motion the events that creates leads to destroys prevents alters transforms intensifies allows forces |

LINKING IDEAS

Your paragraph is not a list of sentences, but a series of connected ideas. There are two ways you can connect ideas throughout a paragraph:

- connect ideas and details *within* a sentence
- connect ideas and details *between* sentences

Let's look at these two methods in some more detail.

CONNECT IDEAS AND DETAILS WITHIN A SENTENCE

In a good text response essay, you'll often discuss two ideas in a sentence or one idea in detail. In the examples below, the words in bold are a mix of prepositions, conjunctions and relative pronouns. These sorts of words either connect ideas in a sentence or add detail to an idea:

*As a girl growing up **in** the deep South **of** America, Scout struggles to come to terms **with** her sense **of** injustice **over** the different treatment she receives from **her** brother Jem.*

*Forced to spend more time with Aunt Alexandra, Scout is exposed to the prejudiced **and** bigoted attitudes **of** Mrs Merriweather **and** the missionary circle.*

*It is soon clear to Scout that there are many ways people in Maycomb are treated unjustly, either **because of** the way they speak **or** the colour **of** their skin, **and** she recognises the truth of Atticus' statement that some people "couldn't be fair if they tried".*

All of these sentences have at least two or three prepositions, conjunctions or relative pronouns and help the writer create a paragraph with detailed, connected ideas.

NOW IT'S YOUR TURN.



Practise writing sentences with connected ideas and details by following these steps:

1. Take a sentence you have written already or write a new one and use a conjunction from the table below to add an extra idea or detail.
2. Now, expand the sentence by adding details with a basic preposition.
3. Repeat steps 1 and 2. This time, experiment with using a relative pronoun or advanced preposition to write an even more detailed sentence.

| Conjunctions | | Prepositions (basic) | Relative pronouns | Prepositions (advanced) |
|----------------|-------------------|----------------------|-------------------|-------------------------|
| <i>and</i> | <i>as well as</i> | <i>of</i> | <i>which</i> | <i>by</i> |
| <i>or</i> | <i>when</i> | <i>on</i> | <i>who</i> | <i>through</i> |
| <i>but</i> | <i>although</i> | <i>in</i> | <i>whose</i> | <i>with</i> |
| <i>since</i> | <i>despite</i> | <i>at</i> | <i>that</i> | <i>for</i> |
| <i>because</i> | | | | <i>from</i> |

CONNECT IDEAS AND DETAILS AT THE BEGINNING OF A SENTENCE

The second way you can connect ideas within a paragraph is by using adverbs, pronouns, conjunctions and prepositions at the beginning of a sentence. These words at the start of a sentence are often called *linking words* and can be used to:

- insert an example or context
- insert additional examples or counter-examples
- add detail or further analysis to a preceding sentence
- conclude the paragraph

Let's have a look at how the linking words are used at the beginning of the sentences in the paragraph below:

| | |
|---|--|
| To insert an example or context | <i>Romeo's death is the result not only of his own impulsive and extreme nature but also the negligence of the adults around him. From the very beginning of the play, it is evident that Romeo is a rash and profoundly emotional character whose actions lead to destructive consequences.</i> |
| To add detail or further analysis to a preceding sentence | <i>His response to being spurned by Rosalind is to say he will "live dead", revealing an intense and unbalanced way of dealing with problems, which will ultimately lead to his death. This problematic nature is further underlined through the complete lack of regard to consequences Romeo shows when he attends the Capulet party uninvited and thoughtlessly sets in motion the events that will lead to his suicide.</i> |
| To insert a counter-example | <i>While these actions of Romeo do contribute significantly to his death, the irresponsibility of his guardians who should have advised him better also lead to his demise. Lord and Lady Montague neglect their son and leave others to provide him with harmful and ultimately deadly guidance.</i> |
| To insert an example or context | <i>In the opening of the play, they admit they do not "know" their son, and then rely upon Benvolio to help him, which consequently leads to Romeo's catastrophic decision to go to the Capulet party.</i> |
| To conclude the paragraph | <i>Through this combination of Romeo's self-destructive nature and the poor supervision of his parents, Shakespeare demonstrates how a range of characters cause the demise of the "star-crossed lovers".</i> |



NOW IT'S YOUR TURN.

Write a paragraph. Use words from a least three different categories in the table below to link your sentences.

| Prepositions | Adverbs: Additional examples or analysis | Adverbs: Counter-examples or analysis |
|--|---|--|
| In..., Throughout..., From..., For..., At... | Furthermore, Moreover, Additionally, Similarly, Likewise, | However, In contrast, Yet, |
| Adverbs: Cause and effect | Conjunctions | Pronouns |
| Consequently, As a consequence of..., As result of..., Therefore, In response, | While..., Despite..., Although..., When..., | This These Both these examples... By this... Through her/his... Another |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.

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INTRODUCING AND ANALYSING EXAMPLES

In your body paragraphs, you will need to introduce a range of different examples to support your discussion points. It's important to realise that you shouldn't rely too much upon one type of evidence – like just using quotes. If you do this, your paragraph will sound too much like you are re-telling the story. Instead, you should use a variety of different sorts of evidence: key events, quotes, symbols and other narrative elements.

PARAPHRASING AND ANALYSING EVENTS

One of the really basic ways of introducing evidence into your essays is to refer to a key event or moment. However, one of the dangers of doing this is that you might accidentally retell the story and then you'll get in trouble from your teacher. Let's have a look at a retelling example and then two steps to improve it:

 Aunt Alexandra makes Scout go to her missionary circle with her, but when she does go, she meets all of Aunt Alexandra's friends and they talk in a really racist way.

Now let's look at this same example written into a better text response sentence:

During her time with Aunt Alexandra's friends, Scout realises the prejudiced and bigoted attitudes of Mrs Merriweather and the missionary circle.

Here's how the sentence looks split into parts:

| Preposition + event summary | Specific verb to analyse character action |
|---|--|
| <i>During her time with Aunt Alexandra's friends,</i> | <i>Scout realises the prejudiced and bigoted attitudes of Mrs Merriweather and the missionary circle.</i> |

The first part of the sentence shows how using a preposition is a useful tool to introduce a brief reference to an event. This summary of events should be kept to 10 words or less. The second part of the sentence demonstrates how a specific verb of discovery can replace more general retelling verbs such as *went, did, does, makes, go, goes, gets* or *has*.



NOW IT'S YOUR TURN.

Use the prepositions in the left column to summarise a key event (in less than 10 words), then put a comma after it and select a verb of discovery to analyse the event:

| Preposition + event summary | Specific verb to analyse character action |
|-----------------------------|---|
| When..., | discover/s |
| In..., | find/s |
| During..., | learn/s |
| While..., | realise/s |
| At..., | understand/s |
| As..., | accept/s |
| Over..., | admit/s |
| | challenge/s |
| | confront/s |



LABELLING AND ANALYSING CHARACTER ACTIONS

You'll also often use examples of what characters do in your essays. However, a common problem with sentences that refer to what characters do is that they often retell the story like this:

| Character | Recount verb | Description |
|-----------|--------------|--|
| Romeo | goes | to the Capulet's party with his friends and then he falls in love with Juliet. |

We can make the above sentence more analytic by labelling and analysing the character action.

Here's the what the sentence looks like re-written:

| Character + personality | Action the character owns | Cause and effect verb + analysis |
|----------------------------|---|---|
| Romeo's thoughtless | decision to attend the Capulet party without being invited | sets in motion the events that will lead to his death. |

In this sentence, three things are happening:

1. Romeo's action is given a specific noun to label it (*decision*)
2. The action is described with a personality adjective (*thoughtless*)
3. There is a cause and effect verb to analyse the action (*sets in motion*)



NOW IT'S YOUR TURN.

Use the words in the table below to write a sentence that analyses the nature and impact of a character's actions.

| Personality adjective* | | Action the character owns  | Cause and effect verb + analysis |
|------------------------|------------|---|----------------------------------|
| hasty | courageous | decision | sets in motion |
| thoughtless | insightful | action | causes |
| selfish | patient | declaration | begins |
| rebellious | clever | opinion | creates |
| arrogant | daring | belief | generates |
| impulsive | wise | plan | underlines |
| unlucky | sensible | response | motivates |
| stubborn | caring | intervention | leads to |
| jealous | determined | realisation | incites |
| judgemental | hopeful | experience | prompts |
| manipulative | respectful | behaviour | impels |

***Hint:** Use either the personality adjectives provided below, or some of your own, to create a more accurate analysis of the actions.



PUNCTUATION ALERT:

When doing this activity, make sure you apply the **possessive apostrophe rule**.

INTRODUCING AND ANALYSING QUOTES

There are two important parts to using quotes effectively in your text analysis. The first is actually inserting the quote itself and the second is analysing the quote. In this section, we will show you different ways of doing this.

BASIC QUOTE INSERT AND ANALYSIS

Inserting quotes into your body paragraphs will be an important way for you to discuss and analyse evidence from a text, but it's one of the things students often find quite tricky. Let's look at a basic structure for inserting and analysing quotes:

Juliet warns, "It is too rash, too unadvised, too sudden", demonstrating that she understands just how foolish her love for Romeo is.

This is how the sentence works:

| Character + reporting verb | Quote | '-ing' verb + analysis |
|----------------------------|--|---|
| Juliet warns, | "It is too rash, too unadvised, too sudden", | demonstrating that she understands just how foolish her love for Romeo is. |

NOW IT'S YOUR TURN.

Insert a quote and analyse it with the words from this table:



| Reporting verb | '-ing' analytic verb |
|----------------|----------------------|
| says | , demonstrating |
| claims | , showing |
| thinks | , representing |
| feels | , revealing |
| believes | , portraying |
| admits | , illustrating |
| suggests | , emphasising |
| observes | , struggling |
| warns | , highlighting |

PUNCTUATION ALERT:
When doing this activity, make sure you apply the '-ing' verb comma rule.

REMEMBER: When doing this activity, make sure you apply the put quotation marks around a quote rule

USING RELATIVE PRONOUNS TO ANALYSE QUOTES

It's important to vary your sentence structure throughout your body paragraphs so your analysis does not become robotic and formulaic. So, rather than always using an '-ing' verb to analyse evidence, you can use a relative pronoun.

Here's an example:

| Character + verb | Quote | Relative pronoun + analysis |
|------------------|---|--|
| Juliet warns, | <i>"It is too rash, too unadvised, too sudden",</i> | which demonstrates that she understands just how foolish her love for Romeo is. |

NOW IT'S YOUR TURN.

Insert a quote and analyse it with a relative pronoun. Use the words from this table:



| Relative pronoun | Analytical verb |
|------------------|-----------------|
| which | demonstrates |
| who | shows |
| that | represents |
| | describes |
| | characterises |
| | portrays |
| | reveals |
| | struggles |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the put **quotation marks around a quote rule**

If you insert a quote immediately after a reporting verb, remember to use **the reporting verb comma quote rule**.

USING SENTENCE OPENERS TO INSERT AND ANALYSE QUOTES

Quotes can also follow *sentence openers* where the start of a sentence begins with an extra information word like ‘when’, as you can see in the examples below:

| Extra information sentence opener + reporting verb | Quote | Analytic verb |
|--|---|--|
| When Juliet thinks, | “It is too rash, too unadvised, too sudden” | , she reveals how her love for Romeo is clouding her judgement. |
| Although Juliet thinks, | “It is too rash, too unadvised, too sudden” | , she continues to pursue a relationship with Romeo. |

IT'S TIME FOR YOU TO GIVE IT A GO.

Use one of the extra information words below to introduce and analyse a quote:



When...,
Although...,
Despite...,
Since...

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.



BEGINNING SENTENCES WITH ANALYSIS

Once you can insert and analyse a quote following the structures outlined, you might like to try varying your sentence structure by placing the analysis before the quote.

Here is an example:

| Character + analysis | Reporting verb + Quote |
|---|--|
| <i>Juliet demonstrates the foolishness and danger of her love</i> | when she says, <i>“It is too rash, too unadvised, too sudden”.</i> |

IT'S TIME FOR YOU TO HAVE A GO.

Rewrite any of the sentences you've already written by putting the analysis at the start.



PUNCTUATION ALERT:

Remember to apply the **put quotation marks around a quote rule**.



INTRODUCING AND ANALYSING SYMBOLS

Another kind of evidence you might want to discuss in your essay is the use of a symbol. Let's look at two different ways to write about symbols: basic symbol analysis and analysing author construction of symbols.

BASIC SYMBOL ANALYSIS

A basic way you can write about a symbol is to describe what it physically looks like and then connect it to an idea or feeling, like in these examples:

The deep and frightening darkness of the night when Scout is attacked symbolises the evil nature of Ewell's actions.

Let's break down these sentences to see how they work:

| Adjectives describing what a symbol is like | Analytic verb | Adjectives or nouns labelling ideas or feeling associated with the symbol |
|---|---------------|---|
| The deep and frightening darkness of the night when Scout is attacked | symbolises | the evil nature of Ewell's actions. |

NOW IT'S YOUR TURN.

Identify a symbol and brainstorm words to describe it. Then brainstorm words that label the ideas or feelings the symbol represents. Finally, write a sentence analysing the symbol. Use one of the verbs below in your sentence.



symbolises
represents
illustrates
highlights
epitomises

ANALYSING AUTHOR CONSTRUCTION OF SYMBOLS

A second way to analyse symbols in a text is to discuss how an author constructs an image.

Here's an example:

Lee uses the image of gentle mockingbirds throughout the novel to represent the vulnerable, innocent nature of people such as Tom Robinson.

Let's break this sentence down into parts:

| Author + construction verb | Symbol | Analytic verb | Adjectives or nouns to label the ideas or feelings the symbol represents |
|----------------------------|--|---------------------|--|
| Lee uses | <i>the image of gentle mockingbirds throughout the novel</i> | <i>to represent</i> | <i>the vulnerable, innocent nature of people such as Tom Robinson.</i> |

NOW IT'S YOUR TURN.

Brainstorm words to describe what a symbol looks like and what it represents, then use the words in the table below to analyse how an author constructs a symbol:



| Author + construction verb | Analytic verb |
|----------------------------|---------------|
| ...uses... | to represent |
| ...characterises...as | to highlight |
| ...portrays...as... | to illustrate |
| ...depicts...as... | to reveal |
| ...describes...as | |

You can also structure your sentences differently by describing the symbol in an introductory statement and referring to the author later in the sentence. Here's an example:

Through the recurring image of poison and sickness, Shakespeare highlights the destructive and harmful impact of extreme emotions.

This is how the parts of the sentence work:

| Preposition + symbol | Author + analytic verb | Adjectives or nouns to label the ideas or feelings the symbol represents |
|--|-------------------------------|--|
| <i>Through the recurring image of poison and sickness,</i> | <i>Shakespeare highlights</i> | <i>the destructive and harmful impact of extreme emotions.</i> |

NOW IT'S YOUR TURN.



Brainstorm words to describe ideas or feelings a symbol represents, then use the words in the table below to analyse how an author constructs a symbol:

| Preposition + symbol | Author + analytic verb |
|---------------------------------------|------------------------------|
| Through the symbol of... | highlights |
| Through the image of... | illustrates |
| Through the representation of...as... | emphasises |
| Through the depiction of...as... | creates the sense of...as... |
| Through the recurring image of... | accentuates |
| By emphasising the...nature of... | intensifies |
| By depicting...as... | represent |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule.**

SYNTHESISING SENTENCES

The final sentence of a paragraph should reflect on how the examples you have analysed work together to show a key idea from the essay topic. This is called a *synthesising sentence* because it brings together or synthesises all the examples.

In the table below, the sentences about specific examples have been put in the left column and the concluding sentence in the right.

Look through the example below and consider how the synthesising sentence provides a bigger picture analysis than the preceding specific examples:

| Specific examples | Synthesising sentence |
|--|---|
| <i>His response to being spurned by Rosalind is to say he will “live dead”, revealing an intense and unbalanced way of dealing with problems, which will ultimately lead to his death.</i> | <i>Therefore, Shakespeare highlights how the combination of Romeo’s self-destructive nature and the poor supervision of his parents causes the demise of the “star-crossed lovers”.</i> |
| <i>Lord and Lady Montague neglect their son and leave others to provide him with harmful and ultimately deadly guidance.</i> | |

Now let’s look in more detail at how the synthesising sentence works. There are two parts to this sentence – the concluding phrase and the synthesis:

| Concluding phrase | Synthesis using a verb of discovery or analytic verb |
|-------------------|---|
| Therefore, | Shakespeare highlights how the combination of Romeo’s self-destructive nature and the poor supervision of his parents causes the demise of the “star-crossed lovers”. |

The first half of this sentence starts with a concluding phrase, signalling that the writer is about to synthesise the preceding examples. The second part of the sentence has either a verb of discovery or an analytic verb. That is because these verbs are used for two different reasons:

- A verb of discovery is used to show how a character does something about a key idea.
- An analytic verb is used to write about qualities or skills a character shows about a key idea.

NOW IT'S YOUR TURN.



Use the words and phrases in the table below to write a *synthesising sentence* for your paragraph, using the key idea words from the activity on page 56.

| Concluding phrases | Verbs of discovery | Analytic verbs |
|---|--|---|
| Consequently, As a consequence of..., As result of..., Therefore, In response, Through her/his..., | decides changes realises becomes transforms finds overcomes learns realises accepts | illustrates reveals generates embodies represents establishes causes leads to results in creates |

PUNCTUATION ALERT:
When doing this activity, make sure you apply the **introductory information comma rule**.

CONCLUSIONS

While an introduction is designed to signpost all of the different and conflicting ideas you will discuss in your essay, a conclusion focuses upon merging all of these ideas into one message.

Here is an example:

Fundamentally, Romeo and Juliet is a drama about the dangers of excessive behaviour. Through the combination of Romeo and Juliet's extreme natures and the misguidance of the adults around them, Shakespeare demonstrates that all characters contribute to the downfall of the protagonists. Shakespeare offers his audience a cautionary tale about how every person's thoughtless and unreasonable actions can impact on the lives of others.

INITIAL CONCLUDING SENTENCE

The first sentence of each conclusion provides an overview of how the whole text has demonstrated the key ideas in the essay topic. To do this, it begins with a concluding phrase that indicates the whole text is being discussed and then uses a verb phrase to analyse what the text is really about.

Let's look at two examples:

At its core, *To Kill A Mockingbird* **exposes** the awful consequences of the biased and unfair divisions in a small-town world.

OR

Fundamentally, *Romeo and Juliet* **is a drama** about the dangers of excessive behaviour.

IT'S TIME FOR YOU TO GIVE IT A GO.



Write a sentence using a concluding phrase and a verb phrase from the table below. Make sure you use idea words that connect to your essay topic.

| Concluding phrases | Verb phrases |
|------------------------|------------------------------|
| Essentially, | explores |
| Fundamentally, | critiques |
| At its core, | examines |
| At its heart, | exposes |
| Ultimately, | is a text about |
| In the end, | is a novel that demonstrates |
| In the final analysis, | is a story of |
| | is a film that explores |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.

SECOND CONCLUDING SENTENCE

The second sentence briefly analyses how, by the end of the text, the characters have demonstrated some of the key qualities raised in the essay topic. To do this, the sentences begin with an adverb of time to indicate the part of the text being discussed and then each sentence has a particular verb to highlight what the character is doing:

***Over the course of the novel**, characters such as Scout, Tom Robinson and Bob Ewell **experience** the judgement and prejudices of others.*

OR

***Through** the combination of Romeo and Juliet's extreme natures and the misguidance of the adults around them, Shakespeare **demonstrates** that all characters contribute to the downfall of the protagonists.*

NOW IT'S YOUR TURN.

Write a sentence using an adverb of time and a verb phrase from the table below.
Make sure you use idea words that connect to your essay topic.



| Adverbs of time | Verbs of discovery | Analytic verbs |
|--|--|---|
| Through..., Over the course of the text, By the end of his/her journey, By the end of the text, | discover/s find/s become/s realise/s learn/s experience/s | demonstrates illustrates reveals displays represents proves establishes |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.

FINAL CONCLUDING SENTENCE

The final sentence focuses on the author (or director) of the text and what their message is for their audience.

Here is an example:

Shakespeare offers his audience a cautionary tale about how every person's thoughtless and unreasonable actions can impact on the lives of others.

This is how the final sentence looks divided into parts:

| Author + message verb | Audience | Message |
|---------------------------|---------------------|---|
| <i>Shakespeare offers</i> | <i>his audience</i> | <i>a cautionary tale about how every person's thoughtless and unreasonable actions can impact on the lives of others.</i> |

NOW IT'S YOUR TURN.

Write a sentence using a phrase of importance and a message verb from the table below. Make sure you use idea words that connect to your essay topic.



| Message verbs | Audience | Phrase to introduce idea words |
|--|---------------------------------------|--|
| provides offers warns affirms for emphasises | the reader the audience viewers | hope that... a celebration of... a warning about... a cautionary tale of... the importance of... the impact of... the consequences of... |

CHAPTER 5



COMPARATIVE ANALYSIS

There will be times when you will need to compare two texts to each other, rather than just writing about one. This means that you will need to discuss what is similar about the texts and what is different. In this type of analysis, your paragraphs will be longer – because instead of using examples from only one text, you will need to include examples from two – and sometimes your sentences will be longer. For these reasons, compare and contrast analysis can be a little more difficult to begin with but, if you take it step by step, you will soon feel confident.

INTRODUCTIONS

To write an effective comparative introduction, you'll need to do four things:

- brainstorm idea words to respond to a topic
- write a big idea introductory sentence
- link the settings of both texts to the topic
- outline a significant difference between the two texts

First, let's look at a compare and contrast topic followed by an example introduction.

Compare how the characters in *The Help* and *To Kill A Mockingbird* respond to the racism of their worlds.

Big idea introductory sentence

The Help and To Kill A Mockingbird both represent the journeys of two young white people who are challenged by the prejudice and bigotry around them.

Linking the setting to the topic

Each of the protagonists lives in a society that is segregated and where people of colour are dehumanised and exploited.

Outlining a significant difference between the texts

Where the two texts differ is in how they present the protagonists' capacity to change the inequality they discover. As a young girl, Scout is ultimately powerless to change the world she lives in, whereas Skeeter is able to make some difference to the racist culture of her world.

BRAINSTORM IDEA WORDS

Before you write an introduction, you'll need to think about the essay topic you've been given. This process is exactly the same as brainstorming ideas for a single text, so you can refer to page 56 for some strategies about how to unpack an essay question.

BIG IDEA INTRODUCTORY SENTENCE

Your first sentence will need to introduce the big idea that connects the two texts. To do this, you will need to link the texts with the word ‘both’ or ‘and’, then use an analytic verb to introduce the big idea both texts share.

