



THE STUDENT GUIDE TO
**WRITING BETTER
SENTENCES**

In The English Classroom

1

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WRITING BETTER SENTENCES

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First Published 2020 by: Ticking Mind Publications, Thornbury.
ISBN 978-0-9944258-2-9

Graphic design by Tasha Hassapis

**TICKING
MIND** 

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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

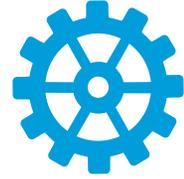
You might find it easy to think of nouns for things you can touch – like *table*, *fruit* or *sunglasses*, but *nouns* also name ideas and feelings. In the English classroom, you will often need to write about ideas and feelings, so this book will show you how to use nouns to write about ideas like *justice*, *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

You may have heard about having a contention for your persuasive writing. A contention is an opinion about whether something is good or bad. But having an opinion is not very persuasive on its own. Instead, you should aim for your writing to have a clear intention – a call to action for the reader. You're telling your reader what to think, what to do and how to act. The words that most convey this in an intention are *modal verbs*.

'Mode' means 'method' or 'the way something is done'. Modal verbs mean verbs that tell us how something should be done – perfect for persuasive writing. By using a strong modal verb, you are telling your reader how they should, ought to or need to react.

Below are two examples:

The school canteen must sell healthier food.

OR

We should all do more to look after the environment.

NOW IT'S YOUR TURN.

Use the strong modal verbs in the table below to write your intention:



Modal verbs (strong)	Modal verbs (weak)
should	can
ought	could
must	may
need	
would	
have (<i>i.e. We have to accept our responsibility for looking after the environment.</i>)	

INTRODUCTIONS

The introduction of your persuasive piece should do two things:

1. make your intention clear to your audience
2. give your audience a reason to care about what you're saying

We will show you examples of three strategies that do this:

1. CREATE A MENTAL PICTURE

In this introduction, the writer is asking the audience to imagine a particular scenario. The first sentence tells the audience what the scenario is and the following sentences add detail. The final sentence of this introduction is the intention.

I want you all to picture the perfect classroom. Every single student is focused on the lesson, but they are also chatting with each other and sometimes even laughing about something another student has said. When the teacher speaks with the students, they make eye contact and listen. Not one student is on a mobile phone. Because mobile phones distract you. Mobile phones have no place in the classroom and must be banned.

NOW IT'S YOUR TURN.



Choose one of the phrases from the left column of the table below to write your first sentence, and then choose any other phrase to write additional sentences that add detail.

Mental picture phrases	I want you all to picture... Imagine a world where... Picture in your head... Let me describe a world where... Imagine this...	Phrases about people	Everyone... Every single person... All of... Not one... Almost everyone... Hardly anyone...
Phrases about place	Everywhere you look,... In all directions,... As far as the eye can see,... Nowhere in..., Here and there,... In one place..., in another...	Phrases about time	When..., As..., While..., During..., At the time..., Just as...,

2. RECOUNT AN ANECDOTE

Here, the writer tells the audience a story about something that happened to them. The first sentence gives a broad outline of what happened and the following sentences add detail, just like they did in the ‘mental picture’ example. The final sentence of this introduction is the intention.

Last week something completely crazy happened to me: I was in a class where students were listening to the teacher and doing their work. Every student had to put their phone in a tub on their way into class. At the time the kids complained and grumbled about it, but then they actually got on with doing work. Banning mobile phones in classrooms works and we need a ban to help students concentrate and learn.

NOW IT'S YOUR TURN.



Choose one of the phrases from the left column of the table below to write your first sentence, and then choose phrases from the other columns to write additional sentences that add detail.

Anecdote phrases	The other day I... Recently, I was... Last week... When I was...yesterday... Just a couple of days ago...	Phrases about people	Everyone... Every single person... All of... Not one... Almost everyone... Hardly anyone...
Phrases about place	Everywhere you look,... In all directions,... As far as the eye can see,... Nowhere in..., Here and there,... In one place..., in another...	Phrases about time	When..., As..., While..., During..., At the time..., Just as...,

PUNCTUATION ALERT:

When doing these activities, make sure you apply the **introductory information comma rule**.



3. USE A STARTLING OR SHOCKING FACT

In this example introduction, the writer begins with a surprising piece of information. The second sentence gives an instruction to the audience to help them see how the fact is important. The third sentence repeats the shocking fact in a very brief way and then explains the significance of it. The final sentence of this introduction is the intention.

A recent study showed that 90% of students leave high school without fully knowing how to use a computer or even their mobile phone. Just stop and think about that for a moment. Ninety per cent – that means that nearly all students leave school without basic digital skills. Mobile phones are part of our future and should not be banned from the classroom.

NOW IT'S YOUR TURN.



Choose one of the phrases from the left column of the table below to write your first sentence, and then choose phrases from the other columns to write additional sentences that add detail.

Startling or shocking fact	Instruction phrase	Explanatory phrase
A recent study demonstrated that...	Just stop and think...	...what this means...
[insert percentage] of people...	Consider for a moment...	...in other words...
Most experts agree that...	Think about...	...what this is showing us is
Studies consistently show...	Stop and think through...	...another way of thinking about this is...
This might shock you, but...	Let that sink in...	...this tells us...

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.

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>Mobile phones are good for students' learning.</i>	<i>Mobile phones boost students' learning and lead to dramatic improvement in results.</i>
<i>Mobile phones are a distraction.</i>	<i>Mobile phones destroy students' ability to concentrate and result in chaotic classrooms.</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>Mobile phones boost students' learning</i>	<i>and lead to dramatic improvement in results.</i>
<i>Mobile phones destroy students' ability to concentrate</i>	<i>and result in chaotic classrooms.</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	*you can also use any verbs from the first two columns to write about the consequence of an action
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	

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 examples below, the adverbs are in bold:

Mobile phones **substantially** boost students' learning and lead to dramatic improvement in results.

Mobile phones destroy students' ability to concentrate and result in **utterly** chaotic classrooms.

NOW IT'S YOUR TURN.



This time, have a go writing a persuasive sentence using both an active help or hurt verb and an adverb from this list.

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

LINKING BETWEEN SENTENCES AND ARGUMENTS

The first sentence of your paragraph will benefit from a linking word or phrase to show how it connects to the other paragraphs in your persuasive piece. Linking adverbs like ‘firstly’, ‘secondly’ and ‘thirdly’ won’t set your persuasive piece on fire. They’re stale words that create a list, not a series of arguments that build upon each other. Below is a list of phrases that will create a stronger connection between your paragraphs.

NOW IT'S YOUR TURN.



Use one phrase from each of the sections in the table below to start the body paragraphs in your persuasive piece:

Basic linking adverb	More persuasive phrases
Firstly	<p>Let's start by looking at some facts.</p> <p>Let's be clear about the facts to begin with:...</p> <p>Let's be clear about a few things to begin with:...</p> <p>Let's start by being upfront about one thing in particular:...</p> <p>Perhaps the most important thing to begin with is this:...</p> <p>I'll start by saying this:...</p> <p>Perhaps the most important thing to begin with is not...or...but</p>
Secondly, Thirdly	<p>Beyond these facts...,</p> <p>Of the utmost importance in all of this is...</p> <p>On top of this...</p> <p>But it's not just a matter of..., it's also...</p> <p>Yet this issue is about more than..., it's also about...</p> <p>However, we shouldn't lose sight of...</p> <p>What is more...</p> <p>The last word in this argument is...</p>

PUNCTUATION ALERT:

When doing this activity, make sure you apply the **colon to announce an important statement rule** and the **apostrophe contraction rule** (for words like *let's*).

EXAMPLES OR EVIDENCE TO SUPPORT YOUR ARGUMENT

There are a number of different ways you can insert evidence into your persuasive body paragraph.

Persuasive writers use:

- generalisations
- specific examples
- statistics and research

No one type of evidence is better than another. A good persuasive piece will use a range of different examples to keep the reader engaged and interested. Make sure you practise using them all.

GENERALISATIONS

A generalisation is a statement that says something is true all of the time, like ‘Everyone loves pizza’. Generalisations are one of the easiest types of evidence to use because you don’t need to do any actual research or know specific facts or figures. They are also very persuasive because they make people feel that this is a basic truth that everyone believes.

Here’s an example:

Argument	<i>Mobile phones distract students in class and destroy their learning.</i>
Generalisation	<i>All of us can think of a time where we should have been concentrating on something – like watching a movie or listening to someone speak – but we’ve pulled out our phone and looked at it instead.</i>

NOW IT’S YOUR TURN.