Let’s look at a couple of examples:

| Link + analytic verb | Idea phrase |
|---|--|
| The Help and To Kill A Mockingbird both represent | the journeys of two young white people who are challenged by the prejudice and bigotry around them. |
| Both Of Mice and Men and What’s Eating Gilbert Grape explore | the challenges of looking after others and the toll it takes on carers. |

An important part of this opening sentence is the idea phrase. In each of the example sentences, a general idea phrase is used to introduce a more specific description of a key idea in the texts.

| Idea phrase | Specific discussion of what a text is about |
|--------------------------|--|
| <i>the journeys of</i> | <i>two young white people who are challenged by the prejudice and bigotry around them.</i> |
| <i>the challenges of</i> | <i>looking after others and the toll it takes on carers.</i> |

In the table below, you’ll find a range of general idea phrases you can use to introduce a more specific description of the key idea in your two texts.

NOW IT’S YOUR TURN.

Write a big idea introductory sentence that uses an analytic verb and an idea phrase from the table below.



| Analytic verbs | Idea phrases |
|----------------|--------------------------------------|
| represent | the challenges of... |
| explore | the journeys of... |
| illustrate | the pressures and difficulties of... |
| highlight | the dangerous nature of... |
| present | the devastating impact of... |
| depict | the importance of... |
| portray | the consequences of... |
| | the impact of... |
| | the conflict between... |
| | a struggle against... |

LINK THE SETTING TO THE TOPIC

The second sentence of your introduction should discuss how the setting of each text links to the big idea in your first sentence. There are a few ways you can do this. Firstly, you can start a sentence by focusing on the protagonists and then use a setting verb to introduce an overview of what the protagonists' worlds are like.

| Text element | Setting verb + noun | Further information about setting |
|---------------------------------|----------------------------------|--|
| <i>Each of the protagonists</i> | <i>lives in a society</i> | <i>that is segregated and where people of colour are dehumanised and exploited.</i> |

The second way you can construct this type of sentence is to focus first on a setting element and then use a verb + adjective phrase to introduce an overview of what the worlds of the texts are like.

| Setting element | verb + adjective phrase | Further information about setting |
|--|-------------------------|--|
| <i>The small-town settings of both texts</i> | <i>are devoid</i> | <i>of help for the disabled, leading to difficulties and frustration for carers.</i> |

NOW IT'S YOUR TURN.



Write a sentence linking the setting to the big idea in your introductory sentence. Choose a word or phrase from each column in the table below to write your sentence.

| Text element | Setting verbs | Setting nouns | Further information words |
|--|---|--|--|
| Each of the protagonists | lives in exists in is trapped in endures occupies inhabits discovers | society world small town environment setting | that is which is where who and leading to creating resulting in |
| Setting elements | Verb + adjective phrases | | |
| The settings of both texts The...settings of both texts The backdrop of both texts The lives of the characters in each text The world of both texts The communities in each text The societies of both texts | are characterised by are divided into are divided between are governed by are controlled by are restricted by are devoid of | | |



PUNCTUATION ALERT:

When doing this activity, make sure you apply the **'-ing' comma rule**.



OUTLINE A SIGNIFICANT DIFFERENCE BETWEEN THE TEXTS

Your introduction will not just focus on the similarities between the two texts, but should also outline the differences between them. Therefore, the final sentences of your introduction should focus on these differences.

INTRODUCE THE DIFFERENCE

Since your previous sentences will have focused on similarities, you'll need to begin this sentence with a phrase that indicates you are now changing your focus. You'll do this with a contrast phrase, before using a construction phrase and verb to analyse how the two texts have been created with different messages or elements.

| Contrast phrase | Construction phrase | Verb | Further information |
|--|--------------------------------------|----------------|---|
| <i>Where the two texts differ is</i> | <i>in how they</i> | <i>present</i> | <i>the protagonists' capacity to change the inequality they discover.</i> |
| <i>However, there is an important difference between</i> | <i>the messages each text</i> | <i>offers</i> | <i>about the capacity of people to manage.</i> |

NOW IT'S YOUR TURN.



Write a sentence that introduces a difference between two texts. Use a word or phrase from each column of the table below.

| Contrast phrases | Construction phrases | Verbs |
|---|---------------------------|------------|
| Where the two texts differ is | in the way they | present |
| However, there is an important difference | in how each | show |
| Yet, there is a clear difference between | the messages each | illustrate |
| But each text is also different | the way they | offer |
| | in the mode through which | create |
| | | depict |
| | | construct |
| | | highlight |
| | | focus |

DETAILS OF CONTRAST

The final sentences of your introduction should provide more detail about exactly how the two texts are different. You can use two sentences or one, but the elements you'll use remain the same. Let's look closely at how some example sentences work:

| What one text does | Contrasting conjunction | What the other text does |
|---|-------------------------|--|
| Scout ultimately can't change the world she lives in because she's too young, | whereas | Skeeter is able to make some difference to the racist culture of her world. |
| Steinbeck's novel doesn't offer readers hope that love can overcome the hardship caused by caregiving. | In contrast, | Halstrom's film does present a more comforting Hollywood ending where people are not only able to find joy in their caring but also make important connections with others. |

The first thing to notice about these sentences is that they each use a pair of antonyms (words that mean the opposite things) to neatly contrast one text to the other.

Scout can't / Skeeter is able to

Steinbeck's novel doesn't / Halstrom's film does

The second thing to notice is that each uses a conjunction to join their contrasting statements. The first example uses the conjunction to continue the sentence whereas the second example uses the conjunction to start a new sentence.

NOW IT'S YOUR TURN.



Finish your introduction. Use a word or phrase from each column of the table below to write one or two sentences providing more detail about how the two texts are different.

| What one text does | Contrasting conjunctions ? | What the other text does |
|--------------------|----------------------------|--------------------------|
| can't | , whereas | is able to |
| doesn't | , while | does |
| doesn't offer | , unlike | does present |
| is unable to | In contrast, | has the capacity to |
| is only able to | On the other hand, | has greater capacity to |
| fails to | | succeeds in |
| focuses just on | | focuses more widely on |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

BODY PARAGRAPHS

Each of your body paragraphs will need to respond to the essay topic. They will also need to analyse and compare evidence about what each text shows about this topic.

These are the types of sentences you'll need to write:

- topic sentences
- sentences that introduce and analyse evidence
- sentences that discuss the big idea in further detail
- synthesising sentences

You will also need to have many more linking words and phrases in a compare and contrast essay, such as:

- phrases that link evidence from one text
- phrases that link the ideas of one text to another

Here's an example body paragraph that contains these elements.

| | |
|---|--|
| Topic sentence | <i>In both of the texts, the characters who are outsiders demonstrate the greatest insights into the isolation that results from caring for those who are different.</i> |
| Sentence that introduces and analyses evidence | <i>Throughout What's Eating Gilbert Grape, Halstrom shows us a world where a kind and beautiful outsider can demonstrate empathy for Gilbert, telling him that he doesn't need to "be sorry" and feel guilty for the mistakes of others.</i> |
| Sentence that discusses the big idea in further detail | <i>As an outsider, Becky is able to empathise with and appreciate the work that Gilbert does, rather than judging him for the odd behaviour of his brother.</i> |
| Phrases that link the ideas of one text to another | <i>However, the outsiders in Of Mice and Men show us a far less sympathetic view of caring for others.</i> |
| Sentence that introduces and analyses evidence | <i>While Crooks is drawn to the friendship that Lennie and George have, he is also suspicious and resentful of it, telling them that their conversations won't "make no difference".</i> |
| Sentence that discusses the big idea in further detail | <i>His pessimistic predictions turn out to be true and Steinbeck shows his readers that it is impossible for George to look after Lennie.</i> |
| Synthesising sentence | <i>While Becky in What's Eating Gilbert Grape offers an optimistic view of the joy and love that can result from caring, the outsiders of Steinbeck's novel reflect the harsh and judgemental reality of caregiving.</i> |

TOPIC SENTENCES

The first sentence of your body paragraph is the topic sentence. In a compare and contrast essay, your topic sentence will have four different sections.

There needs to be:

- a *comparative phrase* that links the two texts
- an *evidence noun or phrase* to indicate what kind of evidence you will be analysing
- an *analytic verb*
- a *topic phrase* that links the evidence to the essay question

Let's have a closer look at two example topic sentences.

The first topic sentence is in response to this essay topic:

Compare how Of Mice and Men and What's Eating Gilbert Grape explore the challenges of caring for others.

The second example is in response to this essay topic:

Compare how the characters in The Help and To Kill A Mockingbird respond to the racism of their worlds.

| Comparative phrase | Evidence nouns and phrases | Analytic verb | Topic phrase |
|------------------------------|--|--------------------|--|
| <i>In both of the texts,</i> | <i>the characters who are outsiders</i> | <i>demonstrate</i> | <i>the greatest insights into the isolation that results from caring for those who are different.</i> |
| <i>In both texts,</i> | <i>the protagonists</i> | <i>illustrate</i> | <i>the lack of awareness that many white people have about racism.</i> |

NOW IT'S YOUR TURN.



Use a phrase or word from each of the columns in the table below to write a topic sentence.

| Comparative phrases | Evidence nouns and phrases | Analytic verbs |
|---|---|---|
| In both of the texts, In each text, In both the film and the novel, | the protagonists the main characters the antagonists the characters who are... there are groups of characters who... the settings the symbols images of... the technique of... the minor characters the endings | feature expose highlight illustrate demonstrate portray reveal depict face experience confront need must (use, gain, develop) require succeed |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

Hint: refer back to the words you listed in the essay topic brainstorming step to help you construct your topic phrase.

SENTENCES ANALYSING THE EVIDENCE

There is a range of different types of evidence that you will want to introduce and analyse. So, you will need to have:

- sentences analysing characters
- sentences analysing what the author or director is doing
- sentences analysing key events

As well as the sentence strategies explained in this section, you can use the strategies in the text response chapter.

SENTENCES THAT INTRODUCE AND ANALYSE CHARACTERS

In a compare and contrast essay, you will want to analyse how a character shows us a big idea, usually through pinpointing their attitudes or beliefs. There are a few ways you can do this. Firstly, you can use the simple verb *is* followed by an analytic adjective to describe what character is showing, like these examples:

| Sentence start | Character noun | Simple verb | Analytic adjective | Extra information phrases |
|----------------------------------|----------------|-------------|--|---|
| <i>In To Kill A Mockingbird,</i> | <i>Scout</i> | <i>is</i> | oblivious to the prejudice and segregation of Maycomb | because she spends most of her life playing “epic” games, and also because the only person of colour she knows is Calpurnia, who is treated like one of the family. |
| <i>While</i> | <i>Crooks</i> | <i>is</i> | drawn to the friendship that Lennie and George have, | he is also suspicious and resentful of it, telling them and their conversations won’t “make no difference”. |
| <i>Moreover, as an outsider,</i> | <i>Becky</i> | <i>is</i> | able to empathise with and appreciate the work that Gilbert does, | rather than judging him for the odd behaviour of his brother. |



The way you begin a sentence analysing a character will depend on where it is in your paragraph. If this is the first sentence in your paragraph that refers to one particular text, you will need to begin by signposting the text you are referring to, like this example does:

In To Kill A Mockingbird, Scout is oblivious to the prejudice and segregation of Maycomb...

Further below is a list of prepositions you can use to start sentences like this.

If a previous sentence already makes it clear what text you're referring to, then any follow-on sentences will need to begin with a linking phrase to indicate it's continuing a discussion about the same text, like this example does:

Moreover, as an outsider, Becky is able to empathise with and appreciate the work that Gilbert does...

To find linking phrases, turn to page 114.

PREPOSITIONS TO INTRODUCE A TEXT FOR THE FIRST TIME

In...,
Throughout...,
During...,

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

?

NOW IT'S YOUR TURN.



Following one of the model sentences, write your own sentence analysing a character's attitudes or beliefs. While the analytic adjectives in the table below are a guide, you can also brainstorm your own.

| Simple verbs | Analytical adjectives | Extra information phrases |
|--------------|--|--|
| is isn't | able to unable to capable of incapable of passionate fascinated by empathetic drawn driven by interested oblivious blind to uninterested unaware of judgemental suspicious resentful disgusted by | and also as well as because since due to rather than instead of but '-ing' word  |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the** '-ing' comma rule.



SENTENCES THAT ANALYSE AUTHORS OR DIRECTORS

One very important part of analysing a text is showing that you understand how an author or director constructs their text. Let's have a look at a couple of ways of doing this. Firstly, you can begin your sentence with the name of the author or director followed by an analytic verb, like this:

| Author or director | Analytic verb | Extra information phrase | Extra information phrase |
|--------------------|--|---|--|
| <i>Halstrom</i> | <i>shows us a world where a kind and beautiful outsider can demonstrate empathy for Gilbert,</i> | <i>telling him that he doesn't need to "be sorry"</i> | <i>and feel guilty for the mistakes of others.</i> |

The second method is very similar to the first. The only difference is that you begin the sentence by referring to a particular technique or device an author or director uses.

| Author or director + technique | Analytic verb | Extra information phrase |
|--|--|--|
| <i>Taylor's close-up shots of Skeeter</i> | <i>clearly reveal that she is aware that her friends are wrong</i> | <i>but she does not challenge the prejudiced attitudes around her.</i> |
| <i>Steinbeck uses the symbol of a dead mouse</i> | <i>to highlight how plans can easily be destroyed</i> | <i>and caring for others requires more than a dream.</i> |

NOW IT'S YOUR TURN.



Use the words and phrases from the table below to analyse what an author or director is doing. If this sentence links to previous ones, make sure you begin with an appropriate linking phrase.

| Author/director + technique | Analytic verbs | Extra information phrases |
|---|--|--|
| [Name] uses... or [Name]'s...  close-up shots of... framing of... foreshadowing of... symbols of... characterisation of... emphasis of... focus on... | shows reveals highlights exposes underscores illustrates depicts demonstrates | and also as well as because since due to rather than instead of but '-ing' word |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the possessive apostrophe rule**.



SENTENCES THAT ANALYSE KEY EVENTS

One of the most obvious ways of analysing a text is to discuss how a key event shows us an idea. Unfortunately, when students do this in an essay, they often resort to retelling an event in great detail.

A better analytical sentence will have these three elements:

- a *prepositional phrase* reminding us of when something happened
- an *analytic verb* that links to the key idea in the essay topic
- a brief outline of the event

By using an analytic verb before a description of the event, you create an analysis of the event rather than a summary of it.

Let's have a look at a couple of example sentences that do this:

| Prepositional phrase | Analytic verb | Extra information word | Key event |
|--------------------------------------|---|------------------------|---|
| <i>At the beginning of the film,</i> | Skeeter disregards the many ways her friends are racist | <i>because</i> | <i>she is happy and excited to have a job at the local newspaper.</i> |
| <i>By the end of the novel,</i> | George realises that he cannot protect Lennie anymore | <i>since</i> | <i>Lennie has killed Curly's wife, just like he kills everything that is soft and vulnerable.</i> |
| <i>On the morning of the trial,</i> | Scout is confronted with the racist divisions in the community | <i>when</i> | <i>Jem explains that a "mixed child" doesn't belong "anywhere" in Maycomb.</i> |

NOW IT'S YOUR TURN.



Using the words and phrases in the chart below, write a sentence that analyses a key event.

| Prepositional phrases  | Analytic verbs | Extra information words |
|---|---|---|
| At the beginning..., By the end of..., Towards the..., On the day of..., During..., In the..., | disregards neglects ignores misunderstands fails at refuses to is defeated by gives into is reduced to realises accepts learns transforms into grows to understand is confronted learns recognises overcomes | because since due to when as but |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

SENTENCES ANALYSING THE IDEAS

At the centre of a compare and contrast essay is the discussion of a key idea. Therefore, you will need to have lots of sentences that analyse and discuss the ideas in detail. Sentences that discuss the ideas do not usually have a new example in them (although they might have quotes), but they will add further detail to a discussion of a character or event you have already introduced.

Let's have a look at a couple of examples:

| Link to idea already discussed | Consequences of this idea |
|--|---|
| <i>This ignorance</i> | <i>leads</i> to her idealistic world view that there is no such thing as "different" people, there are just "folks". |
| <i>As an outsider</i> , Becky is able to <i>empathise</i> with the work that Gilbert does, | <i>rather than</i> judging him for the odd behaviour of his brother. |

Often, you will begin these sentences with one of the linking phrases on page 114., however, the rest of the sentence will work just like the examples above.

NOW IT'S YOUR TURN.



Look at the key idea in a sentence you have already written and use one of the introductory words or phrases in the table below to refer to it at the beginning of a new sentence. Make sure you use a synonym (a word that means a similar thing) to refer to the idea, rather than just reusing the same word. Then, use a word or phrase from the right-hand column to analyse the consequences of this idea.

| Words and phrases to re-introduce an idea | Words and phrases to analyse the consequences |
|--|---|
| This [idea word]... As a..., [character is]... It is moments like this that... | leads to results in creates causes generates also reveals consequently rather than instead of which prevents |

VARYING YOUR ANALYSIS

The strategies we've outlined show you some basic ways to succinctly analyse evidence in a compare and contrast paragraph. However, it's important that throughout your body paragraph you don't use the same sentence structures again and again, or your analysis will become repetitive and formulaic. In the example body paragraph below, the start of each sentence has been put in bold.

| | |
|--|--|
| Sentences analysing first text | Scout is oblivious to the prejudice and segregation of Maycomb partly because the only person of colour she knows, Calpurnia, is treated like one of the family. This ignorance leads to her idealistic world view that there is no such thing as "different" people, there are just "folks". |
| Linking sentence | In contrast, Skeeter's failure to see the racism around her is not due to childish ignorance, but the result of a deliberate decision. |
| Sentences analysing second text | At the beginning of the film, she disregards the many ways her friends are racist because she is happy and excited to have a job at the local newspaper. She does not challenge the prejudiced attitudes around her, but Taylor's close-up shots of Skeeter clearly reveal that she is aware that her friends are wrong. |

Varying your sentence structure means changing how your sentences start or end. The table opposite breaks down the example sentences to show more clearly how they begin and end in different ways.

In each of these example sentences, the second part starts with a connecting word like ‘so’ or ‘but’. This means we could easily vary the structure of the sentences by simply swapping the order of the first and second part and:

- changing the connecting word so the sentence makes sense
- if the connecting word is ‘that’, putting a noun and a verb before it

In the table below, each of the example sentences has been written following these steps. Compare the rewritten versions to the originals in the previous table to see how the two parts have been swapped and the connecting word changed.

| First part of sentence | Second part of sentence |
|--|---|
| <i>The only person of colour she knows, Calpurnia, is treated like one of the family,</i> | so <i>Scout is oblivious to the prejudice and segregation of Maycomb.</i> |
| Scout concludes that <i>there is no such thing as “different” people, there are just “folks”,</i> | and it is <i>this ignorance that leads to her idealistic world view.</i> |
| <i>Skeeter is happy and excited to have a job at the local newspaper,</i> | and this means that <i>at the beginning of the film she disregards the many ways her friends are racist.</i> |
| <i>Taylor’s close-up shots of Skeeter clearly reveal that she is aware that her friends are wrong</i> | but <i>she does not challenge the prejudiced attitudes around her.</i> |

NOW IT’S YOUR TURN.

Identify sentences you have written that have a connecting word in them like *and*, *because* or *but*. Have a go at re-writing and varying one of these.



CREATING LINKS

There are three ways that you can connect your sentences together. Two of these are fairly similar because they are both ways of linking the ideas from the same text. The other kind of connection you will need is a way of connecting the ideas of one text to the ideas of the second.

LINKING IDEAS WITHIN A TEXT

You can either link ideas within a sentence by using a conjunction or connecting phrase, or you can link ideas by beginning a second sentence with a conjunction. Let's have a look at these two types of link.

WITHIN A SENTENCE

The most basic way you can connect ideas within a sentence is by using conjunctions such as 'and', 'because' and 'rather', like in these examples:

| Idea 1 | Conjunction | Idea 2 |
|---|--------------------|---|
| <i>Taylor's close-up shots of Skeeter clearly reveal that she is aware that her friends are wrong,</i> | <i>but</i> | <i>she does not challenge the prejudiced attitudes around her.</i> |
| <i>As an outsider, Becky is able to empathise with and appreciate the work that Gilbert does,</i> | <i>rather than</i> | <i>judging him for the odd behaviour of his brother.</i> |

NOW IT'S YOUR TURN.

Write several sentences about one of your texts. In each sentence, use a different conjunction from the table below.



| Conjunctions to add similar ideas or explain an idea | Conjunctions to introduce a different idea |
|--|--|
| and | but |
| because | yet |
| since | even though |
| which | despite |
| as | rather than |
| such as | |

ACROSS SENTENCES

You'll often want to write two consecutive sentences about the same text. The second sentence will somehow add to the previous sentence by offering either further examples or analysis. This means you'll need to use a linking word to show how the second sentence connects to the first, like in these examples:

| Initial sentence | Linking sentence |
|---|--|
| <i>Halstrom shows us a world where a kind and beautiful outsider can demonstrate empathy for Gilbert, telling him that he doesn't need to "be sorry" and feel guilty for the mistakes of others.</i> | Moreover , as an outsider, Becky is able to empathise with and appreciate the work that Gilbert does, rather than judging him for the odd behaviour of his brother. |
| <i>In To Kill A Mockingbird, Scout is oblivious to the prejudice and segregation of Maycomb because she spends most of her life playing "epic" games, and also because the only person of colour she knows is Calpurnia, who is treated like one of the family.</i> | As a consequence , Scout's ignorance leads to her idealistic world view that there is no such thing as "different" people, there are just "folks". |

NOW IT'S YOUR TURN.



Write two sentences analysing one of your texts. Use an appropriate linking word from the table below to begin the second sentence and connect it to the first one.

| Linking words to add similar examples or analysis | Linking words to analyse the consequence of a previous sentence | Linking words to add a different perspective to the previous sentence |
|---|---|---|
| Moreover, Furthermore, In addition, | As a consequence, As a result of..., Consequently, This... | Nevertheless, Although..., While..., Despite..., |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

9

SENTENCES LINKING ONE TEXT TO ANOTHER

After you've focused on one text for a few sentences, you'll then need to turn your focus to the other text. To do this, you'll need a linking sentence.

INTRODUCING A CONTRAST

While there will be broad similarities between features of two texts you're comparing, there will often be significant differences in the detail of these features. This means there will be many times when you'll need to write a linking sentence that introduces a contrast between two texts like these examples do:

| Contrasting adverb | Contrasting words and phrases |
|--------------------|--|
| However, | <i>the outsiders in Of Mice and Men show us a far less sympathetic view of caring for others.</i> |
| In contrast, | <i>Skeeter's failure to see the racism around her in The Help is not due to childish ignorance, but the result of a deliberate decision.</i> |

After the contrasting adverb, you can see these example sentences use two different types of phrases to outline a contrast between the text. The first example uses just the phrase 'far less' and the second example uses a phrase that has two parts '(not due to...but)'.

NOW IT'S YOUR TURN.



Write a linking sentence introducing a contrast between one text and another. Begin your sentence with a word from the first column and then choose one word or phrase from either of the columns on the right to complete your sentence.

| Contrasting adverbs | Contrasting words | |
|---------------------|--------------------------|-------------------------|
| | Of degree | Of fact |
| However, | more | is not...but |
| In contrast, | far more | is not due to...but |
| Conversely, | less | doesn't...but |
| Unlike..., | far less | doesn't stem from...but |
| | to a much greater degree | |
| | much more significantly | |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule.**

INTRODUCING A COMPARISON

You won't always want to offer a contrast between texts. Sometimes you'll want to analyse how something from one text is very similar to a feature in another text. In this case, you'll need to write a linking sentence that introduces a comparison, just as these two sentences do:

| Comparing adverb | Comparing verbs and adverbs |
|---|---|
| Similarly, | <i>Skeeter's optimistic view of the world in The Help mirrors Scout's childish idealism.</i> |
| Just as <i>Scout sees the world with childish innocence,</i> | <i>Skeeter also views the society around her with optimism.</i> |

These sentences both begin with a *comparing adverb* and then use either a *comparing verb* 'mirrors' or adverb 'also' to provide more details about the similarity.

NOW IT'S YOUR TURN.



Write a sentence introducing a comparison between the two texts. If you begin with a *comparing adverb* from the top row, use a verb from the right-hand column to provide detail about the similarity. If you begin with an adverbial phrase from the bottom row, use the word 'also' to provide detail about the similarity.

| Comparing adverbs | ? | Comparing verbs and adverbs |
|---|---|--|
| Similarly, Likewise, | | shares mirrors parallels echoes reflects |
| In the same way as..., Just as..., In a similar manner to..., | | also... |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



SYNTHESISING SENTENCES

The final sentence of your body paragraph should provide an overall discussion of the evidence you have analysed and what it shows about a message in the text. The examples below do this by beginning with a compare and contrast linking word before using two verbs that reflect on a big picture message in the texts.

| Linking compare or contrast word | Verb 1 | Verb 2 |
|----------------------------------|---|--|
| While | Becky in <i>What's Eating Gilbert Grape</i> offers an optimistic view of the joy and love that can result from caring, | the outsiders of Steinbeck's novel reflect the harsh and judgemental reality of caregiving. |
| Unlike | Lee's novel, which condones Scout's lack of understanding because of her age, | Taylor's film exposes how easy it is for people with privilege to turn their back on the suffering of others. |

NOW IT'S YOUR TURN.

Write a synthesising sentence to conclude your body paragraph. Use one word or phrase from the left column and two verbs from the right column.



| Linking words | Verbs | |
|----------------------------|-----------------|------------|
| While..., | offers | reveals |
| Unlike..., | shows how | portrays |
| In contrast to..., | illustrates how | condones |
| In opposition to..., | embodies | celebrates |
| In the same way as..., | displays | affirms |
| Just as..., | represents | exposes |
| In a similar manner to..., | presents | criticises |
| | reflects | |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



CONCLUSIONS

Your conclusion is all about summing up the main message of your essay. You need to point out the most important points that you have made. The conclusion to a compare and contrast essay should have three elements:

- the key idea and how it is presented differently
- the essential evidence you refer to from both texts
- the final message of both texts

Here's an example conclusion demonstrating each of these elements.

| | |
|------------------------------------|---|
| Key idea and its difference | <i>Although <i>The Help</i> and <i>To Kill A Mockingbird</i> each depict the struggle against racism, in the end, the two texts offer a different message about the capacity of the characters to overcome the prejudices they see.</i> |
| Essential evidence | <i>While Scout can only observe the prejudice of the adult world, Skeeter is able to actively expose and criticise the racism of the town she lives in.</i> |
| Final message | <i>Ultimately, Lee's novel demonstrates that sometimes individuals are limited in the way they can respond to injustices, while Taylor's film offers hope that people can work together to combat racism.</i> |

KEY IDEA AND ITS DIFFERENCES

The first sentence of your conclusion should return to the key idea that you have been analysing. To do this, it should first focus on an obvious connection between the texts – such as a surface-level similarity – and then focus on a significant underlying difference.

Let's look at how an example sentence deals with these two elements.

| | |
|--|---|
| Most obvious similarity | More subtle difference |
| <i>Although <i>The Help</i> and <i>To Kill A Mockingbird</i> each depict the struggle against racism,</i> | <i>in the end, the two texts offer a different message about the capacity of the characters to overcome the prejudices they see.</i> |

If we break this sentence down in more detail, you can see that the linking word at the beginning introduces an obvious similarity between the texts, while the adverbial phrase introduces a significant underlying difference. The sentence finishes with an adjective and noun phrase that specifically describes the difference.

| Linking word | Verb | Adverbial phrase | Verb | Adjective | Noun phrase |
|--------------|--|--------------------|----------------------------|-------------|--|
| Although | The Help and To Kill A Mockingbird each depict the struggle against racism, | in the end, | the two texts offer | a different | message about the capacity of the characters to overcome the prejudices they see. |

NOW IT'S YOUR TURN.



Using the words and phrases in the table below, write a sentence stating the obvious shared idea of two texts and a more subtle similarity or difference.

| Obvious similarity | | Significant underlying difference | | | |
|--------------------|--|---|---------|-------------|---|
| Linking words | Verbs | Adverbial phrases | Verbs | Adjectives | Noun phrases |
| Although | each... | in the end | offer | a different | message about |
| While | | ultimately | present | contrasting | story of |
| Despite | depict represent illustrate portray | fundamentally at their core essentially | provide | conflicting | exploration of representation of depiction of |

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**.



ESSENTIAL EVIDENCE

The second sentence of your conclusion should focus on the most important evidence from both texts. The example below contrasts how the main characters from the two texts demonstrate an important difference.

| Linking word | Essential evidence from first text | Essential evidence from second text |
|--------------|---|--|
| While | Scout can only observe the prejudice of the adult world, | Skeeter is able to actively expose and criticise the racism of the town she lives in. |

NOW IT'S YOUR TURN.

Write the second sentence of your conclusion. Use one of the linking words below to start your sentence and then compare an essential piece of evidence from both texts.



While...,

Whereas...,

Just as...,

In the same way as...,

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

9

FINAL MESSAGE

The final sentence of your conclusion should discuss the key message each text gives to readers or viewers. The example sentence below does this by beginning with an *adverb of degree*, which signals how important these messages are in the text. It then uses a different *message verb* to write about each text.

| Adverb of degree | Message verb | Linking word | Message verb |
|------------------|---|--------------|--|
| Ultimately, | Lee's novel demonstrates that sometimes individuals are limited in the way they can respond to injustices, | while | Taylor's film offers hope that people can work together to combat racism. |

NOW IT'S YOUR TURN.

Use the words and phrases in the table below to write the final sentence of your conclusion.



| Adverbs of degree | Message verbs | Linking words and phrases |
|---|---|--|
| Essentially, Fundamentally, At its core, At its heart, Ultimately, In the end, In the final analysis, | demonstrates reveals illustrates shows how offers hope that presents a grim picture of warns against criticises the way celebrates the way affirms emphasises the importance of | while whereas in contrast to...which unlike...which |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



CHAPTER 6

CREATIVE WRITING

Students sometimes feel creative writing is hard because they don't know how to come up with good ideas or how to write interesting descriptions of people or events. But just like any other type of writing, there are strategies you can use to develop ideas and write sensational sentences. We'll show you a range of these strategies in this chapter.

ELEMENTS OF CREATIVE WRITING

Unlike an essay, which has a very formulaic structure, it might seem like you don't need to worry about structure in creative writing and you can just do whatever you want. However, every piece of creative writing must have certain structural elements to it.

We've outlined them in the table here:

| Structural element | Description |
|-----------------------|--|
| An opening | The very beginning of your creative piece should draw your reader in and make them interested in the people or the places of your writing. |
| A complication | The protagonist must have some problem to deal with: they might want a new car, but don't have any money; or they might want to stay alive, but they have a scary monster after them. Every story needs a problem or a complication. |
| A closing | You need to end your writing at some point. You should end in a way that makes your reader think about the complication in a new way. |
| A narrator | Someone needs to tell this story – it could be a character who is involved in the story, like the protagonist, or it could be told from an outside perspective. This is often called the 'voice' of your writing. |

Creative writing *must* include all of these structural elements. But they are the 'big picture' elements of your writing, and this book is really about sentences and details. These details are called *narrative elements*. In your opening, complication and closing, you will be writing sentences that use one or more of these narrative elements:

- a narrative voice
- the characters
- the setting
- the action or events
- the dialogue

Throughout this chapter, we'll show you when, where and how to write sentences about these narrative elements.

CHOOSING YOUR 'VOICE'

Many books that you read now are in *first person*; that is, there is a character who is telling the story like this:

*It was on the day of **my** 14th birthday that **my** whole life changed, and not for the better. **I** must admit that, if anyone had asked **me** before this, **I** would have said that **I** was ready for something new. How wrong **I** was.*

However, if you are an avid reader of fantasy, or classics (or just a huge fan of Harry Potter), you will be familiar with *third-person* narrative. In this style of writing, there is an unknown narrator who is telling you the story. Let's look at the example from above, this time in third person:

*It was on the day of **his** 14th birthday that **his** whole life changed, and not for the better. If anyone had asked **him** before **his** birthday, **he** probably would have said that **he** was ready for something new. How wrong **he** was.*

Much less commonly, you might find books or stories written in *second person* – usually these are Choose Your Own Adventure style stories, where you as the reader are the protagonist of the story. Let's look at the example again, this time in second person:

*It was on the day of **your** 14th birthday that **your** whole life changed, and not for the better. If anyone had asked **you** before your birthday, **you** probably would have said that **you** were ready for something new. How wrong **you** were.*

In each of these examples, it is the *pronouns* that change – the little words that we use instead of the name of the character. Each of these narrative styles has advantages and disadvantages.

Look in the table opposite to see an overview of these.

| Narrative person | Advantages | Disadvantages |
|------------------|---|---|
| First person | Reader gets a terrific insight into the mind, thoughts and reactions of the narrator. Reader can imagine themselves in the shoes of the narrator. | Reader can only 'see' what the narrator sees, and does not have much insight into the thoughts or actions of the other characters. If the reader can't identify with the narrator, it can make it hard to read a story that is otherwise really good. |
| Second person | Reader is directly involved in the action and is interested in what they will do next. | Can be difficult to write in this style for a sustained period of time and can also become annoying to read. |
| Third person | Reader can 'see' the actions and thoughts of any and all of the characters. Characters can be represented in a much more balanced way. The reader doesn't miss out on any of the actions just because the protagonist is not there. | It's hard to care about a lot of different characters and sometimes the reader might not be interested in a minor character's plot. |

IT'S TIME FOR YOU TO GIVE IT A GO.



Practise writing a paragraph of your story in one narrative voice. Then, rewrite the story in a different narrative voice and think about which version is best. Use the table below to help you find appropriate pronouns:

| Number | First person | Second person | Third person |
|----------|--------------|---------------|--|
| Singular | I, me | you | he, she, it, her, him |
| Plural | we, us | you | they, them |
| Singular | my, mine | your, yours | his, hers, its (note that there is no apostrophe here) |
| Plural | our, ours | your, yours | their, theirs (note that there is no apostrophe here) |

HOW TO BEGIN A STORY

There are many different ways of beginning a story, so sometimes it can seem almost impossible to begin, but here we will show you some different examples and explain how they work. We will also show you where else you can go in this chapter to get some more specific advice on how to write excellent creative sentences for your opening.

Creative writing really has two different kinds of beginnings – description beginnings and action beginnings. If you are starting with a description, you can have a longer opening, because you are helping your reader to understand what is going on.

On the other hand, if you start your story with an action, a conversation or a problem, you should have a shorter start to your story. These starters are great for instantly engaging and involving the reader in the story, but they can be confusing. Therefore, you should keep this sort of beginning shorter because you will then need to describe the character or setting so your reader can understand what's going on.

Let's look at some different ways to start stories:

| Story start | Example | Notes |
|-----------------------------------|---|---|
| Description of setting | <i>The air on Planet 32B was thin that day. Plants were already wilting in the blazing light of the twin suns and all dwellings were firmly shut up on hibernation settings, oxygen pumping into the safety of their lounge capsules.</i> | Starting a story with a description of the setting allows the readers to understand the sort of world the characters will inhabit. It's the best sort of beginning if you have a really complex or interesting setting. If you want to start your story with a description of the setting, turn to page 129 to find more advice. |
| Description of a character | <i>I've never been a patient person. I'd rather act first and think later, because I think it makes life more interesting. I like to rush through life and not spend too long on the boring details. Details hold you back.</i> | By beginning your story with a description of the protagonist, you really allow your reader into the thoughts or actions of the character they will be following throughout the story. It helps your reader to understand who they are reading about. If you're interested in starting your story with a description of a character, turn to pages 134-136 to find more advice. |

Longer Beginnings

| Story start | Example | Notes |
|-----------------------------|--|---|
| Outline a problem | <i>She was mostly a very normal girl. Everyone said so. It was just that she had a habit of unexpectedly bursting into flames.</i> | Starting with a problem draws your reader right into the story. They want to understand why the problem started and how to fix the problem. If you begin with a problem, keep your opening short so that your readers don't become too confused. If you want to start your story with a problem, turn to pages 134-136 and 140-141 to find more advice. |
| Action first | <i>Dashing around the corner of the pharmacy, I ducked behind the wheelie bins and crouched there, trying to breathe quietly.</i> | Action-packed beginnings instantly draw your reader into the story, but they need to be short, so that you can then move on to more description of how the character got into this situation in the first place. If you want to start your story with action, turn to pages 142-143 to find more advice. |
| Conversation starter | <i>"Just leave it alone," Jasper warned. "I promise I'll be really quick. You won't even know I'm gone," Fatima replied.</i> | Like beginning with an action or a problem, starting with a conversation is a fantastic way to make sure your reader is instantly interested, but if the conversation goes on for too long, your reader will be confused. After a quick opening conversation, you will want to move on to a description of the characters, so the reader knows more about who is talking. If you're interested in starting your story with a conversation, turn to pages 145-149 to find more advice. |

SETTINGS

Writing about the setting includes describing whole spaces or areas as well as things in them such as objects, light, plants and animals. When we describe the setting, we can describe what it:

- looks like
- feels like
- sounds like
- smells like

Here's an example:

Sarah's room was a mess. Clothes spilt out of drawers and were heaped in small mountains on the floor. In one corner, a desk was piled high with apple cores, juice boxes and old magazines. A broken lamp hunched over her bed. Around the whole room, a musty smell hung like a cloud.

USE PREPOSITIONS TO ADD DETAIL

The real heroes of good creative writing are often prepositions. Prepositions are small words like *in*, *on*, *at* and *of* that are used to provide more information about where or when something is happening.

The prepositions in the example below have been put in bold:

*Sarah's room was a mess. Clothes spilt **out of** drawers and were heaped **in** small mountains **on** the floor. **In** one corner, a desk was piled high **with** apple cores, juice boxes and old magazines. A broken lamp hunched **over** her bed. **Around** the whole room, a musty smell hung like a cloud.*

Let's have a look at one of these sentences in more detail. The sentence below is a good example of how to use multiple prepositions in the one sentence:

| Start | Prep. | Noun | Verb | Prep. | Noun | Prep. | Noun |
|----------------------|---------------|----------------|------------------------|-----------|------------------------|-----------|-------------------|
| <i>Clothes spilt</i> | <i>out of</i> | <i>drawers</i> | <i>and were heaped</i> | <i>in</i> | <i>small mountains</i> | <i>on</i> | <i>the floor.</i> |

Every time the writer uses another preposition, they also add another noun. This creates a more detailed picture of the setting.



NOW IT'S YOUR TURN.

Write a sentence about a setting and zoom in on specific details. Use at least three prepositions from the list below to add detail to your sentence:

| Prepositions of time | Prepositions of movement | Prepositions of placement |
|--|---|--|
| in on at during throughout until since | to towards through into across over along around away from out of past under up | after among at behind between in in front of next to beside by on over above under below |

USE PREPOSITIONS AT THE BEGINNING OF SENTENCES

You can also use prepositions at the beginning of a sentence. This not only adds detail, but also varies your sentence structure and makes your writing more creative.

Here's an example:

| Preposition sentence starter | Rest of sentence |
|------------------------------|--|
| <i>In one corner,</i> | <i>a desk was piled high with apple cores, juice boxes and old magazines.</i> |

NOW IT'S YOUR TURN.

Write three sentences about your setting.
Begin at least one sentence with a preposition.



USE PERSONIFYING VERBS

You'll often use verbs like *were*, *was*, *is* and *are* in your creative writing to describe the setting or elements within it.

For example:

*Sarah's room **was** a mess.*

*In one corner, a desk **was** piled high with apple cores...*

However, good creative writing can create a vivid picture for the reader by using active verbs.

Let's look at how we can rewrite one of the sentences to make it more interesting:

| | |
|----------------------------|--|
| Original 'was' sentence | <i>Sarah's room was a mess.</i> |
| Rewritten with active verb | <i>Mess crowded every part of Sarah's room.</i> |

The key strategy used here is to exchange the *passive verb* 'was' for the more active verb 'crowded'. Every time you think of describing the setting or part of it with *was* or *were*, consider how you can use a more active verb instead. A particularly interesting type of verb you can use to describe the setting is a *personifying verb*. This type of verb is something you would normally associate with a person, so it gives a human quality to something that isn't human, like in these examples:

*A broken lamp **hunched** over her bed.*

*In one corner, a desk **cowered** beneath a terrifying pile of apple cores and juice boxes.*



NOW IT'S YOUR TURN.

1. Find some setting sentences you've already written that use the verbs *were*, *was*, *is* or *are*.
2. Rewrite these sentences with *personifying verbs*. The list below provides some suggestions but you can also brainstorm your own:

| Standing or sitting verbs | Interacting or responding verbs | Looking verbs |
|---------------------------|---------------------------------|---------------|
| guarded | clasped | gaped |
| hovered | cowered | gazed |
| hunched | crowded | glimmered |
| huddled | embraced | gloated |
| lazed | gripped | glowered |
| lurked | hid | grinned |
| loomed | hugged | leered |
| stood | hunted | peer |
| squatted | menaced | presided |
| stooped | poked | stared |
| perched | sheltered | surveyed |
| waited | smirked | |

USE SPECIFIC NOUNS INSTEAD OF ADJECTIVES

All of the examples so far use adjectives to describe the setting. However, sometimes our sentences can be more descriptive without adjectives. In the examples below, specific nouns are used in the place of adjectives to create a vivid picture of the setting:

The tunnel of darkness gaped ahead of us.

Shards of lightning filled the sky around us.

A rash of scratches spread across the old chair.

In each of these examples, one noun is joined to another with the preposition ‘of’ in order to form a more specific noun group to describe the setting:

| Noun | Preposition | Other nouns |
|---------------|-------------|------------------|
| <i>tunnel</i> | <i>of</i> | <i>darkness</i> |
| <i>shards</i> | <i>of</i> | <i>lightning</i> |
| <i>rash</i> | <i>of</i> | <i>scratches</i> |

It’s not just nouns at work in these sentences.

Let’s have a look at where the verb fits into these sentences:

| Noun group | Verb | Rest of sentence |
|-------------------------------|---------------|------------------------------|
| <i>The tunnel of darkness</i> | <i>gaped</i> | <i>ahead of us.</i> |
| <i>Shards of lightning</i> | <i>filled</i> | <i>the sky around us.</i> |
| <i>A rash of scratches</i> | <i>spread</i> | <i>across the old chair.</i> |

NOW IT’S YOUR TURN.



Write a sentence about a setting without using any adjectives and instead concentrate on using a specific noun group. Follow these steps to write your sentence:

1. Identify a noun to describe or label an aspect of your setting. For example, you might pick *stars* if you were describing the night sky.
2. Experiment with putting *of* before and after this noun and connecting other nouns to it to create a more specific description of the setting. For example: *field of stars / stars of other worlds*.
3. Put your noun group at the start of a sentence and think about a specific verb that can go with it. For example: *A field of stars grew across the night sky.*

CHARACTERS

Every story has characters. This section will show you how to use a range of creative strategies to construct a rich, interesting picture of your characters by:

- describing what characters look like with adjectives
- using strong verbs and adverbs to describe character actions and feelings

DESCRIBING WHAT CHARACTERS LOOK LIKE WITH ADJECTIVES

In creative writing, you can experiment with different ways of using adjectives. Here are some strategies:

USE A PAIR OF ADJECTIVES

You can describe a noun with two adjectives in order to create a more detailed picture, like in this example:

| Sentence start | Double adjectives | Noun |
|--|--------------------------|---------------|
| <i>From his pocket, Pham withdrew an</i> | ancient, battered | <i>phone.</i> |

When using multiple adjectives, the key is to not simply use words with identical meanings. For example, using an adjective pair like ‘ancient, old’ to describe Pham’s phone would be fairly pointless – these two words mean very similar things. On the other hand, ‘ancient’ and ‘battered’ are related, but each describe something different about the phone.

NOW IT'S YOUR TURN.

Follow these steps to write a sentence with a pair of adjectives.

1. Brainstorm as many adjectives as you can to describe either a particular aspect of your character (like their hair, face, hands, marks on the body or clothes) or an important object your character owns (such as a wallet, laptop, phone or piece of jewellery).
2. Arrange your adjectives into interesting pairs where the words are related, but don't have identical meanings.
3. Write one sentence describing your character or something they own with a pair of adjectives.



PUNCTUATION ALERT:

When doing this activity, make sure you apply the **listing things comma rule**.

?

USE ADJECTIVES AT THE START OR END OF A SENTENCE

Most of the time when you use adjectives you put them in fairly predictable places, like in these two sentences:

*I was **angry** and **upset**.*

*She felt **deep** happiness.*

However, you can experiment with putting adjectives in different places in a sentence.

For example, you can put them immediately at the beginning of a sentence like this:

| Opening adjectives + comma | Noun or pronoun | Rest of sentence |
|----------------------------|-----------------|-------------------------------------|
| <i>Angry and upset,</i> | <i>I</i> | <i>stormed off to vent my rage.</i> |

In the sentence above, the adjectives are used to create a sentence opener. By putting them at the very start and separating them from the pronoun with a comma, the writer emphasises the emotions of the narrator.