Use one of the words from each column below to write a generalisation that supports one of your arguments.



Generalising nouns and pronouns	Verbs
Everyone	knows
The entire...	agrees
Almost all people	has/have experienced
Most people	has/have felt
Very few people	has/have seen
No one	has/have witnessed
No one at all	can think of

You can also use phrases of time or place to make generalisations like this example does:

Right now, in every single class around the country, there is a student who is playing a game on their phone under their desk and not concentrating on learning important skills and knowledge. Students are constantly being distracted by answering texts on their phones.

NOW IT'S YOUR TURN.



Use one of the words from each column below to write a generalisation that supports one of your arguments.

Time generalisations	Place generalisations
Constantly	Everywhere in...,
All of the time	Every...,
Regularly	Around the entire...,
Frequently	All over...,
Never	All around the...,
Not once	In every single...,
Historically	In most places,
For centuries	Nowhere in...,
Forever	
For as long as anyone can remember	

PUNCTUATION ALERT:

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

SPECIFIC EXAMPLES

While generalisations are effective, if you use them all the time it will seem as if your argument has no concrete evidence. Specific examples are the opposite of generalisations because you refer to a particular event or thing that supports your case.

Here's an example:

Argument	<i>Mobile phones boost students' learning and lead to dramatic improvements in results.</i>
Evidence example one	<i>Last year, the Canadian school Tinsville Secondary introduced learning activities that revolved around mobile phones in all their classes and went from the worst school in their province to one of the best.</i>
Evidence example two	<i>Throughout Canada, schools have introduced learning activities that revolve around mobile phones in their classes and have improved their test results.</i>

NOW IT'S YOUR TURN.

Use a word from one of the columns below to write about a specific example that supports one of your arguments.



Adverbs of time	Prepositions of place
Last year, Recently, Over the last decade, One recent instance of this is..., During...,	In..., Throughout..., At..., Among..., Around...,

PUNCTUATION ALERT:

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



STATISTICS AND RESEARCH

Persuasive pieces often use statistics or research to provide specific evidence. This type of evidence is persuasive because it makes your argument factual and trustworthy.

Here's an example:

Argument	<i>Teachers now spend more time confiscating phones and arguing with students about devices than they do teaching.</i>
Evidence	A survey of <i>over 10,000 teachers around Australia last year found that 90% of teachers spent at least two hours each week dealing with students misusing devices.</i>

NOW IT'S YOUR TURN.

Use something from each column below to write about how a statistic or piece of research supports one of your arguments.



Noun phrases	Verbs
Research from...	shows
Research into...	reveals
A study by...	reported
A study about...	found
A survey of...	identified
A poll of...	demonstrated
Tests carried out by...	concluded
Trials by...	proved
An investigation by...	

EXPERT EVIDENCE

Sometimes you'll want to use a quote from an expert to support your case.

Here's an example:

Argument	<i>Mobile phones are highly addictive and students need to be supported to have time away from them.</i>
Evidence	<i>Chen Jing, an expert in technology addiction, recommends "less than two hours of screen time each day".</i>

Let's look at the last sentence in a bit more detail. The sentence starts with someone's name and then gives more information about who they are. To do this, the sentence uses commas to insert a further description of the person.

Noun	Further noun information phrase	verb and quote
<i>Chen Jing</i>	<i>, an expert in technology addiction,</i>	<i>recommends "less than two hours of screen time each day".</i>

NOW IT'S YOUR TURN.

Using something from each column below to write a statement about what an expert has said to support one of your arguments.



Further noun information phrases	Verbs
, an expert in..., , a leader in..., , the head of..., , a researcher in the area of...,	argues urges recommends has found advises states believes has proven

9

PUNCTUATION ALERT:

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

CONVINCING SENTENCES

USING ADJECTIVES

By now, you've already practised writing a number of persuasive sentences.

In order to make your examples more persuasive, or to create sentences that prove a point more strongly, you will need to use adjectives, like in the sentence below:

*Many experts argue how **essential** it is that students learn to use technology in the classroom. For this reason, mobile phones should be an **important** part of our classroom learning.*

OR

*The **abysmal** test results of Australian students demonstrate how mobile phones have been a **disastrous** introduction to the classroom.*

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

Select positive or negative adjectives from the lists on the next two pages to make the sentences in your body paragraphs more persuasive.



Adjectives to describe people, attitudes and situations

Positive	Negative
brave	abysmal
courageous	appalling
conscientious	careless
constructive	clueless
determined	chaotic
eager	confused
energetic	corrupt
fearless	disturbing
focused	foolish
hardworking	fragile
healthy	frightening
heroic	helpless
imaginative	ill-informed
kind	irresponsible
natural	incompetent
peaceful	lazy
principled	malicious
reliable	shocking
safe	substandard
tireless	stupid
	terrible
	vile
	worrying

Adjectives to describe ideas, actions and consequences

Positive	Negative
advanced	alarming
ambitious	awful
beneficial	bland
brilliant	boring
effective	broken
essential	catastrophic
fundamental	corrupt
harmonious	dangerous
hopeful	destructive
important	disastrous
intelligent	disgraceful
innovative	dreadful
lasting	evil
long-term	expensive
original	grubby
practical	harmful
productive	inconsequential
powerful	irrational
profitable	mediocre
realistic	risky
reasonable	short-sighted
rewarding	short-term
scientific	trivial
sensible	useless
	wasteful
	worthless

TRICOLONS (THE RULE OF THREE)

And why stop at just one adjective? When trying to persuade others, people can use three adjectives to give their readers an idea of just how great (or dreadful) something is:

Many experts argue how **essential** it is that students learn to use technology in the classroom. For this reason, mobile phones should be **a beneficial, effective and productive** part of our classroom learning.

OR

The **abysmal** test results of Australian students demonstrate how mobile phones have been **a stupid, impractical and disastrous** introduction to the classroom.

NOW IT'S YOUR TURN.

Using the adjectives on the previous page (or any of your own), write a sentence with a tricolon.



PUNCTUATION ALERT:

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

9

COMPARATIVE AND SUPERLATIVE ADJECTIVES

You can add extra impact by experimenting with *comparative* and *superlative adjectives*. These are adjectives that tell you just how great (or terrible) something is compared with something else. Let's have a look at an example:

Would you prefer to have:

Regular	Comparative	Superlative
A 'quick' grammar lesson?	A 'quicker' grammar lesson?	The 'quickest' grammar lesson?

You probably prefer the idea of a 'quicker' or the 'quickest' lesson because it sounds faster and easier. The adjective 'quicker' and 'quickest' make the statements more persuasive. So, rather than always using a regular adjective (like in the examples we've already seen), you can make your writing more persuasive by using comparative or superlative adjectives, like in this example:

*Mobile phones are a **bigger** distraction to students in class than any other thing. Getting rid of them will be the **quickest** way to improve education results around the country.*

NOW IT'S YOUR TURN.

Use one of the common *comparative* or *superlative adjectives* below to write a persuasive sentence.



	Adjective	Comparative	Superlative
Positive	good	better	best
	wise	wiser	wisest
	great	greater	greatest
	large	larger	largest
	quick	quicker	quickest
	big	bigger	biggest
	simple	simpler	simplest
Negative	smart	smarter	smartest
	strange	stranger	strangest
	sad	sadder	saddest
	short	shorter	shortest
	tiny	tinier	tiniest
	narrow	narrower	narrowest
	shallow	shallower	shallowest

However, not all adjectives can be turned into comparatives and superlatives by adding ‘-er’ or ‘-est’ to the end. For many adjectives **(like the ones on the double-page spread on pages 39-40)**, you need to leave them in the same form but use the word ‘more’ or ‘most’ to turn them into a comparative or superlative, like in the example below:

*Mobiles phones are the **most essential** form of technology we use every day. It’s **more important** that we teach students to use this technology of the present than waste time teaching them about things from the past.*

NOW IT’S YOUR TURN.



Select some of the adjectives from the list on pages 39-40 and use them with the words ‘more’ or ‘most’ to enhance your writing.

CONCLUSIONS

In the end, a persuasive piece 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 example below:

***This is what the issue boils down to:** classrooms are supposed to help students learn. Anything that distracts students from learning – like mobile phones – should be banned from class. It's that simple.*

IT'S YOUR TURN NOW.