You can achieve a similar effect by also putting adjectives at the very end of a sentence like this:

| Sentence start | Noun or pronoun | Comma + ending adjectives |
|-------------------------|------------------|---------------------------|
| <i>Inside me I felt</i> | <i>happiness</i> | <i>, deep and warm.</i> |



NOW IT'S YOUR TURN.

Think of an emotion that your character will feel. Use adjectives from the table below to help you describe the emotions and then practise putting them into a sentence where the character is doing something. Put the adjectives either at the beginning or the end of the sentence.

| Common emotions and adjectives to describe them | | | | | |
|---|-------------|-----------|--------------|------------|-------------|
| Happiness | Sadness | Anger | Excitement | Fear | Disgust |
| cheerful | blue | annoyed | eager | afraid | appalled |
| contented | bitter | bitter | enthusiastic | anxious | grossed out |
| delighted | doleful | enraged | exultant | frightened | nauseated |
| glad | dismal | ferocious | hysterical | jittery | queasy |
| joyous | gloomy | furious | nervous | panicky | repelled |
| lively | melancholy | incensed | passionate | scared | repulsed |
| upbeat | pessimistic | irritable | thrilled | terrified | revolted |
| | sombre | outraged | | timid | |

9

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**

OR

the noun then description comma rule.

USE STRONG VERBS AND ADVERBS TO WRITE ABOUT CHARACTERS

Interesting verbs and adverbs are critical to good creative writing because they do the work of creating a picture of how characters are acting and feeling. In the example below, the writer has used very general verbs (**in bold**) and no adverbs so the reader has no real idea of how the character did these things or what she might be thinking or feeling:

Amirah **put** her bag onto her shoulder and **went** home. In her room, she **ate** a banana and looked out the window. After a while, she **opened** her diary and **began** writing. ❌

Let's look at a rewritten version of this description. This time, specific verbs (**in bold**) have been used and we get a clear sense of how Amirah acted and what she was feeling. Notice how the specific verbs give us very different impressions of Amirah's feelings in the different versions:

Amirah **heaved** her bag onto her shoulder and **trudged** home. In her room, she **pecked at** a banana and **stared** wearily out the window. After a while, she **opened** her diary and with a sigh began writing.

Amirah **effortlessly swung** her bag onto her shoulder and **strode** home. In her room, she **wolfed down** a banana and **stared** fixedly out the window. After a while, she **unlocked** her diary and with a feverish look in her eye **began** writing.

USING STRONG VERBS

Let's concentrate first on how to use good verbs in creative writing. An important strategy is to always consider what a character looked like or felt like as they were doing something. Then, think of a verb that describes this look. For example, if we look at the example sentences below, the verb 'put' doesn't really give us any idea how Amirah felt. However, by changing the verb 'put' to 'heaved' we get a picture of her having a hard time:

| | Topic | Verb | Extra information |
|---------------------|--------|----------------|----------------------------|
| Bad example | Amirah | put | her bag onto her shoulder. |
| Good example | Amirah | heaved | her bag onto her shoulder. |

To improve your use of verbs in your creative writing, be alert to times when you use very general verbs such as: *was, went, did, got, made, put, have* or *has* and consider how you might use a more specific verb in their place.

NOW IT'S YOUR TURN.



Practise using more active verbs than *went* by writing a sentence about a character who is happy to go somewhere (like a student who is happy to go home after school). Use a verb from the list below to show the character is feeling happy to go to this place. Then, repeat the activity, but this time use different verbs to show the character is unhappy or angry about going to the place.

| Slow | Moderate | Fast |
|-----------|----------|-----------|
| ambled | bustled | bolted |
| crawled | hiked | dashed |
| crept | loped | chased |
| drifted | marched | fled |
| lumbered | sashayed | galloped |
| moped | stalked | hastened |
| plodded | strode | hustled |
| rambled | strutted | scampered |
| sauntered | trekked | scuttled |
| skulked | trooped | scrambled |
| shuffled | | stomped |
| strolled | | swooped |
| traipsed | | trotted |
| tramped | | |
| trudged | | |
| wandered | | |

PUTTING VERBS AT THE BEGINNING AND END OF SENTENCES

So far, we've looked at examples of how to use verbs in a sentence structure that follows this pattern:

| Noun | Verb | Noun |
|--------|--------|----------------------------|
| Amirah | heaved | her bag onto her shoulder. |

Rather than using this noun + verb + noun pattern all the time, by inserting verbs in an '-ing' form at the beginning and end of sentences you can write more varied and interesting sentences, like this:

Licking his lips, Sam sat down to dinner.

Stepping carefully, I crossed the rotten bridge.

The dog walked slowly to its kennel, **hanging** its head and sadly **dragging** its tail.

NOW IT'S YOUR TURN.



Follow these steps to write a sentence that begins or ends with an '-ing' verb.

1. Write a short, simple sentence about something a character did. For example: *Jafari rode home.*
2. Think about '-ing' verbs you could add before or after the sentence to provide more information about how the character performed an action. For example: *Cycling like crazy, Jafari rode home.*
Or: *Jafari rode home, pumping his legs up and down like his life depended on it.*

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **introductory information comma rule**

OR

the **'-ing' verb comma rule**.

ADVERBIAL PHRASES

Adverbs are words that supply more information about how a verb is being done – that’s why they’re called ad + verb. An easy type of adverb to use is an ‘-ly’ adverb like in this example:

***Wearily**, she took her phone from her bag and pushed it into her pocket.*

*She hurried down the corridor, into the girls’ toilet and grabbed her phone again, **eagerly**.*

Adverbs that end in ‘-ly’ are created by taking an adjective and changing the end to ‘-ly’. For example, the adjective *angry* becomes the adverb *angrily*, or the adjective *loud* becomes *loudly*.

However, sometimes adjectives can’t be turned into adverbs by adding ‘-ly’ at the end or they simply don’t sound very good as adverbs. For example, the adjective *alarmed* sounds very awkward when you turn it into the adverb *alarmedly*. Instead, you can use the preposition *with* to create an adverbial phrase.

Here’s an example:

*Dev looked at the test **with alarm**. He didn’t know any of the answers.*

*Fatimah walked home **in deep thought**. She’d worked out the secret of the missing taco.*

When you create an adverbial phrase by using *with* or *in*, you need to connect it to a noun or group of nouns. This means you need to think of nouns to label a character’s feelings or actions.

Here are some more examples:

| Start of sentence | Preposition | Noun or noun group |
|--------------------------------|-------------|--------------------------|
| <i>Lisa looked at the test</i> | <i>with</i> | <i>terror.</i> |
| <i>Lisa looked at the test</i> | <i>in</i> | <i>relief.</i> |
| <i>Lisa looked at the test</i> | <i>in</i> | <i>increasing agony.</i> |
| <i>Lisa looked at the test</i> | <i>with</i> | <i>growing hope.</i> |

NOW IT’S YOUR TURN.



Write a sentence about a character doing something they’re worried about – such as taking a test, doing something new or finding themselves in the dark. Use an adverbial phrase to add more information about how the character feels.

USE ADVERBIAL PHRASES AT THE BEGINNING OF SENTENCES

You can also use adverbial phrases at the end of a sentence, like this:

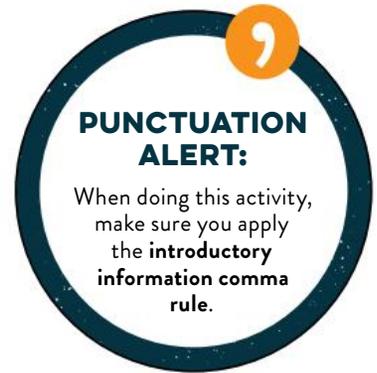
*Lisa looked at the test **with terror**.*

Or the beginning:

***In terror**, Lisa looked at the test.*

NOW IT'S YOUR TURN.

Write a new sentence about your character. This time, use an adverbial phrase at the beginning of your sentence.



EVENTS

In your creative writing, you will need to write about events. These are the interesting things that happen to the characters. In this section of the chapter, we'll show you how to write about events in different ways.

ACTION AND REACTION SENTENCES

Whenever you describe an action, something will happen – there will be some kind of reaction. But there are different kinds of reactions and, as a writer, you have to make a decision about what sort of reaction to write about. The table below shows the different choices a writer can make:

| | |
|------------------|---|
| Initial action | <i>The factory exploded with a huge roar...</i> |
| Type of reaction | Setting reaction |
| | <i>and all the buildings around it shook.</i> <i>, shaking all the buildings around it.</i> <i>. The buildings around it shook.</i> |
| | Character reaction |
| | <i>and I threw myself to the ground in fear.</i> <i>, lifting me off my feet and throwing me back.</i> <i>. I gazed at it in fear and awe.</i> |
| | Another action |
| | <i>and a burst of giant, red flames.</i> <i>, sending flames into the air and scattering debris for hundreds of metres.</i> <i>. The sound filled every void and blocked any other thought.</i> |

Each of the examples in the table above begins in one of these ways:

- **with a conjunction:** *and all the buildings around it shook.*
- **with an '-ing' verb:** *, **shaking** all the buildings around it.*
- **as a new sentence:** ***The** buildings around it shook.*

In your creative writing, make sure you alternate between different sentence types to avoid producing boring writing.

NOW IT'S YOUR TURN.

Write a sentence about an action. Then, using the examples above as a guide, describe a reaction to this event. Once you've done this, describe a different reaction to the event and use a different sentence structure.



SENTENCE LENGTH AND ACTIONS

One of the important things to consider when you are writing about events is how long you should spend describing each event. Let's look at two different examples:

The factory exploded with a huge roar, leaving those in the surrounding suburbs deaf for the next three days. Afterwards, the resulting fire lit up the skies, creating an eerie sunset glow that lasted for hours.

OR

The factory exploded. We dashed past shocked spectators. We didn't need to speak. We needed to get to the fire hydrant. Reaching it in record time, we stopped. If only we knew how to turn it on.

In the first example, the writer has created longer sentences. This slows the action down and helps the reader to 'see' the action in more detail. In the second example, the writer has chosen much shorter sentences. This increases the speed of the action, helping the reader to feel a sense of urgency or that the story is moving quickly.

When you are writing, you need to think about what sort of reaction you want from your readers – if you want them to feel a sense of urgency and excitement, write shorter sentences. If you want them to understand the action in more detail, write longer sentences. The important thing is to make sure that some sections of your writing have longer, slower sentences for more description and some sections have short, snappy sentences for more action.

NOW IT'S YOUR TURN.

Look through the writing that you have already created. Find the section that should feel the most exciting and create shorter sentences.



MARKERS OF TIME

Markers of time are the words and phrases that you use in your writing to show the sequence of events. Often, these are words like *suddenly*, *after*, *later* or *the next day* and they are put at the start of sentences.

For example:

*The factory exploded with a huge roar, leaving those in the surrounding suburbs deaf for the next three days. **Afterwards**, the resulting fire lit up the skies, creating an eerie sunset glow that lasted for hours.*

While markers of time at the beginning of sentences are effective in showing the sequence of events, they don't always give the reader a good description of the length of time of an event. To show the impact of an event, good creative writing often uses phrases of time within a sentence.

Let's look again at the same example, this time focusing on the words within the sentences:

*The factory exploded with a huge roar, leaving those in the surrounding suburbs deaf **for the next three days**. Afterwards, the resulting fire lit up the skies, creating an eerie sunset glow that **lasted for hours**.*

In both of the bold phrases, the preposition 'for' is used to create a phrase of time that allows the reader to form a picture of how much time has passed and how much impact an event had.

NOW IT'S YOUR TURN.



Find a sentence in your writing where you describe an event. Add a further description within the sentence about how long this event lasts. Use the phrases below to help you.

| for the next... | that...for/until... |
|-----------------|---------------------|
| moment | lasted |
| second | stretched on |
| instant | continued |
| hour | lingered |
| day | remained |
| stretch of time | persisted |

SPEECH

Sometimes you'll want to write dialogue with one line of speech from a character followed by a response from the other character. However, if this is the only way you construct dialogue, your writing will begin to read more like the script of a play like this example:

"I really hate zombies," Jenny said.
"Yeah, I do too," Gigi replied.
"I mean, they stink!" said Jenny.
"Totally. Like rotten meat," replied Gigi.

Rather than always setting out dialogue like this, there are different strategies you can use to create rich descriptions of what characters look and feel like as they speak. Let's look at these in detail.

USE ADVERBS TO ADD DETAIL

When you write dialogue, you'll often use very common reporting verbs like 'said', 'asked' or 'replied'. These simple verbs don't tell us much about what a character felt, sounded or looked like as they spoke. To make these simple verbs more interesting, we can add adverbs. Adverbs can change the way the reader feels about a character's speech.

Look at the two examples below to see how this works:

*"I don't think they'll be back any time soon," Jenny said **tiredly**, staring at the zombies as they slowly walked away.*

*"I don't think they'll be back any time soon," Jenny said **happily**, staring at the zombies as they slowly walked away.*



NOW IT'S YOUR TURN.

Write a series of sentences where two characters say at least two things to each other. Use two adverbs from the table below to provide more information about how the characters are speaking:

| Emotion adverbs | Speed adverbs | Volume adverbs |
|-----------------|---------------|----------------|
| happily | calmly | confidingly |
| merrily | casually | softly |
| gleefully | gently | faintly |
| cheerily | slowly | quietly |
| nervously | reluctantly | timidly |
| anxiously | haltingly | emphatically |
| desperately | abruptly | loudly |
| tiredly | hurriedly | shrilly |
| angrily | instantly | vehemently |
| furiously | quickly | stridently |
| bitterly | | |



PUNCTUATION ALERTS:

When doing this activity, make sure you apply these dialogue rules:
the put quotation marks around someone's speech rule
AND
the punctuation mark before a reporting verb rule.

USE PREPOSITIONS TO ADD DETAIL

Another way to add further description of how a character is speaking is with a prepositional phrase, like in this example:

*“I don’t think they’ll be back soon,” Jenny said **with a sigh**, staring at the zombies as they slowly walked away.*

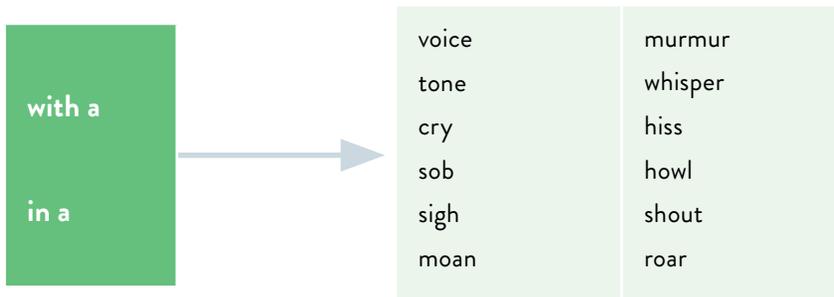
*“I don’t think they’ll be back soon,” Jenny said **in a quiet voice**, staring at the zombies as they slowly walked away.*

Let’s look at how these prepositional phrases work in more detail. The most common prepositions to use are *in* or *with*. You can also add an adjective to provide more detail:

| Preposition | Adjective | Speech noun |
|-------------|----------------|---------------|
| <i>with</i> | | <i>a sigh</i> |
| <i>in</i> | <i>a quiet</i> | <i>voice</i> |

When you create a prepositional phrase like this, you’ll need to use a noun that labels a type of sound or speech a character is making.

These are some common nouns to label sounds or noises characters make when they speak:



NOW IT’S YOUR TURN.

Write a series of sentences where two characters say at least two things to each other. Use one prepositional phrase to add more detail about how a character is speaking.



COMBINE DIALOGUE AND ACTION

As well as using reporting verbs or adverbs to create an image of what characters look, feel or sound like as they speak, we can also combine dialogue with action to show what characters are doing as they speak. Below are some examples. In bold are the words that allow the writer to add a further description of action:

*"I don't think they'll be back soon," Jenny said grimly, **staring** at the zombies as they slowly walked away.*

*"I don't think they'll be back soon," Jenny said grimly, **as** she locked the doors and checked the windows.*

*"I don't think they'll be back soon," Jenny said **and** sat down with a sigh of relief.*

NOW IT'S YOUR TURN.

Write some dialogue and use one of the formats below to add a further description of what a character does *while* or *after* they speak.



[Character] said, '-ing'...

[Character] said, while she/he...

[Character] said, as she/he...

[Character] said and...

”

PUNCTUATION ALERT:

When doing this activity, make sure you apply these dialogue rules: **the put quotation marks around someone's speech rule.**

Apply the **punctuation mark before a reporting verb rule.**

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the '-ing' verb comma rule.**

9

SPLIT A CHARACTER'S DIALOGUE WITH A DESCRIPTION

The most common way to write dialogue is in the form of an uninterrupted quote with a reporting verb at the end, like this:

"I don't think they'll be back soon. They can smell brains somewhere else," Jenny said grimly, staring at the zombies as they slowly walked away.

However, instead of always writing your dialogue in uninterrupted form, you can put descriptions between character's sentences like this:

"I don't think they'll be back soon," Jenny said grimly, staring at the zombies as they slowly walked away. "They can smell brains somewhere else."

Putting descriptions between a character's speech allows the reader to imagine what a character is like as they speak, rather than just form a picture after reading the dialogue.

The easiest way to write like this is to divide two related comments a character says.

Let's look closely at how it works in the example:

| Comment 1 + comma | Reporting verb + description | Comment 2 |
|--|--|--|
| <i>"I don't think they'll be back soon,"</i> | <i>Jenny said grimly, staring at the zombies as they slowly walked away.</i> | <i>"They can smell brains somewhere else."</i> |

NOW IT'S YOUR TURN.

Write something a character says. Make sure it is at least two sentences long. Then rewrite the speech, splitting up the two sentences and inserting a reporting verb and further description between them.



PUNCTUATION ALERTS:

When doing this activity, make sure you apply these dialogue rules: **the put quotation marks around someone's speech rule.**

Apply the **punctuation mark before a reporting verb rule.**



CREATIVE PARAGRAPHS

Every creative paragraph needs to focus on a central idea. This could be an event, or a description of a character or a character's feeling. To construct an effective creative paragraph around a key idea, there are three strategies you can use:

- sentence variety
- sentence start variety
- short and long paragraphs

Let's have a look at each of these strategies in more detail.

USE A VARIETY OF SENTENCES TO SHOW AN IDEA

In creative writing, the central idea of a paragraph can be expressed with different types of sentences. There are four main types of creative sentences:

1. description sentences
2. action sentences
3. emotion sentences
4. dialogue sentences

When you write a creative paragraph, here are some guidelines about how to use different types of creative sentences:

- You don't need to use all the sentence types. You might only have one or two sentence types.
- You can have as many descriptive sentences as you like.
- You shouldn't have too many action or emotion sentences.
- You can only have dialogue sentences from one character.

Consider how the example below follows these guidelines. Emotions sentences are in green, description sentences are blue, dialogue sentences are orange and actions are in red:

I was so confused. Ideas were buzzing in my head like a bunch of blowflies batting against a window. And still the voice went on and on, droning away at the front of the room. "...equal to the coefficient of Pi and the sum of the area between...". I couldn't take it anymore and my confusion was being replaced by a furious rage. All around me, kids were being bored into comas. This shouldn't be happening, I thought, someone should do something about it. Before I knew what I was doing, I had picked up my text book and thrown it out of the window.

NOW IT'S YOUR TURN.

Write a paragraph that has a range of different sentence types in it. You can have as many description sentences as you like, but only one of the other sentence types.



USE A VARIETY OF SENTENCE STARTERS

The sentences in a good creative paragraph have a rhythm. They link and flow into each other, as opposed to being in a formulaic list like this:

I got home. I ate cake. I went to my bedroom. It was messy. I watched a show on Netflix. I went to sleep.

This example is obviously boring because it lacks active verbs and extra detail or description. But another reason it's boring is that the sentences don't flow into each other. This is partly because all of the sentences start the same way.

Let's look at a rewritten version, which includes more detail and has each sentence beginning in a different way:

Tired and grumpy, I arrived home. I ate a colossal slab of chocolate cake to perk myself up and then drained a bottle of coke. Feeling rejuvenated, I padded to my bedroom. Inside, there was clutter everywhere, but it felt relaxing to be back in my own space. I switched on my laptop and mindlessly began watching a Netflix show about a planet ruled entirely by slug creatures. Within moments, my eyelids began to droop and I fell asleep, dreaming of slugs.

Let's split this paragraph into individual sentences and see how each starts:

| Type of start | Sentence start | Rest of sentence |
|-----------------|-----------------------------|--|
| Adjective | <i>Tired and grumpy,</i> | <i>I arrived home.</i> |
| Noun or Pronoun | <i>I</i> | <i>ate a colossal slab of chocolate cake to perk myself up and then drained a bottle of coke.</i> |
| '-ing' verb | <i>Feeling rejuvenated,</i> | <i>I padded to my bedroom.</i> |
| Preposition | <i>Inside,</i> | <i>there was clutter everywhere, but it felt relaxing to be back in my own space.</i> |
| Pronoun | <i>I</i> | <i>switched on my laptop and mindlessly began watching a Netflix show about a planet ruled entirely by slug creatures.</i> |
| Preposition | <i>Within moments,</i> | <i>my eyelids began to droop and I fell asleep, dreaming of slugs.</i> |

You can see that by using a range of different sentence starters the writer links the sentences together more effectively and provides extra interesting details. However, the writer doesn't start all of the sentences in different ways. Two of them begin with 'I' and another two both begin with a preposition. Beginning every sentence in a different way can mean a paragraph becomes overwritten – there's so much variation the reader is overwhelmed.

NOW IT'S YOUR TURN.



Find a paragraph you've written where all or many of the sentences begin in the same way. Rewrite this paragraph so your sentences begin in at least three different ways, but there are also a couple of sentences that begin in the same way. Refer to the list of different ways you can start a sentence below to help you write your paragraph.

| Sentence starter type | Example |
|-----------------------|---|
| '-ly' Adverb | <i>E.g. Quickly,... Finally,...</i> |
| Article | <i>The, A, An,</i> |
| Pronoun | <i>He, She, It, Everyone, They, This, We</i> |
| Adjective | <i>E.g. Angry and frustrated,...</i> |
| Preposition | <i>In, For, Within, With, At, Near, Through</i> |
| '-ing' verb | <i>E.g. Walking quickly,...</i> |
| Marker of time | <i>After, Later, Suddenly, Instantly</i> |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule.**

9

SHORT AND LONG PARAGRAPHS

Just as short and long sentences speed up and slow down the action, short and long paragraphs also contribute to the 'speed' of writing. Longer paragraphs often have more detail, invite the reader to 'look around' and notice all of the details in a story so that they can understand it better. On the other hand, shorter paragraphs focus on just one detail and leave the reader to imagine more details on their own.

Let's have a look at a short paragraph between two long paragraphs. In this example, the short paragraph focuses on the protagonist's escape options and highlights just how limited they are:

In front of me, a mass of zombies swarmed against the security fence. Their bodies heaped up against it as one zombie simply piled on top of another. They were creating a zombie mountain they were using to crawl up and over, towards the top of the fence. They'd soon be over the fence and walking towards me and my brains.

I looked at my escape options. Roller skates, my grandmother's mobility scooter and a unicycle.

With the sound of a rotten tomato hitting the floor, one of the zombies at the top of the fence fell over and onto the footpath. It was moaning, but I was pretty sure it wasn't hurt. All of the zombies were moaning. And as I watched, it began to shuffle to its feet. I had to act now. I didn't think the scooter was charged and I had no idea what to do with the unicycle. So, I grabbed the roller skates and shoved them on my feet, hoping that I could still remember what I learnt at that roller-skating party I went to in Year 6.

NOW IT'S YOUR TURN.



Select a paragraph you have already written. Think about whether you want the paragraph to be read quickly or slowly. Re-write the paragraph so that its length matches the way you want your reader to experience the action.

ENDINGS

Often, the most difficult part of creative writing is finishing it. It's important to remember that endings don't have to solve all of a character's problems. Instead, a good ending should focus on creating a memorable image for the reader. To do this, a writer should help the reader to either:

- reflect back on what they have already read
- think about what will happen next

There are different ways you can help your reader to do this and this section will show you how.

REFLECTING BACK

DESCRIPTION OF SETTING

Ending a piece with a description of the setting allows the reader to reflect on the big picture of what has just happened and gradually eases the reader away from the characters. For example:

The sun set in a blaze of technicolour glory, enhanced by the light of the bonfires all around. In the distance, I could hear the sounds of partying.

If you want to end your piece with a description of the setting, write a sentence that describes something big about the whole scene and then focus the next sentence on a different sense (taste, feel, smell, sound).

CHARACTER REFLECTS ON SOMETHING IMPORTANT

In this sort of ending, the protagonist reflects upon something that has changed in their life and something that they have learned. For example:

Although they were no longer friends, Targaran knew he'd always feel a connection with Jarrah. They'd been through so much together.

If you're interested in finishing your piece with a reflection, write a couple of sentences about the most important thing that has changed for your protagonist.

CHARACTER HAS A FINAL ACTION

In an ending like this, the character takes an action that contrasts to the earlier actions they have taken. This indicates to the reader that the character has finished with their earlier behaviour. For example:

Raising her face to the rain, Felicity opened her mouth and let the fresh water fall in. It tasted so clear and pure.

If you want to finish your piece with a character's actions, write a couple of sentences that describe new and different behaviour for your character.

LOOKING FORWARD

CHARACTER MAKES SOME KIND OF DECISION

Finishing your story with a decision means that your reader will continue to wonder about the character and what they will do next. For example:

When I looked out the window, I knew what I had to do. I didn't know why it had taken me so long to make up my mind. It was pretty obvious now.

If you want to end your writing with a decision, make sure your final sentences have a reference to the future (such as *tomorrow*, *soon* or *had to*).

DIALOGUE

Dialogue endings help you to create a sense of uncertainty about what will happen next, because you can have characters that show two alternative views about an idea. For example:

"Speaking for myself, I absolutely refuse to open any more emails," declared Sean.
Anika thought about it carefully before replying, "I'm not so sure."

If you want to finish with dialogue, have one character say something that indicates they are finished with the action and then another character who has a different point of view.

CHAPTER 7

REFLECTIVE WRITING

There are two main types of reflective writing. One is where you reflect on your thoughts and feelings about an experience you've had. Another is where you reflect on the choices you've made in your writing. This chapter will show you how to do both of these types of reflective writing.

LEARNING REFLECTIONS

One of the text types you may be asked to write is a reflection on an experience. This might be a reflection on a school camp, an integrated project or work experience. No matter what you're writing about, all reflections generally come back to three sets of questions:

| | |
|------------------------|--|
| Introduction | <ul style="list-style-type: none">• What did you set out to learn?• Why was this important to learn? |
| Body paragraphs | <ul style="list-style-type: none">• What happened?• Why was this important?• How did you feel about it? |
| Conclusion | <ul style="list-style-type: none">• What important things did you learn?• What could have been different or better? |

INTRODUCTIONS

The introduction to your reflection should explain:

- what you did
- why you did it
- what you expected or predicted

Here are two different examples:

| | |
|--|---|
| What you did | <i>Earlier this year, I completed work experience at All Creatures Great and Small Vet Clinic.</i> |
| Why you did it | <i>I chose to work there because I've wanted to be a vet for a long time and I felt this would be a valuable opportunity to see what it really means to be a vet.</i> |
| What you hoped/predicted/feared | <i>In particular, I hoped to work with small animals such as cats and rabbits, because I'm interested in pets and the important relationship they have with humans. While I was excited to work with real vets, I was also concerned that it could turn out to be disappointing because I might end up just observing, rather than participating in the work.</i> |

OR

| | |
|--|---|
| What you did | <i>For our Investigation Project, we wanted to find out if Sandy Point High could become a zero-waste school.</i> |
| Why you did it | <i>We felt this was an important topic to investigate because our country produces an enormous amount of waste each year and this is having a huge impact on the environment.</i> |
| What you hoped/predicted/feared | <i>When we started this project, we predicted we'd discover that we do produce a lot of unnecessary waste at our school, but that the school community would be supportive of working towards producing zero waste.</i> |

INTRODUCTORY STATEMENT

For a learning project, your first sentence will be a *goal statement*, a sentence about what you set out to achieve. However, if you are reflecting on an experience, your first sentence will be a statement about *what* and *where* your learning took place. Let's look at these two sentences separately.

GOAL STATEMENT

If you're reflecting on a project where you were trying to find something out, your first sentence should provide the reader with a broad outline of your project and its goal, like this:

| Preposition context phrase | Goal verbs | Goal |
|---------------------------------------|------------------------------|--|
| <i>For our Investigation Project,</i> | <i>we wanted to find out</i> | <i>if Sandy Point High could become a zero-waste school.</i> |

NOW IT'S YOUR TURN.

Use the words in the table below to write the first sentence of your reflection.



| Preposition for context phrase | Goal verbs |
|---|---|
| For..., In..., At..., During..., Earlier..., Over the course of..., Throughout... | wanted hoped aimed sought to... find out discover learn about be able to overcome develop see try attempt improve |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule.**



WHEN, WHAT AND WHERE STATEMENT

However, if you're reflecting on an activity like work experience or camp, you might begin your reflection by stating what experience you participated in and where it happened, like this example:

| Preposition (When) | Activity verb (What) | Preposition (Where) |
|--------------------|------------------------------------|---|
| Earlier this year, | I completed work experience | at All Creatures Great and Small Vet Clinic. |

NOW IT'S YOUR TURN.

Use the words in the table below to write the first sentence of your reflection.



| Prepositions (When) ? | Activity verbs (What) | Prepositions (Where) |
|------------------------|-----------------------|----------------------|
| For..., | completed | at |
| In..., | learnt about | in |
| At..., | undertook | on |
| During..., | took part in | during |
| Earlier..., | participated in | |
| Over the course of..., | experienced | |
| Throughout..., | | |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



REFLECTION ON IMPORTANCE OF GOAL

No matter how you start your reflection, the second sentence of your introduction should explain why you thought a goal or experience would be important. To do this, you'll need to start your sentence with a verb, then an *adjective of importance* followed by a noun. After this, you'll need to use a conjunction to introduce your reason for why something is important.

Let's break down an example to see how it does this.

| Verb | Adjective of importance | Noun | Conjunction + reason |
|-------------------------|-------------------------|--------------|--|
| We felt this was | <i>an important</i> | <i>topic</i> | <i>to investigate because our country produces an enormous amount of waste each year and this is having a huge impact on the environment.</i> |

NOW IT'S YOUR TURN.



Write the second sentence of your introduction. Use a word from each of the columns below to reflect on why your goal was important.

| Verbs | Adjectives of importance | Nouns | Conjunctions |
|-------------------|--------------------------|---------------|--------------|
| felt | important | topic | because |
| looked forward to | exciting | issue | since |
| believed | interesting | subject | due to |
| thought | significant | problem | as |
| considered | challenging | investigation | |
| chose | meaningful | question | |
| hoped | valuable | experience | |
| wanted | vital | event | |
| was interested in | beneficial | opportunity | |
| | useful | chance | |
| | relevant | moment | |
| | topical | activity | |

PREDICTION OF FINDINGS, ACHIEVEMENTS OR PROBLEMS

The final part of your introduction should reflect on specific things you wanted to achieve, fears you had or what you thought you'd find out. Let's look at a few ways you can do this.

REFLECT ON A HOPE AND A CONCERN

Often, before you set out to do something, you'll have a very specific goal about what you want to achieve, but also some concerns. You can share both these things in your introduction like this:

| Positive goal | Potential problem |
|---|--|
| <i>In particular, I hoped to work with small animals such as cats and rabbits, because I'm interested in pets and the important relationship they have with humans.</i> | <i>While I was excited to work with real vets, I was also concerned that it could turn out to be disappointing because I might end up just observing, rather than participating in the work.</i> |

If we break the first sentence down in more detail, we can see that it begins with an *adverb of specificity*, before using a goal phrase.

| Adverb of specificity | Goal phrase |
|-----------------------|--|
| <i>In particular,</i> | <i>I hoped to work with small animals such as cats and rabbits, because I'm interested in pets and the important relationship they have with humans.</i> |

NOW IT'S YOUR TURN.

Write a sentence about a specific goal you had, using an *adverb of specificity* and a *goal phrase* from the table below.



| Adverb of specificity | Goal phrase |
|--|---|
| In particular..., Specifically..., Most of all..., I was... ...especially ...mainly ...primarily | hoped intended dreamed of planned anticipating hopeful excited about eager looking forward to |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

The second sentence shares a worry or concern. It does this by beginning with a linking phrase to show how the concern contrasts to the previous sentence. Then, it uses an *adjective of concern* plus an extra information word to reflect on the type of worry the writer had, like this:

| | |
|--|--|
| Linking phrase | was + adjective of concern + extra information word |
| <i>While I was excited to work with real vets,</i> | <i>I was also concerned that it could turn out to be disappointing because I might end up just observing, rather than participating in the work.</i> |

NOW IT'S YOUR TURN.



For your second sentence, use an *adjective of concern* plus an extra information word to reflect on something you were worried about.

| Contrasting phrases | Adjectives of concern | Extra information word |
|--|---|---|
| While I was..., Even though I was..., In spite of this, I was... | worried anxious concerned cynical doubtful nervous apprehensive afraid uneasy | because about since with by |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



SPECIFIC PREDICTION

An alternative way you can finish your introduction is to share a specific prediction about something you thought you'd find out. To do this, you begin a sentence with a phrase that indicates how you felt at the beginning of a project and then outline a specific prediction, like the example below:

| Introductory phrase | Specific prediction |
|--------------------------------------|--|
| <i>When we started this project,</i> | <i>we predicted we'd discover that we do produce a lot of unnecessary waste at our school, but that the school community would be supportive of working towards producing zero waste.</i> |

NOW IT'S YOUR TURN.

Following the model above, write the final sentence to your introduction. Use the words from the table below that match the model you are following.



| Introductory phrase | ? | Specific prediction |
|-------------------------|---|---------------------|
| When..., | | predicted |
| At the beginning of..., | | anticipated |
| At the outset of..., | | conjectured |
| Before we started..., | | assumed |
| From the beginning, | | hypothesised |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

?

BODY PARAGRAPHS

Like most of your other writing in English, your body paragraph will have a topic sentence, examples and explanations. You will also need reason sentences and personal reflection sentences. The purpose of these sentence types is to answer these questions:

- What was something you did?
- Why did you do this?
- How did you do this?
- What did you find out?
- How did you feel about this?

Here's an example paragraph broken into these questions:

| | |
|--|--|
| Topic sentence <i>What was something you did?</i> | <i>In the initial stage of the project, we tried to work out what type of waste our school generated and how much of it there was.</i> |
| Reason sentence <i>Why did you do this?</i> | <i>This was an important first step in order for us to have data about the waste we produce and begin to develop some ideas about how to reduce it.</i> |
| Example sentence <i>How did you do this?</i> | <i>To collect this information, we checked student rubbish bins each day over a two-week period, emptied the bins and sorted the rubbish into five categories.</i> |
| Explanation sentence <i>What did you find out?</i> | <i>We discovered that the smallest pile of rubbish was paper and cardboard and that food waste was the biggest category of what students threw out.</i> |
| Personal reflection sentence <i>How did you feel about this?</i> | <i>This part of the project was sometimes disgusting and boring, but by sorting the rubbish into different piles, we were able to gain some important insights into how we could help Sandy Point become waste-free.</i> |

TOPIC SENTENCES

The first sentence of your body paragraph is a topic sentence. In the case of reflective writing, the topic sentence should outline something you did and when you did it. There are two different types of topic sentences you will need to write:

- the topic sentence for the first body paragraph
- topic sentences for all the other body paragraphs

TOPIC SENTENCE FOR FIRST BODY PARAGRAPH

The topic sentence for your first body paragraph should begin with something that you did in the early stages of your learning experience.

Let's look at how two different topic sentences work:

| Marker of time | Activity verb |
|--|--|
| <i>In the initial stage of the project,</i> | <i>we tried to work out what type of waste our school generated and how much of it there was.</i> |
| <i>For the first few days at the Vet Clinic,</i> | <i>I worked at reception under the supervision of the clinic manager, Stephanie.</i> |

You can see that these two examples use a marker of time to help their readers understand when something happened and an activity verb to introduce what they did.

NOW IT'S YOUR TURN.



Write the topic sentence of your first body paragraph. Use a *marker of time* phrase from the first column and one of the *activity verbs* from the right-hand column (or one of your own).

| Marker of time phrases | Activity verbs |
|---|--|
| To begin with, Initially, In the initial stage of..., On the first day, At the outset, For the first part of..., For the first few..., For most of the first..., | attempted needed to had to decided thought was required to tried to endeavoured to was able to was allowed to aimed to was trained in learnt how to planned was shown how worked at was put in charge of |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule.**



TOPIC SENTENCE FOR LATER BODY PARAGRAPHS

Your next body paragraphs will need topic sentences that indicate what you did, but they should also connect with any previous paragraphs. This means you'll need to use a linking phrase to show how the activity or topic in this paragraph follows on from the previous paragraph.

These are two example topic sentences for a second paragraph:

After we'd sorted the rubbish, we decided on what was the most important category of rubbish to reduce first.

OR

Once I'd got the hang of reception work, I was allowed to actually look after some of the animals in the clinic by feeding them and patting them so they felt reassured.

In each of these examples, the marker of time indicates that something has already happened, then the second half of the topic sentence has a new activity verb.

| Marker of time | Activity verb |
|---|---|
| <i>After we'd sorted the rubbish,</i> | we decided on what was the most important category of rubbish to reduce first. |
| <i>Once I'd got the hang of reception work,</i> | I was allowed to actually look after some of the animals in the clinic, by feeding them and patting them so they felt reassured. |

NOW IT'S YOUR TURN.

Using an *activity verb* from the previous table and one of the subsequent *markers of time* below, write a topic sentence for a second or third body paragraph.



Markers of time

After...,
Once...,
Later...,
Following...,
Following on from...,
Having...,
On completion of...,

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



REASON SENTENCE

The second sentence of your body paragraph should explain why you did the things you outlined in your topic sentence. This sentence will help you demonstrate some learning or insight and is therefore a really important part of your reflection.

Let's look at some examples:

This was an important first step in order for us to have data about the waste we produce and begin to develop some ideas about how to reduce it.

OR

This was so that I learnt about how the clinic worked and understood the particular roles of each of the vets and vet staff.

The first part of these example sentences has a *phrase of reasoning* to indicate the link between what happened and why it was important. Then, each sentence has a verb that indicates some kind of achievement. Let's have a look at these sentences broken into sections so that we can better understand how they work.

| Phrase of reasoning | Verb of achievement | Further information |
|---|--|---|
| <i>This was an important first step in order for us</i> | <i>to have</i> data about the waste we produce | <i>and</i> begin to develop some ideas about how to reduce it. |
| <i>This was so that</i> | <i>I learnt</i> about how the clinic worked | <i>and</i> understood the particular roles of each of the vets and vet staff. |

NOW IT'S TIME FOR YOU TO GIVE IT A GO.



Write a reason sentence of your own to explain why you took the actions that you have outlined in a topic sentence. Use a *phrase of reasoning* from the table below, as well as a *verb of achievement* and a conjunction for further information.

| Phrase of reasoning | Verb of achievement | Conjunction for further information |
|--------------------------------------|---------------------|-------------------------------------|
| This was in order to... | to have | and |
| This was so that... | learnt | so that |
| We did this because... | get/got | as well as |
| It was important to do this since... | developed | also |
| This was the result of... | managed | |
| We did this so that... | completed | |

EXPLANATION SENTENCES

After you've reflected on *what* you were doing and *why* you were doing it, you'll need to give your reader some more specific details about exactly *how* you did it. You'll do this in *explanation* sentences, which are the detail sentences of your paragraphs. Let's look at how to do this.

ACTION EXPLANATIONS

Often, you will have done a whole lot of things in your learning experience and so you will need to write about them in the most efficient way possible. To do this, you can use a series of verbs that outline a range of connected actions you carried out. You can see that the example sentence below uses a series of three verbs to create a *verb chain*.

| Opening phrase | Verb 1 | Verb 2 | Verb 3 |
|-------------------------------------|--|---------------------------------|--|
| <i>To collect this information,</i> | <i>we checked student rubbish bins each day over a two-week period,</i> | <i>emptied the bins</i> | <i>and sorted the rubbish into five categories.</i> |
| | <i>I answered phones,</i> | <i>took appointments</i> | <i>and directed customers to the right appointment.</i> |

NOW IT'S YOUR TURN.

Identify a series of three related actions involved in this part of your experience. Write a sentence that uses a series of three verbs to describe what you did.



PUNCTUATION ALERT:

When doing this activity, make sure you apply **the listing things comma rule**.



LEARNING EXPLANATIONS

Each part of your experience will reveal or teach you more than one thing. The sentences below show how the writer learned two things from an experience.

| Verb of discovery | Adjective describing first thing | Adjective describing second thing |
|----------------------|---|--|
| <i>We discovered</i> | <i>that the smallest pile of rubbish was paper and cardboard</i> | <i>and that food waste was the biggest category of what students threw out.</i> |
| <i>I found</i> | <i>this harder than I thought it would be</i> | <i>but it also taught me important lessons in how to be patient.</i> |

Writing the first part of the sentence is fairly straight forward – you simply need to use an appropriate verb of discovery. The second part of the sentence involves using two adjectives to reflect on things that were discovered.

NOW IT'S YOUR TURN.



Write a sentence reflecting on two things that part of an experience taught you. Begin your sentence with a *verb of discovery* from the first column. After this, use adjectives from any of the columns on the right to describe two things you discovered.

| Verbs of discovery | Adjectives | | | |
|-----------------------------|--------------------------|----------------------|----------------------|-----------------|
| discovered | of size or number | of importance | of difficulty | of speed |
| found | biggest | most | hardest | quickest |
| identified | greatest | interesting | harder | shortest |
| realised | most of | an important | most difficult | fastest |
| worked out | more than half | an essential | thing | |
| developed | | a fundamental | more difficult | |
| were able to see first-hand | | worthwhile | tricky | |
| witnessed | | valuable | challenging | |
| noticed | tiny | unimportant | easiest | longest |
| | little | irrelevant | easier | slowest |
| | fewest | pointless | simple | most boring |
| | smallest | unconnected | simpler | |
| | least | | straight forward | |
| | | | manageable | |

PERSONAL REFLECTION SENTENCE

The last sentence of your body paragraphs should reflect on your own feelings about the experience you had. You should describe your feelings about what you did **AND** your feelings about what you learnt.

Let's have a look at a sentence that describes all of these feelings.

| Feelings about actions | Feelings about learning |
|---|---|
| <i>This part of the project was sometimes disgusting and boring,</i> | <i>but by sorting the rubbish into different piles, we were able to gain some interesting insights into how we could help Sandy Point become waste-free.</i> |

We'll explain in two steps how to write this sentence.

1. USE ADJECTIVES TO DESCRIBE ACTIONS

To write the first part of this sentence, you will use a noun phrase to label the experience you are describing and then choose some reflective adjectives to describe what it was like.

This is how the example does it:

| Noun phrase | Reflective adjectives |
|---------------------------------|---|
| <i>This part of the project</i> | <i>was sometimes disgusting and boring</i> |

NOW IT'S YOUR TURN.



Write the first part of your sentence. Begin your sentence with a noun phrase from the first column. Choose adjectives from either of the next two adjective columns to describe your experience.

| Noun phrases | Negative reflective adjectives | Positive reflective adjectives |
|------------------------|--------------------------------|--------------------------------|
| Most of these tasks... | boring | valuable |
| This part of... | disgusting | meaningful |
| These... | simple | interesting |
| This activity... | too easy | exciting |
| This section of... | too hard | fascinating |
| | repetitive | productive |
| | unhelpful | useful |
| | unproductive | practical |
| | irrelevant | important |
| | frustrating | engaging |
| | confusing | challenging |
| | pointless | worthwhile |
| | chaotic | enjoyable |

2. USE VERBS AND NOUNS TO REFLECT ON LEARNING

The second part of your personal reflection sentence should describe how you felt about what you learned. When we look at the example sentence, we can see how the second half of it begins with an extra information word to show that there is more reflection coming up. The sentence then finishes with specific words to describe the learning that took place.

Let's have a look at the example broken apart so that you can see what we mean.

| Extra information word | Learning verb | Learning noun |
|---|-----------------------------|--|
| <i>but</i> by sorting the rubbish into different piles, | we were able to gain | some interesting insights into how we could help Sandy Point become waste-free. |

NOW IT'S YOUR TURN.

Finish the sentence you began in the previous writing activity. Use a word or phrase from each of the columns below.



| Extra information words | Learning verbs | Learning nouns |
|-------------------------|--|---|
| but and so that | gained learned acquired realised saw developed learnt improved benefited was put off by | skills communication skills interpersonal skills management skills insight information knowledge ability data confidence experience understanding proficiency |

CONCLUSIONS

Conclusions should always sum up the most important points you have made. In reflective writing, your conclusion should offer some final thoughts on these questions:

- What was the main thing you learned?
- Did things happen as predicted?
- Was there a flip side?
- What does this experience mean for the future?