Try combining phrases from two of the boxes in the table below to create a strong concluding statement to your persuasive piece:



Emphasise a takeaway message	Provide a black and white choice
It's clear that... This is what the issue boils down to: At its heart, this is an issue of/this issue is really about...	In the end, there is a clear choice: The choice is very simple: The choice facing us could not be clearer:
Direct the audience to take action	Direct the audience to change their minds
What we need to do now is... I urge you all now to... We can no longer...we must... It's time to... We must face the reality that... As a country/nation/people we must now... Together we must...	We can no longer think that... It's not acceptable to think that...We must instead... While we might once have thought...we know now that...

PUNCTUATION ALERT:

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

The first sentence of the conclusion describes some type of positive action or outcome. The second sentence links to this by contrasting the positive action to a negative. It does this by repeating one of the key terms from the first sentence.

Let's look at these two sentences together:

*This is what the issue boils down to: classrooms are supposed to **help students learn**. Anything that **distracts students from learning** – like mobile phones – should be banned from class.*

This is how the second sentence is constructed:

Group pronoun	Negative verb phrase	Contention
<i>Anything that</i>	<i>distracts students from learning</i>	<i>should be banned from class.</i>

So the second sentence tells people what they must avoid and links to the contention.

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



Take a word or phrase from each of the columns below to tell people what they must avoid and link it to your contention. Repeat a key term from your first sentence so that you are creating a contrast.

Group pronoun	Negative verb phrase	Contention
People who...	distract/s...from...	should...
Everything that...	prevent/s...from...	must...
All of those who...	stop/s...from...	ought to...
Things that...	get/s in the way of...	needs to...
Anything that...	hold/s up...	has to...

The final sentence is a short and sharp reminder. Depending on how you have started your conclusion, you might be reminding people to:

Reminder	Example
<input type="checkbox"/> see how easy your message is	<i>It's that simple.</i>
<input type="checkbox"/> make the right choice	<i>Let's make the choice to...now.</i>
<input type="checkbox"/> take action	<i>Let's start to...now.</i>
<input type="checkbox"/> change their mind	<i>Let's reset our attitudes about...now.</i>

Whatever you are reminding them, make sure your sentence is short and direct.

PUNCTUATION ALERT:

When using phrases like 'It's that simple' or 'Let's make the choice to...', make sure you're applying the right **its and it's** and **apostrophe contraction** rules.

CHAPTER 4



TEXT RESPONSE ANALYSIS

Writing a text response 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 structure of an essay and can construct the essay overall, 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 three key elements of a good introduction:

- Brainstorming idea words to respond to a topic
- ‘Big idea’ introductory sentences
- Linking characters to the topic

Here’s an example of a complete introduction:

Introductory sentence

In Coraline, Neil Gaiman explores the need to experience other places so you can find your true home.

Linking characters to the topic

As the heroine, Coraline learns that the excitement of a new world is not as important as her relationships with her real parents. The other minor characters provide further evidence that the “other world” is a trap by warning her repeatedly of the dangers to be found there.

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. Often these will be nouns or verbs. Below are two examples of essay topics with the key words in bold:

*Coraline's adventures in the "other world" allow her to **discover where she belongs**.*

*Wonder demonstrates it takes **bravery** to show your **true identity**.*

Once you've identified the key words in a topic, brainstorm other words you can use to write about these ideas. These other words will be important to later steps in the essay writing process. While brainstorming, don't just think of words that belong to the same part of speech (i.e. if you circled a key noun in the essay topic, don't just think of other nouns). Think of other nouns, verbs or adjectives that you associate with key ideas.

Here's an example:

	Coraline		Wonder	
	discover	where she belongs	bravery	true identity
Other words	discovery finding realises finds	family home feels loved feels safe welcoming familiar	courage heroism acts risks courageous strong	who you truly are real self reveals displays honest secure

NOW IT'S YOUR TURN.

Circle the key words in an essay topic and create a grid with these words as headings (like the one above) and brainstorm other words you can use to write about these ideas.



'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 *brainstorm idea words* step.

Here are two examples that do this:

*In Coraline, Neil Gaiman explores the need to experience other places so you can **find your true home**.*

*Throughout Wonder, R. J. Palacio shows the **courage** it requires to reveal who **you truly are** to others.*

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 Coraline,</i>	<i>Neil Gaiman explores</i>	<i>the need to experience other places so you can find your true home.</i>
<i>Throughout Wonder,</i>	<i>R. J. Palacio shows</i>	<i>the courage it requires to reveal who you truly are to others.</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	the need to... the importance of... the conflict between... how difficult it is... what happens when... the...it requires to...

PUNCTUATION ALERT:

When doing these activities, make sure you apply the **introductory information comma rule**.



LINKING CHARACTERS TO THE TOPIC

In the next few sentences of your introduction, you will need to link the characters to the big idea in your first sentence. To do this, you need to write about how individual characters, or groups of characters, illustrate an idea.

Here are some examples:

As the protagonist, Augie must confront his fears in order to show his face in a normal school.

As the heroine, Coraline learns that the excitement of a new world is not as important as her relationships with her real parents.

In each of the examples above, the writer introduces the main character and links them to the ideas in the essay topic by using a verb of discovery.

Let's look more closely at how the example sentences do this:

Introduction of main character	Verb of discovery	Ideas that link to the topic
<i>As the protagonist, Augie</i>	<i>must confront</i>	<i>his fears in order to show his face in a normal school.</i>
<i>As the heroine, Coraline</i>	<i>learns</i>	<i>that the excitement of a new world is not as important as her relationships with her real parents.</i>

IT'S TIME FOR YOU TO HAVE A GO.



Use the phrases from the table below to write a sentence that continues on from your introductory statements and links the main character to the ideas in the essay topic.

Introductory phrase	Verb of discovery	Linking phrase
As the main character,	discover/s	in order to
As the leading character,	find/s	so that
As the hero,	learn/s	by
As the heroine,	realise/s	to become
	understand/s	to work towards
	accept/s	since
	admit/s	is not as important as
	challenge/s	isn't as necessary as
	confront/s	can never be a substitute for
	seek/s	

In the next sentences, the writers introduce the other characters to be discussed in the essay. Again, these other characters must be linked to the ideas in the essay topic.

Summer and Jack also show their true selves by standing up to the school bullies and being proud of their friend.

The other minor characters provide further evidence that the “other world” is a trap by warning her repeatedly of the dangers to be found there.

NOW IT'S YOUR TURN.



Complete your introduction by using the phrases from the table below to write a sentence that links the main character to the ideas in the essay topic.

Introductory phrases	Link + analytic verbs	Explanation words
Other minor characters	also show	by
As friends of [protagonist]...	provide further evidence	since
Many other characters	demonstrate another	because
It is not only the protagonist but...who [Character names]...	kind of likewise show	in order to

BODY PARAGRAPHS

The body paragraphs of your text response essay are where you provide details. 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 have a look at some example paragraphs:

Topic sentence	<i>Augie demonstrates courage when he goes to his new school because he allows everyone at the school to see his true face for the first time.</i>
Sentence that discusses ideas from the topic and text	<i>Augie's actions require great bravery since people often make fun of or stare at things that are different or not normal, like him.</i>
Sentences that introduce and analyse examples	<i>When he starts school, he thinks that the butterflies in his stomach are "more like pigeons flying around on his insides". This shows just how nervous Augie is and how brave he has to be in letting new people see his face. Another example of Augie's courage is when he goes to camp and doesn't take Baboo, demonstrating how he feels confident on his own and is ready to be more grown-up.</i>
Synthesising sentence	<i>Throughout Wonder, Augie demonstrates how hard it is to show his true self, but that he can be brave and let people see him.</i>

TOPIC SENTENCES

The first thing that you need to write in a body paragraph is a great topic sentence. A topic sentence should include:

- a reference to a key idea in the essay topic
- a perspective about how or why the idea is demonstrated

To refer to key ideas in the essay topic, use words that you came up with as part of the brainstorm idea words step. In these simple topic sentences below, the reference to key ideas in the essay topic is in bold:

*Augie demonstrates **courage** when he goes to a new school.*

OR

*Initially, Coraline doesn't feel a **sense of belonging** at the Pink Palace Apartments.*

The examples above only refer to key ideas in an essay topic and they focus just on something a character feels or does. Better topic sentences include a perspective – a statement that outlines an analysis about why or how characters demonstrate an idea. The perspective part of a topic sentence drives and directs the analysis you'll write in your body paragraph. In the example sentences below, the perspective is in bold:

*Augie demonstrates courage when he goes to his new school **because he allows everyone at the school to see his true face for the first time.***

OR

*Initially, Coraline doesn't feel a sense of belonging at the Pink Palace Apartments **because she feels ignored and alone.***

Let's break these example topic sentences down. In the table below, you'll see that a topic sentence has a perspective phrase that is introduced with the word 'because':

Time or place phrase	Reference to key idea	Perspective
	<i>Augie demonstrates courage when he goes to his new school</i>	because he allows everyone at the school to see his true face for the first time.
<i>Initially,</i>	<i>Coraline doesn't feel a sense of belonging at the Pink Palace Apartments</i>	because she feels ignored and alone.

You can use other words to start your topic sentences or introduce a perspective – these are listed in the table on the following page.

NOW IT'S YOUR TURN.



Use the table below to write a topic sentence.

Time or place phrase	?	Perspective
Initially,		in order to
To begin with,		because
From the beginning of the text,		since
From the outset,		by
		through
Over the course of the text,		
During the text,		
When...is challenged by...,		
By the end of the text,		
Ultimately,		

PUNCTUATION ALERT:

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

?

WRITING ABOUT IDEAS

Throughout your body paragraphs, you will need to write about the ideas from the text and the essay question. There are a number of different ways you can write about the ideas, and this section will show you three.

ADDING ADJECTIVES TO NOUNS

An important way to discuss ideas is by creating an *idea phrase*. To do this, you should use one of the nouns that you've already brainstormed in the activity on page 50 and add an adjective of degree, like in the example below:

*Augie's actions require **great strength** since people often make fun of or stare at things that are different or not normal.*

In the above example, the writer has used the noun 'strength' to refer to the idea of 'bravery' from the essay topic. Then, the writer has added the adjective 'great'. The idea phrase 'great strength' is more specific and analytic than just the noun 'strength' on its own.

NOW IT'S YOUR TURN.

To write about an idea, first choose an idea noun from the list below (you can also use your own idea noun, if you prefer):



Idea nouns				
growing up	survival	justice	friendship	loss
independence	conflict	humanity	family	guilt
coming of age	courage	prejudice	relationships	redemption
maturity	strength	oppression	belonging	hope
identity	bravery	injustice	loneliness	grief
discovery	persistence	power	loyalty	sorrow
	fortitude	greed	betrayal	the past
	heroism	selfishness	love	
	resilience		hatred	
	cowardice		envy	

Now, select an adjective of degree to describe it:

Adjectives of degree		
	Big	Small
Size	deep immense extensive overwhelming	empty insignificant little tiny
Strength	extreme powerful fierce determined	weak uncertain fragile feeble
Speed	rapid impulsive swift sudden	slow reluctant hesitant glacial
Consistency	frequent constant incessant unchanging	unsteady unreliable erratic unstable

COMBINING NOUNS

Another way to create idea phrases is to combine nouns. In the example sentence below, the noun 'fear' has been combined with 'people' to create an idea phrase:

*Augie's actions require great strength since he must overcome his deep **fear of people making fun of him** because he is different.*

The prepositions *of*, *in*, *to* and *on* are commonly used to combine nouns to create an idea phrase. The table below lists action and feeling nouns. Each of them has a preposition that helps you turn them into an idea phrase.

NOW IT'S YOUR TURN.

Use the words in the table below to create an *idea phrase* that describes a character's feelings or actions.



Actions	Feelings
experience of...	sense of...
behaviour towards...	need for...
response to...	desire to...
reaction to...	lack of...
failure to...	anger towards...
capacity to...	frustration over...
inability to...	unhappiness about...
	loneliness from...
	fear of...

PUNCTUATION ALERT:

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



ANALYSING ACTIONS OR FEELINGS

The first two activities explained how to discuss ideas by creating idea phrases. Let's look at another way you can discuss ideas – by using verbs.

*Coraline's frequent loneliness **arises from** the way the adults around her don't seem to care about or listen to her.*

In this example, the writer has done two things:

- created an idea phrase to label a character's actions or feelings
- analysed the cause or effect of this action or feeling

Let's look at these two parts of the sentence in more detail:

Idea phrase	Analysis of cause or effect
<i>Coraline's frequent loneliness</i>	<i>arises from the way the adults around her don't seem to care about or listen to her.</i>

NOW IT'S YOUR TURN.

Try writing a sentence analysing the cause or effect of a character's feelings or actions by using one of these verbs:



Comes from	Causes
stems from	creates
arises from	results in
requires	leads to
involves	changes
	alters

PUNCTUATION ALERT:

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

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 example 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:

*Initially, Coraline doesn't feel a sense **of** belonging **at** the Pink Palace Apartments **because** she feels ignored **and** alone. Coraline's loneliness arises **from** the way the adults around her don't seem to care **about** or listen to her. Her dad tells her to "go away" **and** her mother "ignores her", leading to Coraline feeling **both** unimportant **and** that there is nowhere she belongs. Furthermore, the other adults, like Miss Spink **and** Miss Forcible, don't even realise her real name is Coraline **and** not "Caroline", **which** adds to Coraline's feeling **of** not being cared for. **As** a consequence of being neglected by the adults, Coraline decides to explore another world.*

Most of the sentences in the example above contain 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)
and	of	which	by
or	on	who	through
but	in	that	with
since	at		for
because			
as well as			

CONNECT IDEAS AND DETAILS AT THE BEGINNING OF A SENTENCE

The second way you can connect ideas within a paragraph is by using adverbs or adverbial phrases at the beginning of a sentence. Words or phrases that connect sentences are often called *linking words*. In the examples below, these linking words have been put in bold:

*When he starts school, he thinks that the butterflies in his stomach are “more like pigeons flying around on his insides”. **This** shows just how nervous Augie is and how brave he has to be in letting new people see his face. **Another** example of Augie’s courage is when he goes to camp and doesn’t take Baboo, demonstrating how he feels confident on his own and is ready to be more grown-up.*

In the example above, the linking words are used to insert additional examples. You can also use linking words for these reasons:

- to insert additional examples
- to add detail or further analysis
- to conclude your paragraph

NOW IT'S YOUR TURN.

Practise putting *linking words* at the beginning of some of the sentences you have already written.



Adverbs: Cause and effect	Adverbs: Additional examples or analysis	Pronouns
Consequently, As a consequence, As result, Therefore, In response,	Furthermore, Moreover, Additionally,	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**.



SENTENCES THAT INTRODUCE AND ANALYSE 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. Instead, you should use a variety of different sorts of evidence. Here we'll show you how to insert and analyse quotes, key scenes and symbols.

INSERTING AND ANALYSING A QUOTE IN TWO SENTENCES

One of the types of examples you'll be expected to use in your paragraphs is quotes. While inserting quotes might seem tricky at first, there are some basic writing moves you can follow to make it a bit easier. Here is an example that demonstrates a basic way to insert and analyse a quote:

When he starts school, Augie feels like there are "pigeons flying around on his insides". This shows just how nervous Augie is and how brave he has to be in letting new people see his face.

Let's break this sentence down:

Sentence starter	Character + reporting verb	Quote	Analysis
<i>When he starts school,</i>	<i>Augie feels like</i>	<i>there are "pigeons flying around on his insides".</i>	<i>This shows just how nervous Augie is and how brave he has to be in letting new people see his face.</i>

In this example, the writer is introducing a quote and then analysing it, but for the moment, let's just look at how to introduce the quote itself. To do this, you will need to use a reporting verb that tells us what a character is saying, thinking or feeling.

NOW IT'S YOUR TURN.



Have a look at the reporting verbs in the table below and write a sentence that just introduces a character and a quote.

Tells	Thinks	Feels
says	believes	struggles
claims	observes	senses
suggests	understands	feels
admits	assumes	
tells	thinks	

PUNCTUATION ALERT:

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

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

After you have introduced a quote, you can analyse what it means in a new sentence.

Here's an example:

***This shows** just how nervous Augie is and how brave he has to be in letting new people see his face.*

NOW IT'S YOUR TURN.



To analyse your quote, use one of the sentence starters below and then use the extra information words to add extra details or analysis.

Sentence starter	Extra information
This shows...	and
This indicates...	but
This leads...	because
This demonstrates...	since
This emphasises...	as
	not only...but also...

INSERTING AND ANALYSING A QUOTE WITHIN THE ONE SENTENCE

You can introduce a quote and analyse it in one sentence by using an ‘-ing’ verb like in the example below:

*Her dad tells her to “go away”, **highlighting** the loneliness and neglect Coraline feels in her own home.*

Let’s break this sentence down:

Character + reporting verb	Quote	Analysis
Her dad tells her to	“go away”,	highlighting the loneliness and neglect Coraline feels in her own home.

NOW IT’S YOUR TURN.