This is how an example conclusion answers these questions:

| | |
|--|---|
| Summary sentence <i>What was the main thing you learned?</i> | <i>By the end of our project, we had discovered the types of rubbish that Sandy Point High School produced and started to demonstrate how to reduce this rubbish.</i> |
| Reflection on expectations <i>Did things happen as predicted?</i> | <i>Like we'd expected, the school community was overwhelmingly supportive of working towards zero waste and were happy to embrace new ways of doing things like composting food waste and bringing 'nude food' to school.</i> |
| Reflection on alternative ideas <i>Was there a flip side?</i> | <i>However, one key problem we came across was that it's not easy to change bad habits. After two weeks of trialling compost bins, students were still throwing food waste into landfill bins.</i> |
| Reflection on the future <i>What does this experience mean for the future?</i> | <i>Going forward, we will need to keep working hard to change our wasteful habits at Sandy Point.</i> |

SUMMARY SENTENCE

The first sentence of your conclusion should offer a general reflection on what you learned or did. You should start this sentence with a marker of time to show you are talking about all of the experience, and then summarise the biggest thing you learned.

| Marker of time | Summary |
|-----------------------------------|--|
| <i>By the end of our project,</i> | <i>we had discovered the types of rubbish that Sandy Point High School produced and started to demonstrate how to reduce this rubbish.</i> |

NOW IT'S YOUR TURN.

Write a sentence summing up your experience. Use a marker of time phrase from the list below to start your sentence.



Overall,
On the whole,
For the most part,
In general,
Ultimately,
By the end of...,
At the conclusion of...,

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

9

REFLECTION ON EXPECTATIONS

The next sentence of the conclusion should reflect on how the results of an experience compared to your predictions. To do this, you should use a *prediction phrase* at the start of the sentence and then an *adverb of degree* to measure to what extent an experience met your expectations. In the example below, the adverb of degree ‘overwhelmingly’ tells us that the results of this experience were clearly in line with the writer’s predictions.

| Prediction phrase | Adverb of degree |
|----------------------------|--|
| <i>Like we’d expected,</i> | <i>the school community was overwhelmingly supportive of working towards zero waste and were happy to embrace new ways of doing things like composting food waste and bringing ‘nude food’ to school.</i> |

NOW IT’S YOUR TURN.



Write a sentence reflecting on how your experience met or didn’t meet your expectations. Begin your sentence with a *prediction phrase* and use an *adverb of degree* to reflect on how much the experience met your expectations.

| Prediction phrases | Adverbs of degree |
|---|-------------------|
| Just as I thought, | completely |
| As I’d expected, | entirely |
| As I’d predicted, | overwhelmingly |
| As I’d hoped, | for the majority |
| Like I’d hoped, | mostly |
| Pretty much as I thought it would, | partly |
| In line with my initial expectations, | to some extent |
| What really surprised me | partially |
| I was unprepared for | somewhat |
| The biggest revelation | only |
| One of the things I hadn’t expected | in some ways |
| Before I did this, I don’t think I realised | at least some of |
| | not at all |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

REFLECTION ON ALTERNATIVES

If you began your conclusion with a generally positive assessment of your experience, it's important that you also reflect on something that could have been better or any issues you came across, like this:

On the other hand, one lowlight I experienced was the amount of boring office work I had to do rather than spending time with the animals.

However, if you began your conclusion with a generally negative reflection on your experience, then you should share something positive:

However, a highlight was being able to hike to the top of Mount Arrente and seeing perhaps the most amazing view of my life.

Whether you're contrasting your initial concluding statement with a positive or negative, both sentences operate in the same way. Let's look closely at some examples:

| Linking phrase | Positive or negative noun phrase | Verb of experience | Rest of sentence |
|---------------------------|----------------------------------|--------------------------|---|
| <i>On the other hand,</i> | <i>one lowlight</i> | <i>I experienced</i> | <i>was the amount of boring office work I had to do rather than spending time with the animals.</i> |
| <i>However,</i> | <i>a highlight</i> | <i>was being able to</i> | <i>hike to the top of Mount Arrente and seeing perhaps the most amazing view of my life.</i> |



NOW IT'S YOUR TURN.

Write a sentence reflecting on a positive or negative during your experience. Use a word or phrase from each of the columns in the table below.

| Linking phrases  | Positive or negative noun phrases | Verbs of experience |
|---|--|--|
| However, Yet, On the other hand, Nevertheless, | one key problem an issue a lowlight a drawback a negative a highlight a positive a benefit the best part | I experienced I came across I discovered I was able to was being able to was having the opportunity to was learning how to was participating in was seeing how |

PUNCTUATION ALERT:

When doing this activity,
make sure you apply **the
introductory information
comma rule.**



REFLECTION ON THE FUTURE

The very last sentence of your conclusion should reflect on how your experience will impact on your future. You can do this by beginning your sentence with a future time phrase and then using a modal verb, like this:

| Future time phrase | Modal verb | Rest of sentence |
|-----------------------|------------------------|--|
| <i>Going forward,</i> | <i>we will need to</i> | <i>keep working hard to change our wasteful habits at Sandy Point.</i> |

NOW IT'S YOUR TURN.



Conclude your reflection with a final sentence reflecting on how an experience will affect the future. Use a word or phrase from each of the columns in the table below.

| Future time phrases | Next step verbs |
|---|-----------------|
| In the future, | will |
| Going forward, | will be able |
| Looking ahead, | need |
| What this now means | will need |
| My next step | must |
| The next step | consider |
| I'm now | should |
| From now on, | look forward to |
| As a result of..., | hope that |
| Because of..., | want |
| For students in the future, | like |
| For any students planning to...in the future, | would consider |
| | would try |
| | would recommend |
| | would advise |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.

?

REFLECTING ON CHOICES IN YOUR WRITING

Sometimes in your English class, you'll be asked to reflect on the authorial decisions you made in your creative writing. This type of reflection only needs to be a paragraph long and will revolve around answering these questions:

- What is your piece about?
- How does it link to a model?
- What are some techniques you have used and why?

On the opposite page is an example reflection that answers these questions.

EXAMPLE PARAGRAPH

| | |
|---|---|
| Opening sentences about your writing | <i>I have written a personal reflection in the voice of Jeffrey Lu who is a character from Craig Silvey's Jasper Jones. My reflection centres around the moment when Jeffrey wins the town cricket match and briefly feels like he belongs. In this piece, I focus on what it feels like to be an outsider in a small community.</i> |
| Link to model text | <i>This is a central idea in Silvey's novel because all of his main characters feel like they are outsiders.</i> |
| Reflections on specific techniques | <i>Like Silvey, I have written my story in first person so that my readers have a clear insight into the personal thoughts and feelings of my main character. Through my protagonist's reflections on how his ethnicity has made him an outsider in the community, I also mirror one of the main themes of Silvey's novel. Another important technique I have emulated from Jasper Jones is Silvey's use of the Australian bush landscape as a symbol of menacing and threatening forces. I have included descriptions of the bush setting to emphasise Jeffrey's feelings of fear and loneliness in the early part of my reflection.</i> |

OPENING SENTENCES ABOUT YOUR WRITING

The beginning of your reflection should tell your reader some basic facts about what you have written and the big ideas that your writing explores. You should make sure that you include information about:

- the form of your writing
- the name of the model text and the author or director
- an outline of the main theme or idea you are exploring

Let's have a look at how to write sentences that do all of these things.

SENTENCE ABOUT THE FORM

The opening sentence of a reflection should briefly outline the form of your writing and how it connects to the model text. Let's look at how two examples do this:

| Form of writing | Brief description | Connection to model text |
|--|---|---|
| <i>I have written a personal reflection</i> | <i>in the voice of Jeffrey Lu</i> | <i>who is a character from Craig Silvey's Jasper Jones.</i> |
| <i>In my short story,</i> | <i>I have created a teenager who is an outsider</i> | <i>like Amal in Does My Head Look Big in This? by Abdel-Fattah.</i> |

NOW IT'S YOUR TURN.



Write an opening statement about your own writing. Begin by constructing a phrase from the words in the first column. After this, use a phrase from the next two columns to complete your sentence.

| Form of writing | Words to introduce description | Connection to model text |
|-----------------------------|--------------------------------|--------------------------|
| I have written a... | about a | like [character] in... |
| In my... | in the voice of | just as... |
| I have chosen to write a... | centred around | similar to... |
| In this... | I have created | an idea central to... |
| + | I'm exploring | who is... |
| personal reflection | | |
| short story | | |
| dialogue | | |
| monologue | | |
| scene | | |
| blog | | |

SENTENCE ABOUT MAIN IDEA

The rest of your opening sentences should outline the basis of your plot and summarise the key idea or theme that you are focusing on in your writing.

Let's have a look at how the example reflection does this:

*My reflection **centres around the moment when** Jeffrey wins the town cricket match and briefly feels like he belongs. In this piece, I **focus on** what it feels like to be an outsider in a small community.*

NOW IT'S YOUR TURN.



Write two sentences about what your piece focuses upon. Choose words and phrases from either column to help you do this.

| Focus on plot | Focus on idea |
|--|--|
| centres around the moment when is an alternative look at the scene where shows...from the perspective of... looks at...from a different angle | focus on is about centres on the idea that highlights how explores [idea] from |

LINK TO MODEL TEXT

Once you've explained the key idea in your creative piece, you then need to reflect on how the idea links to a model text. You can see that the example sentence below does this by first labelling the importance of an idea with a noun phrase ('this is a central idea') and then using a conjunction ('because') to link to the idea from the model text:

| Idea noun phrase | Conjunction + analysis |
|---|---|
| <i>This is a central idea in Silvey's novel</i> | <i>because all of his main characters feel like they are outsiders.</i> |

NOW IT'S YOUR TURN.

Use the words in the table below to reflect on how an idea in your piece connects to a model text.



| Noun phrase | | | Conjunction |
|-----------------|--|------------------------|------------------------|
| This is a/an... | central critical important crucial key | idea motif theme | because as since |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the possessive apostrophe rule**.



REFLECTIONS ON SPECIFIC TECHNIQUES

At least half of your reflection should discuss how you used specific techniques or strategies to explore an idea. You should write two or more sentences about each technique you have used, so you are reflecting on them in detail.

Let's look at some ways to do this.

INTRODUCING THE MAIN TECHNIQUE

You should first reflect on the technique that is the most obvious connection between your piece and a model you are responding to.

This is how the example does it:

| Linking phrase | Construction verb | Reflection phrase |
|---------------------|---|---|
| <i>Like Silvey,</i> | <i>I have written my story in first person</i> | <i>so that my readers have a clear insight into the personal thoughts and feelings of my main character.</i> |

NOW IT'S YOUR TURN.



Write a sentence reflecting on a specific technique or device you have used in your writing. Use a phrase from each of the columns in the table below to link your writing to the model text and explain how it works.

| Linking phrase | Construction verb | Reflection phrase |
|---|---|-----------------------------------|
| Just as..., In the same way as..., Like..., Similarly to..., | begin with have written write with have used have adopted have created employ | so that in order to because |

PUNCTUATION ALERT:

When doing this activity, make sure you apply **the introductory information comma rule**.



INTRODUCING A SECOND TECHNIQUE

You will need to reflect on at least one more technique or device you have used in your creative writing. Since this sentence is reflecting on an additional technique, it's important that it begins with a linking word that signposts this.

Let's look at how the model reflection introduces a second technique:

| Linking word | Noun phrase | Connection verb | Technique in model text |
|--------------|---------------------|--|---|
| Another | important technique | I have emulated from Jasper Jones | is Silvey's use of the Australian bush landscape as a symbol of menacing and threatening forces. |

NOW IT'S YOUR TURN.



Write a sentence reflecting on an additional technique you have used in your creative piece and how it connects to a model text. Use a word from each of the columns in the table below as well as a connection verb from the table earlier in this section.

| Linking word | Noun phrase | |
|---------------|-------------|-----------|
| Another | key | device |
| A further | important | technique |
| An additional | fundamental | feature |
| A second | central | aspect |
| | | strategy |
| | | idea |
| | | symbol |

CONNECTING YOUR TECHNIQUES TO THE MODEL TEXT

After writing a sentence that introduces a technique, you should write a follow-up sentence that has more detail about what a technique achieves and how this connects to the model text.

This is how the two sentences in the example reflection do it:

| Construction phrase | Analytic verbs |
|---|---|
| <i>Through my protagonist's reflections</i> on how his ethnicity has made him an outsider in the community, | I also mirror one of the main themes of Silvey's novel. |
| <i>I have included</i> descriptions of the bush setting | to emphasise Jeffrey's feelings of fear and loneliness in the early part of my reflection. |

NOW IT'S YOUR TURN.



Write a sentence that follows on from the one you wrote for the previous activity. Use a word or phrase from each of the columns in the table below.

| Construction phrases | Analytic verbs |
|----------------------|-----------------|
| Through the way | reflect |
| Through the use of | adopt |
| By writing about | connect |
| By characterising as | mirror |
| By focusing on | emulate |
| By using | borrow |
| OR | replicate |
| I have... | imitate |
| included | which... |
| used | ...create |
| utilised | ...show |
| created | ...demonstrate |
| described...as | ...illustrate |
| | ...emphasise |

CHAPTER 8



POETRY ANALYSIS

Many students hate the idea of reading or writing about poetry because poems seem so strange to them. Poetry is written quite differently to prose (prose is 'normal' writing), and it uses some pretty interesting words. These are exactly the sorts of things you are expected to analyse when writing about poetry. Rather than being put off by how 'weird' poetry might look, you should analyse this very weirdness. This chapter is going to provide you with a range of words and phrases to help you do just that.

INTRODUCTIONS

In many ways, writing an analysis of poetry is like writing a regular text analysis and you could (and should) use many of the tables and tips from the Text Response Chapter. However, this chapter outlines a range of the differences in writing about poetry and shows you how to analyse some of the specific techniques that are used in poetry.

Writing the introduction to a poetry analysis involves four key elements:

- brainstorming idea words to respond to a topic
- a big idea introductory sentence
- an introduction of poets or poems
- a synthesis and link to the topic

On the opposite page is an example of an introduction that has all of these elements and responds to the following topic:

How do poets explore the brutality of war?

| Sentence type | Example |
|---------------------------------|--|
| Big idea introductory sentence | <i>Many poets examine the brutal and dehumanising nature of war, often contrasting the glorious ideals of leaders with the horrifying reality of battle.</i> |
| Introduction of poet and poem 1 | <i>In particular, Wilfred Owen’s “Dulce et Decorum Est” is concerned with how young men are destroyed and scarred by war.</i> |
| Introduction of poet and poem 2 | <i>Similarly, Seamus Heaney’s “Requiem for the Croppies” highlights the savage bloodiness of war.</i> |
| Introduction of poet and poem 3 | <i>In contrast, Ingrid Jonker writes of an innocent child killed by soldiers in her poem “The child who was shot dead by soldiers at Nyanga”.</i> |
| Synthesis and link to topic | <i>All of these poets focus upon the destructive cruelty of the war experience.</i> |

BRAINSTORMING IDEA WORDS TO RESPOND TO THE TOPIC

Since an analysis of poetry is similar to a text analysis, you should follow the brainstorming process outlined on page 56 to help you with this step.

BIG IDEA INTRODUCTORY SENTENCE

The very first sentence of your introduction should discuss the big ideas in the essay topic. This means not writing about specific poems or examples *but labelling the ideas the poems share*. This is where you use the words you came up with in the previous brainstorming step.

Let's look at two examples broken apart:

| Noun group | Analytic verb | Link to key terms in essay topic | Further information verb |
|-----------------------------------|-----------------|---|---|
| Many poets | <i>examine</i> | <i>the brutal and dehumanising nature of war,</i> | <i>often contrasting the glorious ideals of leaders with the horrifying reality of battle.</i> |
| The poetry of Gwen Harwood | <i>explores</i> | <i>the experience of women,</i> | <i>paying tribute to actions and stories that are often ignored.</i> |

NOW IT'S YOUR TURN.



Use the words in the table below to write your own introductory sentence.

| Noun groups | Verbs | Adjectives | Idea nouns | Further information verbs*  |
|-------------------------------|-------------|--------------|-----------------------|--|
| Many poets | ponder | brutal | experiences of... | contrasting |
| Countless writers | muse upon | dehumanising | nature of... | comparing |
| Various writers | consider | dreadful | essence of... | juxtaposing |
| Frequently, poets | reflect | awful | meaning of... | paralleling |
| In many of their works, poets | describe | desperate | reality of... | weighing |
| The poetry of... | examine | | cycle of... | |
| | explore | fundamental | impact of... | praising |
| | investigate | essential | beauty of... | lauding |
| | | important | wonder of... | enthusing |
| | praise | insightful | moments of... | paying tribute to |
| | enthuse | | moments when... | applauding |
| | rhapsodise | joyous | turnings points in... | celebrating |
| | | celebratory | | |
| | struggle | exuberant | | describing |
| | wrestle | delightful | | pondering |
| | | | | reflecting |
| | | | | considering |
| | | | | meditating |
| | | | | speculating |
| | | | | contemplating |
| | | | | imagining |

*Hint:

Apart from the verbs in this column, you can also use any other verbs from tables in the text response chapter with an '-ing' ending.

PUNCTUATION ALERT:

When doing this activity, remember to apply the '-ing' comma rule.



INTRODUCTION OF POETS AND POEMS

After you've outlined the big idea that you're going to be focusing upon, it's time to introduce the poems you will be analysing.

Let's have a look at how the example introduction does this:

| Linking phrase | Poet | Poem | Verb phrase | Ideas from essay topic |
|-----------------------|------------------------|-----------------------------------|--------------------------|--|
| <i>In particular,</i> | <i>Wilfred Owen's</i> | <i>"Dulce et Decorum Est"</i> | <i>is concerned with</i> | <i>how young men are destroyed and scarred by war.</i> |
| <i>Similarly,</i> | <i>Seamus Heaney's</i> | <i>"Requiem for the Croppies"</i> | <i>highlights</i> | <i>the savage bloodiness of war.</i> |

If you're introducing a third poem in your introduction, use a different sentence structure so that your introduction doesn't become too formulaic. The example below does this by including the same sentence elements as the previous sentences but putting them in a different order.

| Linking phrase | Poet | Verb phrase | Ideas from essay topic | Poem |
|---------------------|----------------------|------------------|---|---|
| <i>In contrast,</i> | <i>Ingrid Jonker</i> | <i>writes of</i> | <i>an innocent child killed by soldiers</i> | <i>in her poem "The child who was shot dead by soldiers at Nyanga".</i> |

NOW IT'S YOUR TURN.

Use the words and phrases from the table below to write sentences that introduce the poems you will be writing about. Use either of the sentence models opposite to help you.



| Linking phrases | Verb phrases |
|---|--|
| <p>To introduce the first poem: In particular, This [idea] is shown in..., which</p> <p>To introduce subsequent poems: Similarly, Another Likewise, This idea is further explored in...</p> <p>In contrast, However, A different perspective is offered by...</p> | <p>is concerned with highlights writes of focuses on expresses suggests hints at examines considers reflects upon</p> |

PUNCTUATION ALERT:

When doing this activity, remember to apply the introductory information comma rule.

SYNTHESISING SENTENCE

In the final sentence of your introduction, you want to link all of the poems and the ideas in the topic together, synthesising all of the elements of your introduction.

Let's look at an example synthesising sentence broken apart.

| Linking phrase | Verb | Ideas from essay topic |
|---------------------------|-------------------|---|
| <i>All of these poets</i> | focus upon | <i>the destructive cruelty of the war experience.</i> |

NOW IT'S YOUR TURN.

Use the words and phrases from the table below to write a synthesising sentence. Once again, you will have to use the words you brainstormed about the topic.



| Linking phrases | Verbs |
|---------------------------|-----------------|
| All of these poets | focus upon |
| All of these poems | highlight |
| Collectively, these poems | underscore |
| Together these poems | illuminate |
| As a group, these poems | concentrate on |
| | explore |
| | bear witness to |

BODY PARAGRAPHS

Your body paragraphs for a poetry analysis will have many of the same sorts of sentences you would find in a text analysis, but there are some extra sorts of sentences you will need to include.

WRITING SENTENCES ABOUT THE POEM'S FORM

Your teacher will probably point out that there are different types of poems. Listed in the table below are some types of poems that students commonly study. See how many different types of poems you are already familiar with.

| Poem type | Form | Purpose |
|-------------------|--|--|
| Limerick | Five lines: lines 1, 2 & 5 rhyme with each other; lines 3 & 4 rhyme with each other. | To amuse and be funny for the audience. |
| Haiku | Three lines: line 1 has 5 syllables, line 2 has 7 syllables, line 3 has five syllables. | To provide a brief, vivid image of something. Typically, a haiku should contrast two ideas to show one whole idea. |
| Sonnet | Fourteen lines: the first 8 lines are called an 'octet'; the last 6 lines are a 'sestet'. Shakespearean sonnets have a rhyming couplet as the last two lines. Petrarchan or classical sonnets just have the octet and sestet. | Like a haiku, a sonnet compares two ideas to show a whole. Line 9 is called the 'volta' and is where the contrasting idea is first introduced. |
| Ode | Usually a regular (in rhyme and rhythm) poem, often with several stanzas. | To praise a person, object or idea. |
| Elegy | Traditionally written in rhyming couplets (when two lines rhyme). | To express sadness for a tragic event, especially a death. |
| Ballad | Several stanzas long, it usually has four lines per stanza and these lines rhyme in an ABAB pattern. | To tell a story. |
| Lyric poem | The most common form in modern poetry, lyric poetry may be written in free-form (i.e. not have any obvious rhyme or rhythm). However, the more you learn about poetry, the more you will be able to find the sneaky rhymes and rhythms in this type of poetry. | To explore an idea, emotion or event. |

There are other types of poems you might be familiar with – including acrostic poems (where every line begins with the letter of a larger word or name) or nursery rhymes, but you will usually only look at these in the first years of primary school, and not be expected to write an analysis of them.

Knowing what kind of poem you are looking at will give you some clues as to why the poet is using that form.

Let's look at some examples:

Heaney's **sonnet** "Requiem for the Croppies" **compares** the bravery and daring of the Irish croppies with the brutal slaughter they suffered in this war.

OR

Oodgeroo Noonuccal's **lyric poem** "Municipal Gum" **describes** the way in which Indigenous people have had their lives broken by European settlement.

In each of these examples, the writer is using their understanding of the form of the poem to describe what the poet is trying to do. Whenever you are writing about the form of a poem, you must go on to explain why that form is important. Because each of these forms is doing something slightly different, you will need to use different analytic verbs to help with your writing.

NOW IT'S YOUR TURN.



Write a sentence that introduces the form of the poem you are analysing. Use the table on the opposite page to identify the type of poem and then choose a verb from the table below to analyse what the poem is doing.

| Sonnet/ Haiku | Ode | Elegy | Ballad | Lyric poem | Limerick |
|------------------|-----------------|--------------|----------------------|--------------|------------|
| contrasts | praises | mourns | dramatises | describes | revels in |
| compares | lauds | laments | tells the tale of | ponders | delights |
| juxtaposes | enthuses | yearns | recounts | reflects | diverts |
| parallels | pays tribute to | sorrows over | romanticises | considers | amuses |
| weighs | applauds | longs for | embellishes | meditates | entertains |
| | celebrates | suffers | | speculates | |
| | | | | contemplates | |
| | | | | imagines | |

ORIENTATION SENTENCES

In a typical poetry analysis, you'll focus on the different parts of a poem one at a time. Therefore, you will need sentences with information about where in the poem you are focusing on, and what this section of the poem is about.

Let's have a look at an example of an analysis of Robert Frost's poem "The Road Not Taken":

The first stanza outlines the problem facing Frost: there are two diverging roads and the poet must make a choice as he "could not travel both".

IT'S TIME FOR YOU TO GIVE IT A GO.



Combine a phrase or word from each of the columns below to construct an orientation sentence.

| Place/time phrases | Verbs | Noun phrases |
|--|---------------|-----------------------|
| The first stanza | outlines | the problem facing... |
| From the first line, | describes | the experience of... |
| The opening stanza | explores | the idea of... |
| The initial couplet | begins | a sense of... |
| The first verse | creates | a feeling of... |
| In the first stanza, [Poet's name] | focuses on | a memory of... |
| In the opening of the poem*, [Poet's name] | expresses | images of... |
| The middle of the poem | suggests | an image of... |
| The next stanza | hints at | a picture of... |
| Throughout the middle of the poem, [Poet's name] | suggests | a scene from... |
| The conclusion of the poem | considers | a scene that... |
| The final stanza of the poem | reflects upon | |
| In the conclusion of the poem, [Poet's name] | recounts | |
| To bring the poem to a close, [Poet's name] | | |

***Hint:** Instead of always using the word 'poem', you can write:

- text
- work
- piece
- verse.

Or you can write the actual name of the poem.

INSERTING QUOTES AND ANALYSING EVIDENCE

Like any text response writing, you will need to use quotes in your poetry analysis. You should refer to the analysing evidence section of the text response chapter for a guide to the different ways you can insert quotes into a sentence. However, there are a number of unique aspects that you should be aware of when using quotes to analyse poetry.

INSERTING AND ANALYSING A SINGLE WORD QUOTE

Firstly, the quotes you will use in a poetry analysis are usually far shorter than the quotes you might use in a text response essay. Often, they are only one word long, like in the example below:

| Poet + verb | Quote | '-ing' verb analysis |
|--------------------------------------|---------------------|---|
| Heaney describes the frogs as | "grenades" , | emphasising how they are both powerful and threatening, like a bomb. |

NOW IT'S YOUR TURN.

Write a sentence quoting and analysing a single word from a poem. Use a verb from each column of the table below to introduce and then analyse the quote.



| Verbs to introduce quote | '-ing' analytic verbs |
|--------------------------|-----------------------|
| describes | highlighting |
| depicts | illustrating |
| portrays | emphasising |
| presents | demonstrating |
| extols | conveying |
| descries | expressing |
| characterises | creating |
| represents | showing |
| calls | representing |
| labels | |
| asks | |



PUNCTUATION ALERT:

When doing this activity, remember to apply the **quotation mark rule**.

PUNCTUATION ALERT:

When doing this activity, remember to apply the **'-ing' comma rule**.



INSERTING AND ANALYSING MULTIPLE QUOTES

Sometimes in your analysis, you might want to insert two quotes to analyse a connection between different parts of a poem.

Here is an example:

| Poet + verb | Quote | Conjunction and further quote | Comma + '-ing' verb to analyse evidence |
|---|-----------------------|------------------------------------|---|
| <i>The speaker describes the second path as</i> | <i>“just as fair”</i> | and <i>“worn...about the same”</i> | <i>, illustrating that there is no real difference between the two roads.</i> |

NOW IT'S YOUR TURN.



Have a go at putting two quotes from a poem into a sentence and analysing them. Use the verbs from the previous table to introduce and analyse the quotes. Use one conjunction from the table below to connect the quotes.

Conjunctions

and
as well as
and also
as both...and
as not just...but also

DISCUSSING IDEAS WITH NOUNS

The quotes you analyse from a poem will frequently express complex ideas and feelings. This means you'll need to find words to describe and label them. One way to do this is to use *noun phrases*.

Let's look at an example about Oodgeroo Noonuccal's "Municipal Gum":

| Technique + quote | Analytic verb | Noun phrase |
|---|---------------|--|
| Noonuccal's question "What have they done to us?" | expresses | both a sense that she is connected to nature and grief over what has happened to it. |

The example above uses the noun phrases 'a sense that' and 'grief over' to introduce two very specific ideas. You can use these same phrases to construct specific descriptions of ideas in the poem you are analysing.

NOW IT'S YOUR TURN.

Using the skills you've already developed, write a sentence analysing how a quote from a poem shows a specific idea. Use a *noun phrase* from one of the columns below to create a specific description of the idea.



| the idea of... | the sound of... | the feeling of... | the experience of... |
|---|---|--|---|
| the impression that... the understanding of... the belief in... the significance of... the hope for... the memory of... the thought that... | the echoing of... the refrain of... the tone of... the clamour of... the lament of... | the sense that... the beauty of... the wonder of... the pleasure of... the desire for... the sorrow in... the grief over... the loss of... the delight in... the joy of... the horror of... the terror of... the fear of... the reality of... the passion for... | moments when... the times when... occasions of... stages in our lives when... |

SENTENCES TO ANALYSE POETIC TECHNIQUES

Of course, writing about poetry will mean that you have to discuss different sorts of things like *rhythm* and *imagery* and all sorts of other poetic techniques. Look in the table below for a list of poetic techniques, a short definition of what they are, and a **very general** discussion of how they might work in a poem.

While it's difficult to generalise about the effects these techniques will have in the individual poems you are analysing, this table will start the thinking process:

| Technique | How it works | What effect might it have? |
|---------------------|---|---|
| Rhyme | Usually, the final word of one line will rhyme with the final word of another line. Sometimes, there might be an <i>internal rhyme</i> where the word in the middle of a line rhymes with a word elsewhere. | Connects words and ideas together. |
| Rhythm | This is how fast or slow the lines of a poem go. There are many different poetic rhythms, which you can look up online. | Makes a poem go faster or slower and therefore makes it seem more urgent or relaxed. |
| Caesura | Punctuation that happens in the middle of a line, rather than at the end of it. | Stops the rhythm of a line and therefore puts a pause where the action or the description stops. The reader pauses as well. |
| Stanza | The 'verse' of a poem – like a paragraph in prose writing. | Contains an idea or image that connects to the rest of the poem but is also independent. |
| Enjambment | A sentence flows from one stanza to another (or, sometimes, from one line to another). | Gives a sense of anticipation of what is coming next. |
| Alliteration | Words begin with the same letter (e.g. <i>raging rivers</i>). | Connects words and their images together. |
| Assonance | Like a rhyme 'gone wrong' – the words sort of rhyme, but it's not an exact match. | Connects words and their images together. |
| Susurration | Lots of whispering 's' sounds (e.g. <i>silver smoke swathes</i>), or the sounds of a soft 'c' (e.g. <i>cities, cell</i>). | Makes it seem as if the poet is whispering. |

| Technique | How it works | What effect might it have? |
|---------------------|---|---|
| Onomatopoeia | When the word makes the sound it is describing (like the word 'bang') | The reader can 'hear' what the poet is describing |
| Volta | The ninth line of a sonnet | The 'turning point', where a new or contrasting idea is introduced. |

Although these ideas may seem complicated at first, during class you will become more familiar with them. The difficult thing is writing about them in your essay. You will need to practise this skill.

Below are two examples of sentences analysing the use of techniques in a poem. The first is about Wilfred Owen's "Dulce et Decorum Est" and the second is about Oodgeroo Noonuccal's "Municipal Gum".

The onomatopoeia of the word "gargling" conjures up the sound of a young man choking to death, emphasising the barbaric and savage nature of war.

Noonuccal highlights the idea of long-lasting suffering by using the rhyme of "wronged" and "prolonged" to connect the sound of 'long' with the hurt of the tree, which is ongoing.

In the first example, the technique is at the start of the sentence and then there is an analysis of it. In the second example, the analysis comes first. Let's look at how to write these two sentence types.

TECHNIQUE THEN ANALYSIS SENTENCE

The first way you can structure an analysis of a technique is to identify the technique at the start of the sentence and provide a quote that demonstrates it. After this, a verb can introduce an analysis of the impact of this technique, like in this example:

| Technique + quote | Verb | Noun phrase | Analytic verb |
|--|--------------------|--|--|
| <i>The onomatopoeia of the word "gargling"</i> | <i>conjures up</i> | the sound of <i>a young man choking to death,</i> | emphasising <i>the barbaric and savage nature of war.</i> |

NOW IT'S YOUR TURN.



Write a sentence analysing the use of a technique in a poem. Use the technique phrases in the first column to introduce a quote. After that, choose verbs and phrases from each of the following columns to analyse the impact of the technique.

| Technique phrases | Verbs | Noun phrases | Analytic verbs |
|---------------------------------|-------------|------------------------|----------------|
| The rhyme of... | conjures up | a sense of... | emphasising |
| The rhythm created by... | creates | a vivid sense of... | representing |
| The alliteration of... | invokes | a sense that... | highlighting |
| The repetition of... | highlights | a feeling of... | illuminating |
| The onomatopoeia of the word... | dramatises | an impression of... | illustrating |
| The assonance of... | underlines | an atmosphere of... | creating |
| The enjambments of the lines... | emphasises | an image of... | expressing |
| The susurrations of... | illustrates | the sound of... | conveying |
| The volta... | develops | an association with... | |
| | | the idea that... | |

PUNCTUATION ALERT:

When doing this activity, remember to apply the **'-ing' comma rule**.

9

ANALYSIS, TECHNIQUE, ANALYSIS SENTENCE

In the second type of analytic sentence, the noun phrase is put at the start of the sentence instead of the end, like this:

| Poet + Verb | Noun phrase | Technique + quote | Analytic verb |
|---------------------|---|---|--|
| Noonucal highlights | the idea of long-lasting suffering | by using the rhyme of “wronged” and “prolonged” | to connect the sound of ‘long’ with the hurt of the tree, which is ongoing. |

NOW IT'S YOUR TURN.



Write a sentence analysing the use of a technique in a poem. Begin your sentence with the poet and an idea they are focusing on by using words from the first two columns of the table below. Then insert a technique and further analysis with phrases from the last two columns.

| Verbs | Noun phrases | Technique phrases | | Analytic verbs |
|--------------|-----------------|-------------------|--------------------|----------------|
| highlights | the idea of... | by using the | rhyme of... | to... |
| represents | a sense of... | through the | alliteration of... | create |
| emphasises | a feeling of... | with the | assonance of... | connect |
| demonstrates | | | onomatopoeia of... | conjure up |
| illustrates | | | repetition of... | invoke |
| captures | | | enjambment of... | develop |
| underlines | | | | generate |
| expresses | | | | emphasise |
| conveys | | | | convey |

WRITING ABOUT SIMILES, METAPHORS AND COMPARISONS

Similes and metaphors or comparisons and contrasts are a basic technique used in many poems. They allow the reader to associate a certain picture of one thing with a particular idea or thing in a poem.

Here is an example analysis of a simile in Oodgeroo Noonuccal's "Municipal Gum":

Noonuccal likens the tree's imprisonment in "hard bitumen" to the experience of a "poor cart horse" that has been "castrated, broken...wronged". This parallel to a mistreated animal creates a striking image for the reader of the tree as a living creature that is being tortured.

Let's break this example down so you understand how it works.

INTRODUCE THE EXAMPLE

This first part of your analysis of a simile or contrast involves inserting an example. The model sentence does this by using a *connecting verb* to introduce the example and the word 'to' to join the two things.

| Connecting verb | Original thing | "To" + simile |
|-------------------------|--|--|
| Noonuccal <i>likens</i> | <i>the tree's imprisonment in "hard bitumen"</i> | <i>to the experience of a "poor cart horse" that has been "castrated, broken...wronged".</i> |

NOW IT'S YOUR TURN.

Write a sentence introducing an example of a simile, metaphor, comparison or contrast by using one of the verbs in the table below.



| Connecting verbs to introduce a simile | Connecting verbs to introduce a contrast |
|--|--|
| compares | juxtaposes |
| likens | contrasts |
| equates | emphasises the difference between |
| draws a parallel between | illustrates the difference between |
| links | highlights the division between |
| connects | |
| creates an analogy between | |

ANALYSE SIMILE

The next sentence will need to analyse the effect a simile or metaphor creates. This example sentence begins with a noun phrase linking to the previous sentence and then an analytic verb to introduce an analysis.

| Noun phrase | Analytic verb + analysis |
|--|--|
| <i>This parallel to</i> a mistreated animal | <i>creates</i> a striking image for the reader of the tree as a living creature that is being tortured. |

NOW IT'S YOUR TURN.



Write a sentence analysing the simile or metaphor you introduced in the previous activity. Begin your sentence with one of the noun phrases from the table below. Analyse the impact of the example by using one of the analytic verbs from any of the previous tables on pages 200, 205 and 206.

| Noun phrases | |
|---|--|
| Similar | Different |
| This... comparison of likening of parallel to link to analogy of | This... juxtaposition of contrast of difference between division of contrast of |

USING ADJECTIVES TO ANALYSE POETRY

We typically think about adjectives in connection with creative writing, but this is not the only thing adjectives are good for. When analysing poetry, it is important to note that you should *describe* what you are analysing, and to do this you will need to use a whole range of adjectives.

ADJECTIVES TO DESCRIBE SOUNDS

The sounds words make are an important tool that poets use to create a feeling or picture for the reader.

Here is an example about Oodgeroo Noonuccal’s “Municipal Gum”:

Noonuccal illustrates the difference between the world of the city and the bush by contrasting the harsh sound of the words “hard bitumen” to the whispering and soft sounds of the “leafy forest halls”.

You will need to be able to analytically describe sounds in the poems you are analysing.

NOW IT’S YOUR TURN.



Look in the table below to find a series of adjectives that might help you to discuss the sounds in the poem you are analysing.

| Sounds made by ‘hard’ letters (such as T,P,K) | Sounds made by ‘soft’ letters (such as S) | Happy sounds | Sad sounds |
|---|--|---|---|
| percussive jarring metallic explosive clattering clapping harsh cold abrupt | susurrating whispering numerous sighing sibilant | babbling burbling rapid chattering gleeful warm chuckling | wailing mournful keening weeping lonely cold dirge-like |
| | Sounds made by ‘fricatives’ (such as f, th) | | |
| | vibrating shivering shuddering puffing soft | | |

ADJECTIVES TO DESCRIBE IMAGES

Poems are ‘word pictures’ that aim to create striking images in our minds. This means you need to have a vocabulary to describe the types of pictures poems create.

Here is an example about Shakespeare’s “Shall I Compare Thee to a Summer’s Day?”:

The speaker’s description of his lover’s attractiveness as “eternal” creates an image of magnificent and everlasting beauty for the reader.

If we break the above example sentence into parts, it looks like this:

| Picture noun phrase | Picture verb | Picture noun phrase | Positive picture adjectives |
|--|----------------|---------------------|--|
| <i>The speaker’s description of his lover’s attractiveness as “eternal”</i> | <i>creates</i> | <i>an image of</i> | <i>magnificent and everlasting beauty for the reader.</i> |

NOW IT’S YOUR TURN.



Write a sentence analysing an image from a poem using the words from the chart below to help you.

| Picture verbs | Picture noun phrases | Positive picture adjectives | Negative picture adjectives | Emphatic picture adjectives |
|---------------|----------------------|-----------------------------|-----------------------------|-----------------------------|
| creates | image of... | lush | grim | vivid |
| draws | picture of... | warm | dark | powerful |
| casts | vision of... | enticing | bleak | strong |
| illustrates | account of... | soft | cold | startling |
| evokes | description of... | joyful | lonely | striking |
| generates | impression of... | peaceful | violent | immense |
| reveals | | magnificent | hard | profound |
| illuminates | | natural | isolated | deep |
| | | superior | alienating | complex |
| | | picturesque | unnatural | intricate |
| | | luminous | inferior | grave |
| | | incandescent | damaged | dramatic |
| | | | stark | |

ANALYSING PATTERNS IN POETRY

In poetry, more than any other kind of text, there are many patterns that you can describe. Phrases are repeated or can be transformed (so that they are similar, but slightly different).

Here's an example analysis of a pattern in Shakespeare's "Shall I Compare Thee to a Summer's Day?":

In line seven, the speaker argues that nature can be "dimmed". The next line reiterates this idea, stating that nature "declines".

In this example, the verb 'reiterates' is used to point out a pattern. You will need a range of verbs like this to describe patterns in the poems you are analysing.

NOW IT'S YOUR TURN.

Identify a pattern that occurs in a poem. Using the words in the table below, write a sentence or sentences analysing this pattern.



| Repeats | Builds upon | Transforms |
|---------------|--------------|---------------|
| comes back to | adds to | alters |
| returns to | heightens | metamorphoses |
| reiterates | intensifies | converts |
| replicates | strengthens | reshapes |
| | expands upon | refashions |
| | develops | revises |
| | | evolves |
| | | modifies |

CONCLUSIONS

The conclusion to an analysis of multiple poems needs to have three types of sentences:

- a big idea sentence
- an element sentence
- a message sentence

This is how an example uses these three types of sentences:

| | |
|--------------------------|---|
| Big idea sentence | <i>Ultimately, all of these poems powerfully illustrate the brutal destruction of war.</i> |
| Element sentence | <i>In Heaney and Owen's poems, this picture is created through their vivid imagery of young soldiers who are brutally hurt or killed, whereas Ingrid Jonker's poem creates a dramatic image of the impact of war on children through the repetition of the simple phrase "the child".</i> |
| Message sentence | <i>Through these techniques, all the poets grieve for the losses war creates and emphasise the savagery of war.</i> |

BIG IDEA SENTENCE

The first sentence of your conclusion should reflect on the big idea the poems all share. It will need to begin with a concluding word or phrase to signal that you are about to finish your analysis. Then, it will sum up the big idea in all the poems with a tone adverb and analytic verb. The tone adverb helps you explain not just what idea a group of poems explores – but the way they represent it.

Here’s an example:

| Concluding word | Poems | Tone adverb + analytic verb | Big idea |
|--------------------|---------------------------|------------------------------|---------------------------------------|
| <i>Ultimately,</i> | <i>all of these poems</i> | <i>powerfully illustrate</i> | <i>the brutal destruction of war.</i> |

NOW IT’S YOUR TURN.

Write the first sentence to your conclusion. Use a phrase or word from each column of the table below.



| Concluding words | Tone adverbs | Verbs |
|------------------|--------------|------------|
| Ultimately, | powerfully | illustrate |
| At their core, | keenly | represent |
| At their heart, | vividly | reveal |
| In essence, | viscerally | present |
| | starkly | imagine |
| | grimly | depict |
| | dramatically | portray |
| | poignantly | capture |
| | forcefully | create |
| | lyrically | |
| | gently | |
| | joyfully | |
| | playfully | |
| | euphorically | |

PUNCTUATION ALERT:

When doing this activity, remember to apply **the introductory information comma rule.**



ELEMENT SENTENCE

The next sentence should discuss a similar element the poems use to explore an idea. Since the poems you've looked at will probably have used more than one element, your sentence will need to have two parts. The first part of this sentence will focus on an element the poems share, the second half will focus on a contrast.

ELEMENT SENTENCE PART 1

For the moment, let's concentrate on just the first part of the sentence. The first part begins with 'In' plus the name of the poem or poems you are focusing on. Then, a noun is used to link this sentence to the previous sentence. After this, an analytic verb phrase introduces a summary of the element:

| Poems | Noun linking to previous sentence | Analytic verb phrase | Preposition + first technique |
|------------------------------------|-----------------------------------|----------------------|---|
| <i>In Heaney and Owen's poems,</i> | <i>this picture</i> | <i>is created</i> | <i>through their vivid imagery of young soldiers who are brutally hurt or killed,</i> |

NOW IT'S YOUR TURN.

Write the first part of a sentence to summarise an element the poems share. Use a word from each of the columns in the table below.



| Nouns to refer to idea in previous sentence | Analytic verb phrases | Prepositions |
|---|--|-----------------------|
| this... picture image idea notion sense emotion feeling ideal | is... created developed illustrated captured generated underlined emphasised portrayed | through by with |

PUNCTUATION ALERT:

When doing this activity, remember to apply the introductory information comma rule.



ELEMENT SENTENCE PART 2

The second half of the sentence introduces a different element. This means that it needs to begin with a contrasting conjunction before using an analytic verb to introduce the different element.

Let's break down the example to see how it does it:

| Contrasting conjunction | Poem | Analytic verb | Noun phrase | Preposition |
|-------------------------|-----------------------------|----------------|---|---|
| <i>whereas</i> | <i>Ingrid Jonker's poem</i> | <i>creates</i> | <i>a dramatic image of the impact of war on children</i> | <i>through the repetition of the simple phrase "the child".</i> |

NOW IT'S YOUR TURN.



Write the second half of the sentence you started for the previous activity. Begin this second half with a contrasting conjunction and the poem or poet's name, then use a word or phrase from each of the remaining columns to complete your analysis.

| Contrasting conjunctions | Analytic verbs | Noun phrases | Prepositions |
|--------------------------|--|---|-----------------------|
| , while , whereas | creates develops illustrates captures generates underlines emphasises portrayed | an image of... a picture of... a feeling of... a sense of... | through by with |

MESSAGE SENTENCE

The final sentence of your conclusion should reflect on the overall message the poems share in relation to your essay topic. Since poems are complex, they will often have a range of messages.

The example below demonstrates how to use two *message verbs* to reflect on the messages in a group of poems:

| Preposition + technique | Message verb | Idea from the essay topic | Conjunction + message verb | Idea from the essay topic |
|----------------------------------|--|-------------------------------|----------------------------|-----------------------------|
| <i>Through these techniques,</i> | <i>all the poets grieve for</i> | <i>the losses war creates</i> | <i>and emphasise</i> | <i>the savagery of war.</i> |

NOW IT'S YOUR TURN.



Write a concluding sentence. Begin your sentence with the preposition 'Through' plus one of the technique words. Then, chose a *message verb* plus a noun phrase from the same row to reflect on one message in the poems. Use the conjunction 'and' to then reflect on a different message.

| Prepositions + techniques | Message verbs | Noun phrases |
|--|---|---|
| Through these... techniques, devices, images, symbols, representations, | mourns grieves for laments decries | the loss of... the destruction of... the savagery of... the brutality of... |
| | reflects on describes contemplates | the importance of... the significance of... the meaning of... the need for... the reality of... |
| | creates presents develops | a powerful picture of... a vivid image of... a striking portrait of... a grim image of... |
| | celebrates affirms idealises romanticises proclaims | the beauty of... the wonder of... the ideal of... the incredible nature of... the incredible capacity of... |

PUNCTUATION ALERT:

When doing this activity, remember to apply the **introductory information comma rule**.