To introduce and analyse your quote within the one sentence:

1. Choose a reporting verb from the table on page 64
2. Insert a quote
3. Add a comma after the quote and use one of the ‘-ing’ verbs in the table below to analyse it
4. Use an extra information word to add extra details or analysis

‘-ing’ verb	Extra information
, showing	and
, indicating	but
, leading	because
, portraying	since
, demonstrating	as
, emphasising	which
, highlighting	for

PUNCTUATION ALERT:

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

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



INSERTING EVIDENCE FROM KEY SCENES

One of the common mistakes students make when they are discussing the evidence from a text is that they 'retell' too much of the story.

Let's have a look at an example from a student who does this:

Another example of Augie's courage is when he can't decide whether to take his stuffed bear, Baboo, in his bag to camp to help him sleep in case he gets nervous, but he ends up being brave enough to leave the bear behind.

The problem with this example is that most of the words in the sentence are about telling the events in the story. Whenever you are writing text response analysis, most of the words in any sentence should be about ideas – not the plot. So, it's really important that you keep your descriptions of key scenes to under ten words.

Let's have a look at the above example re-written. The evidence from the key scene is in bold:

*Another example of Augie's courage is **when he goes to camp and doesn't take Baboo**, demonstrating how he feels confident on his own and is ready to be more grown-up.*

In the new version, most of the sentence is dedicated to analysing the key scene, using one of the '-ing' verbs from the table on the previous page.

NOW IT'S YOUR TURN.

Refer to a key scene or moment from the text that you are studying in less than ten words. Then, put a comma and use an '-ing' verb from the table opposite to analyse this scene.



USING THE EVIDENCE OF SYMBOLS

Often, the text you are studying might have a key symbol that you want to write about in your essay.

Let's have a look at an example of a sentence that analyses a symbol:

R. J. Palacio uses the symbolism of costumes to emphasise how hard it is for Augie to show his real self.

If we break this sentence apart, it looks like this:

Author + verb + symbol	Analytical verb
<i>R. J. Palacio</i> uses the symbolism of costumes	to emphasise how hard it is for Augie to show his real self.

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

To write an analysis like the first example, use the table below.



Author + verb + symbol	Analytical verb
...uses the symbolism of...	to emphasise
...uses the symbol of...	to highlight
...uses the image of...	to draw attention to
...utilises the symbol of...	to intensify
...employs the image of...	
...repeatedly uses...	

Now let's look at another way to analyse a symbol:

By using the symbol of buttons instead of eyes for the "Other Mother", Gaiman has highlighted how sinister the people in the "Other World" really are.

The sentence begins with a preposition and the type of symbol, then uses the author name to introduce an analysis of the symbol:

Preposition + '-ing' verb' + comma	Author + analytical verb
<i>By using</i> the symbol of buttons instead of eyes for the "Other Mother",	<i>Gaiman has highlighted</i> how sinister the people in the "Other World" really are.

NOW IT'S YOUR TURN.

To write an analysis like this, use the table below:



Preposition + '-ing' verb	Comma + author + analytical verb
By using the symbol of...,	highlights
By associating the symbol of...with...,	emphasises
By connecting the image of...to...,	draws attention to
By employing the symbol of...beside... throughout...,	intensifies
In drawing upon the symbol of...,	
Through repeatedly using...,	

PUNCTUATION ALERT:

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

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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	Big picture analysis
<i>Her dad tells her to “go away” and her mother “ignored her”, leading to Coraline feeling both unimportant and that there is nowhere she belongs.</i>	<i>As a consequence of being neglected by the adults, Coraline decides to explore another world.</i>
<i>Furthermore, the other adults, like Miss Spink and Miss Forcible don’t even realise her real name is Coraline and not “Caroline”, which adds to Coraline’s feeling of not being cared for.</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	Big picture analysis using a verb of discovery or analytic verb
<i>As a consequence of being neglected by the adults,</i>	<i>Coraline decides to explore another world.</i>

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 page 57.

Concluding phrases	Verbs of discovery	Analytic verbs
Consequently, As a consequence of..., As result, Therefore, In response to..., Through her/his...,	decides changes realises becomes finds overcomes learns realises accepts	demonstrates illustrates reveals displays represents proves establishes

PUNCTUATION ALERT:

When doing these activities, make sure you apply the **introductory information comma rule**.

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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:

Overview of how the whole text demonstrates the key ideas in the essay topic	<i>Fundamentally, Wonder is a novel that demonstrates how people need courage to show their true selves.</i>
Focus on how characters demonstrate the key ideas in the essay topic	<i>By the end of the text, Augie, Jack and Summer all find ways to overcome their worries and not hide who they really are.</i>
Focus on the author's message about the key ideas in the essay topic	<i>At its heart, Palacio's novel emphasises how important it is to overcome the fear of being yourself.</i>

The **first sentence** of the 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. Look at the first sentence to see how this works:

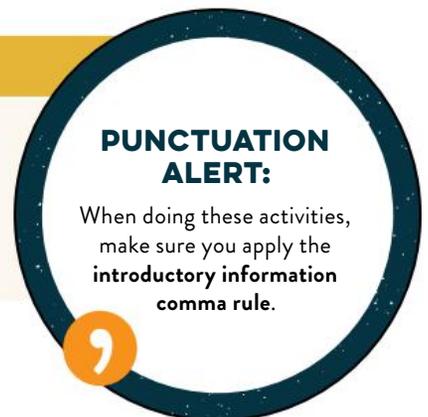
***Fundamentally,** Wonder is a novel that demonstrates how people need courage to show their true selves.*

NOW 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, Fundamentally, At its core,	is a text about is a novel that demonstrates is a story of is a film that explores



The **second sentence** of a conclusion 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 sentence begins 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:

By the end of the text, *Augie, Jack and Summer* all **find** ways to overcome their worries and not hide who they really are.

You can also have a second sentence that focuses only on the protagonist such as this one:

Through her adventures in the “Other World”, **Coraline discovers** how much she loves her parents and likes being in a place that is familiar and secure.

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...,	discovers	demonstrates
Over the course of the text,	finds	illustrates
By the end of his/her journey,	becomes	reveals
By the end of the text,	realises	displays
	learns	represents
		proves
		establishes

The final sentence focuses on the author (or director) of the text and what their message is. This sentence begins with a text phrase, then uses a message verb to label the author or director’s message:

In his novel, Gaiman celebrates the way people can overcome problems to find their true home.

Let’s look at how this sentence works in detail:

Text phrase	Author + message verb	Essential idea
<i>In his novel,</i>	Gaiman celebrates	<i>the way people can overcome problems to find their true home.</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.

Text phrase	Message verbs	Essential idea phrases
In her/his film, In her/his novel, In her/his play,	celebrates affirms highlights emphasises	the way people can the importance of overcoming the past to facing up to learning to believing in how important it is how difficult it can be

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PUNCTUATION ALERT:

When doing these activities, make sure you apply the **introductory information comma rule**.

CHAPTER 5

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 explore one or more of these narrative elements:

- 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.

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 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 characters 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>At the end of our street, after a row of boring houses, was the circus tent. Striped in rainbow colours, it never seemed to fade, even though it had been there as long as I could remember.</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 79 to find more advice.
Description of a character	<i>Skylar was the smallest girl in her year level. She had tiny hands, puny feet and mini legs. If you didn't look carefully, you could easily miss her in the class photo. Even though she was sitting right up the front. But she was also the bravest girl in her year level.</i>	Starting a story with a description of a character allows your readers to understand who the character is and some of the important traits they might have. It's a great sort of beginning if the character's appearance or personality later affects the actions in the story. If you want to start your story with a description of a character, turn to pages 82-87 to find more advice.

Longer Beginnings

Story start	Example	Notes
Outline a problem	<i>More than anything, Huy wanted a dog. He'd been nagging his parents for years, but they always said no. That's because he was allergic to fur.</i>	<p>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.</p> <p>If you want to start your story with a problem, turn to pages 84-86 and 91-92 to find more advice.</p>
Action first	<i>As I sprinted away, I could hear voices shouting at me to stop. I ignored them and dashed around the corner, looking for anywhere to hide.</i>	<p>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.</p> <p>If you want to start your story with action, turn to pages 96-97 to find more advice.</p>

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:

The school was in ruins. The technology wing had completely burnt to the ground, the windows of the gym were shattered and the roof of the library had caved in. Through the flapping door of the staff room, I could see that the walls inside were charcoal black. A melted laptop oozed from the edge of a desk, down its side and onto the ashy floor. Everything smelt like smoke.

Let's explore two key strategies this example uses to create a rich description of the setting.

ZOOM OUT AND ZOOM IN

A good description of the setting will allow the reader to form a picture of both the setting as a whole and individual details within it. This writing strategy is called *zoom out* and *zoom in* because you zoom out for a big picture description and zoom in for a detailed description.

This is how the example uses zoom out and zoom in:

Zoom out for a big picture description	The school was in ruins.
Zoom in for a detailed description (what it looks like)	<i>The technology wing had completely burnt to the ground, the windows of the gym were shattered and the roof of the library had caved in. Through the flapping door of the staff room, I could see that the walls inside were charcoal black. A melted laptop oozed from the edge of a desk, down its side and onto the ashy floor.</i>
Zoom in for a detailed description (what it smells like)	<i>Everything smelt like smoke.</i>

Importantly, when the example zooms in on specific details it uses two different senses to describe what these details look like: appearance and smell. This creates a richer visual for the reader.

NOW IT'S YOUR TURN.

Write a 4–5 sentence description of a space or area. Begin with a *zoom out* description of the overall area. After this, *zoom in* on at least two specific things within the space and use two different senses to describe them.



USE PREPOSITIONS TO ADD DETAIL

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

The prepositions in the example setting description have been put in bold:

The school was **in** ruins. The technology wing had completely burnt **to** the ground, the windows **of** the gym were shattered and the roof **of** the library had caved **in**. Through the flapping door **of** the staff room, I could see that the walls **inside** were charcoal black. A melted laptop oozed **from** the edge **of** a desk, **down** its side and **onto** the ashy floor. Everything smelt like smoke.

Let's have a look at some 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	Prep	Noun	Prep	Noun	Prep	Noun
A melted laptop oozed	from	the edge	of	a desk	down	its side and	onto	the ashy floor.

Every time the writer uses another preposition, they also need to 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	to	after
on	towards	among
at	through	at
during	into	behind
throughout	across	between
until	over	in
since	along	in front of
	around	next to
	away from	beside
	out of	by
	past	on
	under	over
	up	above
		under
		below

CHARACTERS

Every story has characters. You'll need to use a range of creative strategies to construct a rich, interesting picture of your character. This section will look at these ways to write about characters:

- alternating names, pronouns and nouns
- describing what characters look like with adjectives
- describing what characters look like with similes
- using strong verbs and adverbs to describe a character's actions and feelings

ALTERNATING NAMES WITH PRONOUNS

Variety is an essential element of creative writing. In third-person stories, an important way to achieve variety is to alternate referring to the main character (or other characters) with a pronoun and with their name (also known as a proper noun). Look at how the name of a character in this example is alternated with the pronoun 'he':

Jack looked at his feet. He was sure he had just heard a long, slow hiss come from somewhere down there. The type of hiss a snake might make. He wasn't afraid for himself, but Jack was concerned about how the other people on board the plane might react when he reached down and tried to wrestle the snake into a bag.

There is no set rule about the ratio of pronouns to proper nouns in creative writing, but you do need to ensure you are not overusing one or the other.

NOW IT'S YOUR TURN.

In third person, write three sentences about a character. Alternate using the character's name with a pronoun.



ALTERNATING NOUNS

Alternating the nouns you use isn't just a strategy that applies to writing about a protagonist. The story below alternates nouns and pronouns in a varied way:

*I looked at the **snake**. The **huge reptilian** monster had wrapped **itself** around the door handle. There was no way to escape the **beast**.*

All the words in bold are an alternative to snake and make the writing much more interesting than if it had been written like this:

*I looked at the **snake**. The **snake** was wrapped around the door handle. There was no way to escape the **snake**.*



NOW IT'S YOUR TURN.

In first person, write three sentences about a thing or object. Use at least two different words to refer to the thing or object in your sentences.



DESCRIBING WHAT CHARACTERS LOOK LIKE WITH ADJECTIVES

An important part of writing about characters in a story is describing what they look like, because we want the reader to be able to form a strong picture of the character in their mind. One mistake that students often make when they describe characters is to create a general list of a character's features such as attractiveness, height, hair and eye colour and to use generic adjectives to describe them.

For example:

Rapunzel was of average height, with long, blonde hair and a pretty face.

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The pig was short and fat with a little curly tail.

A more interesting way of describing a character is to zoom in on one or two specific features that show us something important about the character:

*The most beautiful part of Rapunzel was her **flaxen hair**, which shone brightly in the sunlight.*

*The pig was a puny figure and only his especially **curly tail** made him in any way distinctive.*

Let's look at one of these sentences in more detail. There are two parts to it – an opening that zooms in on a specific feature and then further description of the feature using a specific adjective:

Phrase to zoom in on specific feature	Description of feature using specific adjectives
<i>The most beautiful part of Rapunzel was her</i>	<i>flaxen hair, which shone brightly in the sunlight</i>

NOW IT'S YOUR TURN.

Write a sentence describing a particularly important feature of a character. To do this, use a zoom-in phrase from below. To help you choose more specific adjectives, refer to the list of specific alternatives to generic adjectives:



Zoom-in phrases

The most distinctive feature of...was..., which

The most interesting aspect of...was...

What stood out most about...was...

What was most interesting about...wasn't...but...

...had...which...

SPECIFIC ALTERNATIVES TO GENERIC ADJECTIVES

Generic adjective	Specific alternatives
good	valuable, admirable, reputable, first-class, first-rate, splendid, super, worthy, stupendous, capable, competent, intelligent
new	unique, original, novel, cutting-edge, strange, unfamiliar, green, contemporary, latest
long	extensive, protracted, gangling, towering, lingering, prolonged, humdrum, drawn-out
great	huge, enormous, mammoth, extravagant, jumbo, abundant, colossal, considerable
little	miniature, tiny, insignificant, petite, puny, diminutive, pocket-sized, teensy
old	antique, old-fashioned, expected, worn, out-of-date, grey, decrepit, seasoned, venerable
big	hefty, packed, roomy, walloping, thundering, a whale of a, copious, burly
different	distinctive, peculiar, contrasting, deviant, mismatched, offbeat
high	steep, lofty, colossal, high-reaching, formidable, soaring, flying
small	poor, limited, petty, piddling, bantam, baby, wee, trifling
next	later, adjoining, following, side-by-side, neighbouring, nearest, abutting, alongside
early	fresh, recent, prime, budding, young, primaeval
young	youthful, puerile, unfinished, tenderfoot, half-grown, fledgling, blossoming
bad	dreadful, evil, immoral, twisted, wicked, second-rate, detestable, pathetic
same	like, ditto, indistinguishable, interchangeable, doppelganger, carbon-copy

Generic adjective	Specific alternatives
Colours:	
red	rose, scarlet, cherry, russet, ruby, magenta, titian, wine, vermillion, blood-coloured
blue	azure, navy, sapphire, ultramarine, cerulean, cobalt, indigo
black	jet, onyx, coal, raven, midnight, sooty, inky, charcoal, obsidian, ebony
green	grassy, emerald, mossy, viridian, chartreuse, olive, jade, forest, lime
blonde	fair, albino, bleached, flaxen, golden-haired, strawberry blonde, platinum
white	light, milky, snowy, bloodless, pallid, chalked, wan, pearly, blanched, alabaster
yellow	amber, sunny, primrose, honey, sulfuric, canary, golden, lemon
brunette	dusky, swarthy, olive-skinned, chestnut, chocolate, mahogany

USE TWO OR MORE ADJECTIVES

Rather than always using one adjective to describe something in a sentence, you can also describe a noun with two adjectives in order to create a more interesting picture like in this example:

Sentence start	Double adjectives	Noun
<i>Jenny took off her</i>	<i>crumpled, torn</i>	<i>coat.</i>

You can also use multiple adjectives across a sentence to describe different nouns:

Noun + was	Double adjectives	Further adjective	Further noun
<i>Jenny's coat was</i>	<i>crumpled and torn</i>	<i>with a broken</i>	<i>zipper dangling from the front.</i>

NOW IT'S YOUR TURN.

Write a sentence describing a character. Use at least two adjectives in the sentence.



PUNCTUATION ALERT:

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



DESCRIBING THINGS WITH SIMILES

Another way to describe things in your creative writing is through *similes*.

You've probably done some kind of class activity on similes at school sometime during your education. A simile is when you are comparing one idea or thing to another thing, to show how similar they are.