CHAPTER 9



ANALYSING PERSUASIVE WRITING

A key English skill is being able to analyse how someone has constructed an argument to persuade others. In many ways, the structure of an analysis of persuasive writing is one of the easiest to follow, so this means you can spend more time making sure the sentences you write are detailed, specific and insightful. This chapter will show you how to do that.

INTRODUCTIONS

The introduction of an analysis of persuasive writing has a very identifiable structure that is fairly easy to follow. This is the information you will need in your introductory sentences:

- an outline of the issue
- information about the piece you are analysing
- the contention and intention
- the audience and their interests

Because the introduction doesn't actually do any analysing, it should be short and to the point so that you can move on to the more important job of analysis in your body paragraphs.

Let's have a look at an example introduction:

| Sentence type | Example |
|--|--|
| Outline of issue | <i>The recent death of Kunji the panda at the National Zoo has once again raised the issue about whether it is ethical to keep animals in zoos at all.</i> |
| Information about the piece being analysed | <i>Dr Kristina Varga, Chief Education Officer of State Wildlife Park, has written a blog on the Park's website in response to this issue.</i> |
| Identify the contention and intention | <i>She argues that all zoos are important for protecting the rights of animals and that the public should continue to support zoos by visiting them.</i> |
| Audience | <i>Her arguments are likely to appeal to readers of her blog, who are already interested in the work that she does.</i> |

OUTLINE THE ISSUE

The first sentence of your analysis should outline the issue that is being debated. As a general rule, you will need to start your sentence by describing how a recent event has made people react.

Let's look at a couple of example sentences that do this:

| Phrase of recency | Incident | Verb phrase | Issue |
|-------------------|--|-------------------------------------|--|
| The recent | death of Kunji the panda at the National Zoo | has once again raised | the issue about whether it is ethical to keep animals in zoos at all. |
| The latest | demonstrations in the streets of Melbourne | have sparked | many debates about the rights of refugees. |

NOW IT'S YOUR TURN.

Use the table below to write the opening sentence of your analysis of persuasive writing. Choose a word or phrase from each of the columns below to introduce your own issue.



| Phrases of recency | Verb phrases | Issues |
|-----------------------|------------------------|-------------|
| The latest... | has* once again raised | issue |
| The present... | has sparked | debate |
| The recent... | has led to | argument |
| The earlier... | has motivated | discussions |
| The current... | has caused | disputes |
| | has generated | |
| Once again... | | |
| Recently... | | |
| Lately... | | |
| Over the past year... | | |

*Hint:

If you're writing about one incident, you will use the verb 'has', but if you are writing about a number of incidents, you will use the verb 'have'.

INFORMATION ABOUT THE TEXT

After outlining the issue itself, it's time to introduce the persuasive piece you are analysing. In this sentence, you need to provide four pieces of information:

- the name of the author
- how the author is connected to the issue
- the form of this persuasive piece and where it can be found
- a link to the issue

Let's look at an example divided into sections:

| Name of author | Connection of author to issue | Form and location | Link back to issue |
|---------------------------|--|--|-----------------------------------|
| <i>Dr Kristina Varga,</i> | <i>Chief Education Officer of State Wildlife Park,</i> | <i>has written a blog published on the Park's website</i> | <i>in response to this issue.</i> |

NOW IT'S YOUR TURN.

Using the words and phrases in the table below, write a sentence that provides information about the text you are analysing.



| Connection of author to issue | Form and location | Link to issue |
|-------------------------------|-----------------------------|----------------|
| chief | has written... | in response to |
| leader | | about |
| instigator | a blog published on | addressing |
| a writer of... | a letter to | |
| an opponent of... | an opinion piece for | |
| a supporter of... | a newsletter for | |
| a member of... | | |
| a key... | a speech presented to | |
| an important... | a debate argued in front of | |
| one of the... | | |

PUNCTUATION ALERT:

When doing this activity, remember to apply **the noun then description comma rule**.

?

WRITING INFORMATION IN A DIFFERENT ORDER

Of course, you don't need to always put the information in the same order – you could write a second sentence that looks more like this example:

| Form and location | Name of author | Connection of author to issue | Link back to issue |
|--|----------------|--|---|
| <i>In a speech delivered from the steps of Parliament,</i> | Abdul Chuol, | leader of the group Refugees for Reform, | speaks passionately about the work his group does. |

To write a sentence like this, you will begin your sentence with the word 'In' and then use the words and phrases in the previous table in the order presented by this model sentence.

PUNCTUATION ALERT:

When doing this activity, remember to apply the **'-ing' comma rule**.



IDENTIFY THE CONTENTION AND INTENTION

The *contention* of an argument is the opinion the author has about whether an idea is good or bad. The *intention* is what the author wants the reader to do about the issue.

Let's have a look at a couple of examples:

| Active verb | Contention adjective | Conjunction + intention |
|------------------------|--|---|
| She argues that | all zoos are important for protecting the rights of animals | and that the public should continue to support zoos by visiting them. |
| Chool defends | the marches as a good way of raising awareness | and asks others to join him in his protests. |

NOW IT'S YOUR TURN.

Choose words from each of the columns below to write your own sentence that identifies the *contention* and *intention*.



| Active verbs | Contention adjectives | Intention verbs |
|---------------|-----------------------|-----------------|
| argues | important | should |
| defends | vital | must |
| advocates for | good | need |
| supports | necessary | ought to |
| promotes | fundamental | work together |
| disagrees | crucial | join |
| contradicts | meaningful | help |
| | trivial | unite |
| | unimportant | stop |
| | useless | prevent |
| | insignificant | change |
| | destructive | put an end to |
| | harmful | |
| | unnecessary | |
| | useless | |
| | irrational | |

SENTENCE ABOUT AUDIENCE

Finally, you must write a sentence that identifies who this piece is written for. That is, you must identify the audience of the piece. This is often something that students find very difficult and often students will write something like:

Her audience is the general adult population. ✗

There are two problems with this sort of sentence. The first problem is that it shows the student isn't really thinking, because adults are quite a varied group of people (think about how different all of your teachers are from each other and how different they are from the people you are related to). The second problem is that it doesn't show why these adults are likely to read or listen to this piece.

When you are writing about the audience, you need to think about two things:

1. Who is likely to be interested in reading more about this issue?
2. Where would people be able to find this opinion piece?

Let's look at a couple of example sentences that clearly consider these two questions:

| Where can this opinion piece be found? | Who is likely to be interested in reading more about this issue? |
|--|--|
| <i>Her arguments are likely to appeal to readers of her blog,</i> | <i>who are already interested in the work that she does.</i> |
| <i>His speech was presented before fellow protestors,</i> | <i>who are passionately engaged with this issue and likely to speak to others about it.</i> |

NOW IT'S YOUR TURN.

Use the words and phrases in the table below to help you write a sentence about the audience of the piece you are analysing.



| The audience | Engagement with the issue |
|------------------------------------|---------------------------|
| readers of... | engaged with... |
| people who... | wanting to... |
| members of... | trying to... |
| those members of the public who... | interested in... |
| other supporters of... | concerned with... |
| fellow... | involved in... |
| peers who... | enthusiastic about... |
| colleagues... | |

PUNCTUATION ALERT:

When doing this activity, remember to apply the **noun then description comma rule.**

BODY PARAGRAPHS

In each of your body paragraphs, you'll focus on a different section of the persuasive piece you are analysing and discuss how the author is using arguments and persuasive language to convince an audience of their case.

Your body paragraphs will need three types of sentences:

- topic sentence
- evidence and analysis sentences
- synthesising sentence

You will also need to use linking words and phrases to connect the analytic sentences you write.

This example body paragraph features all three of these sentence types, as well as linking words and phrases (in bold):

| | |
|--|--|
| Topic sentence | <i>In the middle of her opinion piece, Varga outlines facts about how zoos protect endangered animals so that her audience can see her case is evidence-based.</i> |
| Evidence and analysis sentences | <i>Attacking the assumption that animals are better off in the wild, Varga asserts that animals in zoos “live 50% longer than their wild counterparts”. The accompanying chart provides an easy way for the reader to check that Varga’s arguments are valid by demonstrating the lifespan differences between animals kept in a zoo and those in the wild. This chart supports her arguments, as it is easy to see how animals kept in a zoo have a much longer lifespan than wild animals. Varga further disputes claims that wild animals are happier as “wrong, just wrong”. By repeating the word ‘wrong’, Varga suggests that animal activists are misinformed liars, and this increases the audience’s trust in her own case.</i> |
| Synthesising sentence | <i>Through these facts and assertions, Varga positions her case as based on undeniable science, leading the audience to see her argument as logical.</i> |

TOPIC SENTENCES

The topic sentence of each of your body paragraphs has three roles:

- to signpost the section you are focusing on
- to identify the key argument or strategy in that section
- to outline the intention of the argument or strategy

Let's break an example sentence into these three parts:

| Section phrase | Argument or strategy verbs | Intention phrase |
|--|---|---|
| <i>In the middle</i> of her opinion piece, | Varga outlines facts about how zoos protect endangered animals | so that her audience can see her case is evidence-based. |

NOW IT'S YOUR TURN.



Write a topic sentence about a section of a persuasive piece you are analysing. Use a word or phrase from each of the columns in the table below.

| Section phrases | Argument or strategy verbs | Intention phrases |
|---------------------------------------|----------------------------|-------------------|
| In the beginning... | argues | in order |
| Early on in this [type of writing]... | outlines | to create |
| From the very beginning... | contends | to lead |
| From the outset... | focuses on | so that |
| Leading with... | highlights | since |
| At first... | uses | because |
| To begin with... | employs | |
| | adopts | |
| | utilises | |
| During... | draws upon | |
| In the middle of... | | |
| Throughout... | | |
| Towards the end... | | |
| At the closing of... | | |
| When s/he rebuts... | | |
| In the conclusion... | | |
| Finishing his/her argument... | | |

PUNCTUATION ALERT:

When doing this activity, remember to apply the **introductory information comma rule**.



EVIDENCE AND ANALYSIS SENTENCES

Most of the sentences in your body paragraph should be dedicated to analysing how an author uses language to convince a reader of their arguments. This section will show you several ways you can construct these analytic sentences.

AUTHOR, VERB, QUOTE + READER IMPACT

A basic analytic sentence consists of referring to the author, using a verb to introduce a quote and then analysing the impact of this language on the audience with an ‘-ing’ verb.

Here’s an example:

| Author + verb | Quote | Reader impact |
|--------------------|---|--|
| Varga <i>cites</i> | evidence that animals “live 50% longer in zoos than their wild counterparts”, | reassuring the audience that captive animals have a better quality of life than ones in nature. |

NOW IT'S YOUR TURN.



Write a sentence analysing the impact of an example of persuasive language on the audience. Select a verb and an '-ing' verb from the appropriate row to introduce and analyse the quote

| | Verbs | '-ing' verbs for analysis |
|---------------------------------------|---|---|
| Says | states asserts describes labels | positioning the reader to causing the reader to creating within the reader a feeling of |
| Says something positive | praises champions lauds | developing within the reader a sense that imparting on the reader a positive sense of |
| Says something negative | attacks insults criticises | devaluing the value of...in the eyes of the reader discrediting the worth of...in the eyes of the reader |
| Uses evidence | cites refers to provides evidence that | reassuring the reader that creating confidence in the reader that building the reader's trust of |
| Makes something seem important | emphasises highlights reinforces | illustrating to the reader the importance of underlining for the reader the importance of |

"

PUNCTUATION ALERT:

When doing this activity, remember to apply the **quotation mark rule**.

,

PUNCTUATION ALERT:

When doing this activity, remember to apply the **'-ing' comma rule**.

FURTHER ANALYSIS

Sometimes you'll have more than one thing to say about how language is used to persuade. This means you'll need to extend your sentence to include some further analysis. The example sentence below uses the conjunction 'and' to add further analysis.

| Author + verb | Quote | Reader impact | Conjunction + further analysis |
|---------------|--|---|---|
| Varga cites | <i>evidence that animals "live 50% longer in zoos than their wild counterparts",</i> | <i>reassuring the audience that captive animals have a better quality of life than ones in nature</i> | and <i>that it's not wrong to keep animals in captivity.</i> |

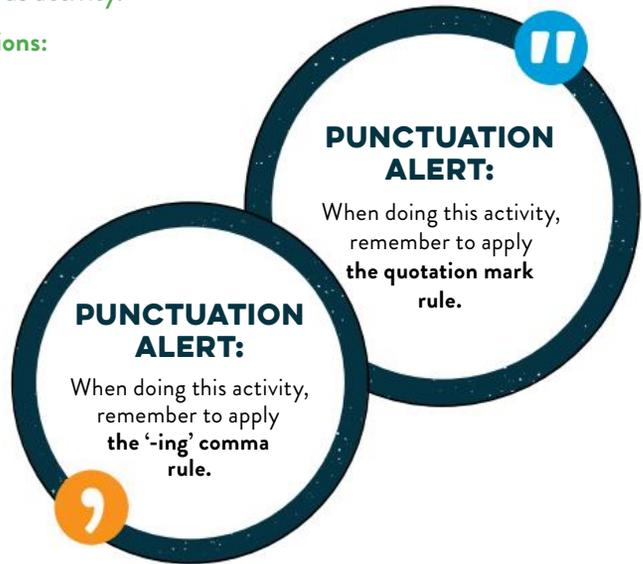
NOW IT'S YOUR TURN.

Write a sentence analysing the impact of an example of persuasive language on the audience. Use verbs from the table for the previous activity.



Extend your analysis with one of these conjunctions:

and
and that
and also that
but also that
as well as
not only...but also



VARYING SENTENCE STRUCTURE

You can vary the basic way of structuring an analytic sentence by beginning with an ‘-ing’ verb and then analysing the impact on the reader with a *regular* verb, like this example does:

| ‘-ing’ verb | Quote | Reader impact |
|------------------|--|---|
| By citing | <i>evidence that animals “live 50% longer in zoos than their wild counterparts”,</i> | Varga reassures the audience that captive animals have a better quality of life than ones in nature. |

NOW IT’S YOUR TURN.

Write a sentence following the structure of the model above. Use the table on page 228 but swap the verb forms – making the first verb an ‘ing’ verb and the second verb a regular verb ending in ‘s’.



PUNCTUATION ALERT:

When doing this activity, remember to apply **the introductory information comma rule.**

PUNCTUATION ALERT:

When doing this activity, remember to apply **the quotation mark rule.**

LINKING ANALYSIS

An author will often use different strategies in their persuasive piece to develop an argument. This means that there will be times when you want to link your analysis of two different examples together to show how they work together to enhance the author's argument. In the example below, you can see that the final sentence links its analysis to the previous two sentences.

| | |
|--|---|
| Analysis of example | <i>The accompanying chart reinforces the truth of Varga's arguments by demonstrating how animals kept in a zoo have a much longer life than wild animals.</i> |
| Link to analysis of different example | <i>Building upon the evidence of her graph, Varga labels opponents of zoos as "wrong, just wrong".</i> |

Let's have a look at the linking sentence in closer detail:

| Link | Verb | Evidence |
|---|--|--------------------------------|
| <i>Building upon the evidence of her graph,</i> | <i>Varga labels opponents of zoos</i> | <i>as "wrong, just wrong".</i> |

There are different types of linking words or phrases you can use at the beginning of a sentence to connect it to previous analysis.

Here's the model sentence re-written with a different linking phrase at the start:

| Link | Verb | Evidence |
|--|-------------------------------|--------------------------------|
| <i>To reinforce the ideas presented in her graph,</i> | <i>Varga labels opponents</i> | <i>as "wrong, just wrong".</i> |

NOW IT'S YOUR TURN.



Write a sentence analysing an example. Begin the sentence with a link to a previous analysis of a different example. Use one of the ways in the table below to begin your sentence.

| Adverbs and phrases that link | Phrases that contrast |
|---|--|
| <p>Furthermore, Alongside this... To reinforce this idea... Backing up this idea is... Building on this... Immediately after this..., This...is accompanied by... In a similar manner,</p> | <p>In contrast to this, This is contrasted by... This...is juxtaposed with...</p> |
| Verbs that link | Verbs that contrast |
| <p>[Author name] + builds on this... adds to this... furthers this point by... then emphasises this further by... then continues to...</p> | <p>[Author name] + contrasts...with... shifts from...to... changes from...to...</p> |

PUNCTUATION ALERT:

When doing this activity, remember to apply the **introductory information comma rule.**



ANALYSING VISUALS

Often a written persuasive piece will include an image, cartoon or chart that will somehow support the arguments an author is making. In one of your body paragraphs, you'll need to analyse how this visual supports the author's arguments.

To do this, you'll need to do two things:

- introduce and describe the visual
- analyse how the visual supports arguments

Here's an example that does both of these things:

| | |
|--|--|
| Introduce and describe a visual | <i>The accompanying chart features a clear and simple display of the differences in lifespan between animals kept in the wild and those in a zoo.</i> |
| Analyse how visual supports arguments | <i>This graph strengthens the credibility of Varga's case by emphasising that animals in the zoo have significantly longer lives than those in the wild.</i> |

Over the next couple of pages, we'll look at each of these sentences more closely.

INTRODUCE AND DESCRIBE A VISUAL

Before you analyse the impact of a visual, you'll first need to introduce and briefly describe it, like this:

| Type of visual | Verb | Description |
|-------------------------------|-----------------|---|
| The accompanying chart | <i>features</i> | <i>a clear and simple display of the differences in lifespan between animals kept in the wild and those in a zoo.</i> |

NOW IT'S YOUR TURN.



Write a sentence that identifies a visual and briefly describes the most important elements of it. Use a word from each column of the table below:

| Types of visual | Verbs |
|-----------------|------------|
| chart | features |
| table | portrays |
| cartoon | depicts |
| image | shows |
| picture | represents |
| logo | |
| graphic | |
| graph | |

ANALYSE HOW VISUAL SUPPORTS ARGUMENTS

The next sentence has two important parts to it:

- a link to an argument or strategy in the written piece
- an analysis of the impact of the visual

This is how the example does it:

| Linking verb | Analytic '-ing' verb |
|--|--|
| <i>This graph strengthens the credibility of Varga's case</i> | <i>by emphasising that animals in the zoo have significantly longer lives than those in the wild.</i> |

NOW IT'S YOUR TURN.

Write a sentence analysing the impact of a visual. Use a verb from each column of the table below.



| Linking verbs | Analytic '-ing' verbs |
|---------------|----------------------------|
| reinforces | focusing on |
| strengthens | displaying |
| illustrates | demonstrating |
| supports | illustrating |
| demonstrates | clearly showing |
| adds to | representing |
| | magnifying |
| | exaggerating |
| | depicting |
| | portraying |
| | allowing the reader to see |

SYNTHESISING SENTENCE

The final sentence of a body paragraph should offer a big picture analysis of the overall impact of a section you are analysing. The example sentence below does this by beginning with a synthesis phrase before using a verb to analyse the overall effect of a series of techniques:

| Synthesis phrase | Verb phrase |
|--|---|
| <i>Through these facts and assertions,</i> | <i>Varga positions her case as based on undeniable science, leading the audience to see her argument as logical.</i> |

NOW IT'S YOUR TURN.

Write a synthesising sentence to a paragraph. Use a phrase from each of the columns below.



| Synthesis phrases | Impact verb phrases |
|--|---|
| Through these..., By using..., By focusing on..., By creating a sense of..., By emphasising..., By illustrating..., | presents her case as presents himself as puts her case forth as positions the audience to see his case as builds her audience's opens his audience's eyes to allies herself with the audience's belief in connects with his audience's need for |

PUNCTUATION ALERT:
 When doing this activity, remember to apply the introductory information comma rule.

CONCLUSIONS

In concluding your analysis of persuasive writing, you don't need to write a whole separate paragraph summing up all of the arguments you have analysed. Instead, your conclusion should be an analysis of the way the piece you are analysing finishes. Therefore, your conclusion will contain the same sorts of sentences as all of your other body paragraphs. To begin your conclusion, use one of the phrases at the bottom of the table on page 226.

PARTS OF SPEECH

Good students happily write clever and clear



sentences in English.



MUST BE IN A SENTENCE

NOUNS

Nouns are like name badges because they tell us the names of things like people, places, objects, feelings and concepts. Every sentence needs a *noun* because every sentence needs to be about someone or something.



EXAMPLES:

- *Fruit is food.*
- *I sat on a chair.*
- *Everyone wants justice.*
- *Australia is a country.*

VERBS

Verbs are like cogs because they drive the action in a sentence. You can't have a sentence without a *verb* because every sentence needs an *action*, an *event* or something just *being*.



EXAMPLES:

- *Unicorns fly.*
- *I eat pizza.*
- *Pizza and unicorns are amazing.*
- *Zombies like brains.*

CAN BE IN A SENTENCE

ADJECTIVES



Adjectives are like splashes of paint because they add colour and description to sentences. The role of adjectives is to describe nouns.

EXAMPLES:

- I like *pink* ice cream.
- I had an *incredible* day.
- I am *hungry*
- The *excited* unicorn flew.

CONJUNCTIONS



Conjunctions are like paperclips because they connect parts of a sentence together. That's why they're often called 'connectors' or 'joining words'.

EXAMPLES:

- The unicorn flew *but* became dizzy.
- I like ice cream *and* tacos.
- I am hungry *because* I am awake.
- I eat ice cream *when* I am happy.

ADVERBS



Adverbs provide more information about how a verb is happening. This means they're like an information icon you can click on for more details about an action or event.

EXAMPLES:

- I *quickly* sat on a chair.
- *Tiredly*, I ate ice cream.
- The unicorn flew *slowly*.
- I shouted *angrily*.

PREPOSITIONS



Prepositions are like a compass because they tell you where or when something is happening, or they tell you about the connection between things. *Prepositions* are often the very smallest words you will use, but they are vital for providing more information.

EXAMPLES:

- I sat *on* a chair *in* my room.
- I ate ice cream *by* the bucketful.
- Fruit is the food *of* champions.
- I shouted *for* justice.



This is not just another grammar book filled with dull exercises and pointless activities. *The Student Guide to Writing Better Sentences in the English Classroom 2* shows you how sentences are constructed using parts of speech, punctuation and different structures. Rather than looking at these complex ideas on their own, this book shows students how to use these grammatical ideas to create better sentences in the context of these common writing forms:

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- Persuasive writing
- Poetry analysis
- Comparative analysis
- Creative writing
- Reflective writing
- Analysing persuasive writing

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