BASIC SIMILES

Usually, similes have the word 'as' or 'like' in them. There are two broad categories of similes. Here they are:

COMPARING AN ADJECTIVE TO A NOUN

Sentence starter	Adjective	Simile connector	Noun
<i>Her breath was</i>	<i>cold</i>	<i>as</i>	<i>ice.</i>
<i>Inside the cupboard it was</i>	<i>black</i>	<i>like</i>	<i>night.</i>

COMPARING A VERB TO A NOUN

Sentence starter	Verb	Simile connector	Noun
<i>Alex</i>	<i>ate</i>	<i>like</i>	<i>a pig.</i>
<i>Leah</i>	<i>swam</i>	<i>like</i>	<i>a fish.</i>

NOW IT'S YOUR TURN.

Write two *similes*: an adjective + noun simile and a verb + noun simile.



MORE INTERESTING SIMILES

There's nothing wrong with these similes, except that they're pretty boring – anyone who has a freezer in their house knows that ice is cold; hopefully, we all know that fish do swim. So, putting these similes in your creative writing is pretty, well, uncreative.

Here are some similes that are a bit more interesting:

The teacher's joke was as funny as food poisoning.

In the jeans my mum chose for me, I looked as attractive as a pig in a wig.

In these two examples, the writer has compared two unlike things, to surprise the reader and keep them engaged. Since food poisoning is pretty serious, the first simile is saying that something wasn't funny at all; and given that most people wouldn't find pigs terribly attractive, the second simile is actually telling the reader how ugly a character feels.

Let's look at how the parts of this simile work:

Thing	as + adjective to describe what a thing isn't	as + simile to describe what something is really like
<i>The teacher's joke</i> was	as <i>funny</i>	as <i>food poisoning</i>

NOW IT'S YOUR TURN.

Write a simile to compare two unlike things.



Similes are effective when they create interesting and surprising images like these examples:

It was as bad as leaving a poo on your principal's doorstep.

I was as happy as a toddler with a bag of gummy bears.

Here, the writer has used an extreme simile to demonstrate a fairly boring adjective. 'Bad' and 'happy' aren't particularly amazing adjectives, but leaving a poo on your principal's doorstep would be fairly evil and a toddler with a bag of gummy bears would be hyper-happy.

Let's look at how the parts of this simile work:

Sentence starter	as + simple adjective	as + extreme or surprising simile
<i>I was</i>	<i>as happy</i>	<i>as a toddler with a bag of gummy bears</i>

NOW IT'S YOUR TURN.

Write a simile comparing a simple adjective to something extreme or surprising.



USING STRONG VERBS AND ADVERBS TO ADD DESCRIPTION

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 we have no real idea of how the character did these things and what they might be thinking or feeling:

At the end of class, Priya **went** to her locker. She **got** her phone out from her bag and **put** it in her pocket. Closing the locker door, she **walked** down the corridor into the girls' toilet and **got** out her phone again.

Let's look at a rewritten version of this story. This time, specific verbs (in bold) have been used and we get a clear sense of how the character acted and what they were feeling:

At the end of class, Priya **trudged** to her locker. Wearily, she **took** her phone from her bag and **pushed** it into her pocket. Closing the locker door, she **shuffled** down the corridor, into the girls' toilet and nervously **pulled out** her phone again.

At the end of class, Priya **dashed** to her locker. Quickly, she **snatched** her phone from her bag and **slid** it into her pocket. Closing the locker door, she **hurried** down the corridor, into the girls' toilet and **grabbed** her phone again, eagerly.

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 looks or feels like as they are doing something. For example, if we look at the example sentences below, the verb 'got' doesn't really give us any idea how the character felt. However, by changing the verb 'got' to 'snatched' we get a picture of a character rushing:

	Topic	verb	extra information
 Bad example	She	 got	out her phone from her bag.
Good example	She	snatched	out her phone from her bag.

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



Look through some writing you've already done and circle places you've used *got*, *did*, *came* or *had*. Use the tables below to change some of these commonly occurring verbs to more interesting verbs.

Alternatives to 'got'	Alternatives to 'did'
attained captured earned gained grabbed grasped inherited procured received scored stoler took won	accomplished achieved acted arranged created completed destroyed failed lost moved performed ruined started
Alternatives to 'came'	Alternatives to 'had'
advanced appeared arose arrived breezed in developed entered emerged materialised occurred progressed rocked up transpired	carried cherished clutched contained enjoyed held kept maintained owned possessed

ALTERNATIVES TO 'WENT'

Let's look at the general verb *went* more closely. You'll often need to describe how a character moves about the setting of your story. Below are a range of more specific verbs you can use to show more exactly what a character looked like or felt like as they *went* somewhere.

NOW IT'S YOUR TURN.



Write a sentence about a character who went somewhere happily (like a student who went home after school happily). Use a verb from the table below to create a specific picture of what the character looks or feels like. Then repeat the activity, but this time use a different verb to give the character a different emotion such as sadness or anger.

	Slow	Moderate	Fast
Positive	ambled crawled sauntered strolled wandered	bustled cantered loped sashayed strode trekked trooped	bolted dashed galloped hastened swooped trotted
Negative	crept drifted lumbered moped plodded skulked shuffled tramped trudged	clumped clomped paced stalked strutted stumbled stumped	chased fled hustled scampered scuttled scrambled stomped

USING STRONG ADVERBS

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’.

Here’s a list of feeling adjectives and their adverb forms:

Happy		Sad	
Adjective	Adverb	Adjective	Adverb
cheerful	cheerfully	bitter	bitterly
delighted	delightedly	cheerless	cheerlessly
ecstatic	ecstatically	dismal	dismally
excited	excitedly	forlorn	forlornly
gleeful	gleefully	heavy	heavily
playful	playfully	pensive	pensively
pleasant	pleasantly	sorrowful	sorrowfully
Slow		Fast	
Adjective	Adverb	Adjective	Adverb
apathetic	apathetically	abrupt	abruptly
listless	listlessly	brisk	briskly
reluctant	reluctantly	energetic	energetically
sleepy	sleepily	hasty	hastily
sluggish	sluggishly	rapid	rapidly
slothful	slothfully	snappy	snappily
weary	wearily	swift	swiftly

Confident		Scared	
Adjective	Adverb	Adjective	Adverb
arrogant	arrogantly	anxious	anxiously
brave	bravely	apprehensive	apprehensively
bold	boldly	concerned	concernedly
calm	calmly	distracted	distractedly
daring	daringly	fearful	fearfully
fearless	fearlessly	nervous	nervously
hopeful	hopefully	timid	timidly
self-assured	self-assuredly	worried	worriedly

NOW IT'S YOUR TURN.

Write a sentence about a character going somewhere or doing something. Use an '-ly' adverb at the beginning or end.



PUNCTUATION ALERT:

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

9

EVENTS

In your creative writing, you will need to write about events. These are the interesting things that happen in a story, but they can also be a character's memories or thoughts about something. In this section of the chapter, we'll show you how to write about events in different ways.

PUTTING SOMETHING IN CHARGE OF THE ACTION

In addition to using more active verbs, you can also improve your writing about events by constructing sentences where someone or something is actively in charge. In the examples below, there is no thing or person in charge:

There was an explosion.

A party was happening.

The kitten was being chased.

All of the examples above are 'weak' or 'passive' – events are just occurring without anything actively directing them. Each of the above examples could be made stronger if:

- the writer put an object or person in charge of the action
- the writer used a more active verb

Let's look at how we can turn the weak examples of writing about actions into stronger examples:

Poor example – action in bold	Improved example
<i>There was an explosion.</i>	<i>The factory exploded.</i>
<i>A party was happening.</i>	<i>The community partied.</i>
<i>The kitten was being chased.</i>	<i>A zombie unicorn chased the kitten.</i>

Two things are happening in the improved examples:

- The actions from the poor examples (*explosion*, *party*, *chased*) are turned into an active verb (*exploded*, *partied*, *chased*).
- Something has actively been put in charge of events (*factory*, *community*, *zombie unicorn*).

NOW IT'S YOUR TURN.

Identify some sentences in your writing that use the verb *was*.

1. Circle the word that describes the action that is happening in each sentence.
2. Rewrite at least one of these sentences by turning the action into an active verb and putting something more actively in charge of events.



VERB CHAINS

If you only ever use one verb in each sentence, your actions and events can seem a little bit basic, like in the examples below:

I **climbed** to the top of the wall.

She **ran** home.

He **sneezed**.

However, you can add extra detail to the events in your writing if you use more than one verb in a sentence to describe the action. This sort of sentence is called a verb chain because the verbs link together (like a chain) to describe a series of smaller actions that are part of a bigger event. Verb chains provide your readers with a very detailed explanation of the way a character behaves and can make your character seem busier or more active, like in the examples below:

I **stretched** up, **gripped** firmly and then **heaved** myself to the top of the wall.

She **sprinted** past the shops, **dashed** through the park and then **leapt** over the fence into her own front yard.

He **sneezed**, **reached** for a tissue and **blew** his nose hard.

To create these sorts of sentences in your own writing, you should think about the action a character is making, and then split that action up into smaller actions, like this:

Large action	Smaller actions that create the large action
climbed	stretched + gripped + heaved
ran	sprinted + dashed + leapt
sneezed	sneezed + reached + blew

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

Look through your writing to find a sentence that has only one action verb in it. Think about three smaller actions that could describe the one big action and then write a sentence that has a verb chain in it.



9

PUNCTUATION ALERT:

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

MARKING THE PASSAGE OF TIME

In a narrative, you are trying to tell a story and describe the events that occur in some kind of order. This means that you have to somehow indicate that time is passing. The most common way students do this is by using 'then'. Let's look at a writer who does this poorly:

*There was a girl and her mother and father had died and she lived with people who were really mean to her. **Then** she was invited to a party, but the mean people wouldn't let her go, so she was really sad. But **then** a weird woman came along and gave her a dress and some shoes and a special car to get to the party. So **then** the girl went to the party and she met a hot guy.*

Instead of repeating 'then' again and again, you will need to use a variety of *adverbial phrases* to indicate the passing of time. Let's have a look at a better example of writing that indicates the passage of time using a varied vocabulary:

***Sometime later**, the porker opened his left eye. **Then** his right eye. **After this**, he felt brave enough to look around. Nothing.*

Notice that in the above example there is just one use of 'then', and there are other adverbial phrases that indicate the passage of time.

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



Look through your narrative for all of the places where you have used the word **then**. Replace then with one of the adverbial phrases from the chart below:

Now	While..., At the same time as..., At this point,	It was just as..., that It was about that time that Just as...,
Very soon after	Within seconds, Instantly, Immediately, Almost immediately,	After only a moment, Without pause, Shortly after,
A while after	Later, Afterwards,	Subsequently, After a few hours had passed,
A long time after	A while later, Eventually, Sometime later,	The day after, After some time,

9

PUNCTUATION ALERT:

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

SPEECH

This is one of the trickiest parts of writing a story and one of the areas that many students get wrong. There are so many rules about writing speech that it's easy to understand how we get them wrong. But here, we're going to look at these rules one by one so that you know how to get them right. There are three aspects to writing dialogue:

- inserting speech into quotation marks
- using a reporting verb
- starting a new line for each new speaker

First of all, let's have a look at an example of dialogue in a story. In this example, you will notice that the speaking is in quotation marks, the writer has used reporting verbs (in bold) and that each time a new person speaks, they have a whole new line for themselves:

As he was smoothing his tail back into the approved curls, the pig heard a voice floating through his bedroom window.

*"Little pig," **called** the voice, "little pi-ig!"*

The pig ignored it.

*"Little pig, little pi-ig," **said** the voice again in a sing-song.*

*The pig lost his cool and **snapped**, "Rack off!"*

INSERT SPEECH IN QUOTATIONS MARKS

Anything a character says out loud needs to be put into quotations marks, so the reader knows this is something a character is actually saying as opposed to thinking. Speech in quotation marks is often connected to the rest of the sentence with a comma. Here are two basic examples showing how to insert a quote at the start or end of a sentence:

START A SENTENCE WITH SPEECH

Speech + quotation marks + comma	verb + character
<i>"Little pig,"</i>	<i>called the voice.</i>

END A SENTENCE WITH SPEECH

Character + verb + comma	speech + quotation marks
<i>The pig lost his cool and snapped,</i>	<i>"Rack off!"</i>



NOW IT'S YOUR TURN.

Write a few words that a character says, putting these words in quotation marks and following them with a comma. Then, put a reporting verb and the character's name. Finally, rewrite the sentence and put the speech at the end.



PUNCTUATION ALERT:

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

Make sure you apply these dialogue rules: the **put quotation marks around someone's speech rule**.

REMEMBER:

the punctuation mark before a reporting verb rule.

USE DIFFERENT REPORTING VERBS

Verbs to do with speaking are called *reporting* verbs because they report or tell us the words someone said. The most common reporting verb is *said*. There's nothing wrong with using *said* in your creative writing. In fact, you should use *said* a fair bit of the time, otherwise, your sentences can become overwritten.

Let's have a look at this in more detail. In the left-hand column of the table below, the writer uses a different reporting verb for each piece of dialogue. Because there are so many new reporting verbs, they lose their impact: none stand out. However, on the right, the writer uses three ordinary reporting verbs first, then finally uses the more interesting 'snapped'. By being careful about where they use an interesting reporting verb, the writer gives it more power and impact:

Overwritten reporting verbs	Just right reporting verbs
"Little pig," screamed the wolf. "Little pi-ig!" "Go away," pleaded the pig. "I want to come in," roared the wolf. "I don't care," snapped the pig.	"Little pig," called the wolf. "Little pi-ig!" "Go away," said the pig. "I want to come in," called the wolf again. "I don't care," snapped the pig.



NOW IT'S YOUR TURN.

Write a series of sentences where two characters say at least two things to each other. Use mostly verbs from the 'Ordinary reporting verbs' list on the next page. Choose one place to use a word from the 'Interesting reporting verbs' list where it will have the most impact.

Ordinary reporting verbs

said
asked
answered
called



PUNCTUATION ALERT:

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

Make sure you apply these dialogue rules: **the put quotation marks around someone's speech rule**.

REMEMBER:

the punctuation mark before a reporting verb rule.

INTERESTING REPORTING VERBS

	Said loudly	Said moderately	Said quietly
Positive	cheered gushed	enthused affirmed	hinted confided
Could be positive or negative	exclaimed raved shouted	declared uttered pronounced	murmured whispered mumbled
Negative	bellowed roared barked howled	snapped growled snarled groaned	grumbled complained hissed muttered

NEW SPEAKER, NEW LINE

Every time a different character speaks, put that speech on a new line. This makes it much easier for the reader to follow who is speaking, otherwise, it can become confusing – like in this example:

“Little pig,” called the voice. “Little pi-ig!” “Go away,” said the pig. “I want to come in.” “I don’t care.” ❌

The above conversation is much clearer when it’s set out like this:

“Little pig,” called the voice. “Little pi-ig!”

“Go away,” said the pig.

“I want to come in.”

“I don’t care.”

Even though the final two lines of dialogue don’t tell us who is speaking, we know the voice says one thing and the pig the other because they each have their own lines.

NOW IT’S YOUR TURN.

Write a series of sentences where two characters take it in turns to say two things to each other. Put each new speaker on a new line.



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

PUNCTUATION ALERT:
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.

PARAGRAPHS

All paragraphs should be about one idea. In creative writing, this idea 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

In this section, we'll show you how to use these different sentence types to create a great creative paragraph. Let's have a look at an example creative paragraph. In this example paragraph, the description sentences are in blue, the action sentences are in red, the emotion sentences are green and the dialogue sentences orange:

The very next morning, the painters arrived in a van. Each of them was wearing paint-stained overalls and carrying rollers, brushes and a ladder. Their faces were focused and serious and it was clear that they were only thinking about the job they had to do. Looking at them, I did feel a twinge of guilt, but I quickly squashed it like an irritating bug. I turned to Riley and, with an innocent voice asked, "Do you think they'll ever find the kid who did it?"

DESCRIPTION SENTENCES

Most of the sentences in any creative paragraph should be *description sentences*. These are the sentences that provide the reader with detail about what is happening and how characters and settings look, sound or feel. You can have as many description sentences in your paragraph as you can think of. The paragraph below has been re-written so that there is only one action sentence, but all of the other sentences provide detail:

The next day was cold and clear, the sun shining clearly over the school, highlighting my vandalism in technicolour glory. The painters arrived in a van. Each of them was wearing paint-stained overalls and carrying rollers, brushes and a ladder. Their faces were focused and serious and it was clear that they were only thinking about the job they had to do.

ACTION SENTENCES

In a creative paragraph, you should only have one or two *action sentences*. These sentences tell the reader about something new happening. The example paragraph has been re-written to have two action sentences – they are each related to the main idea of the paragraph (the painters arriving):

The very next morning, the painters arrived in a van. Each of them was wearing paint-stained overalls and carrying rollers, brushes and a ladder. It was clear that this was going to be a job they'd never forget. They gathered around the school, pointing and laughing at everything I'd written.

NOW IT'S YOUR TURN.

Identify a paragraph you have written with all or mostly *action sentences*. Rewrite it so there are more *description sentences* than action sentences. Turn your extra action sentences into new paragraphs.



EMOTION SENTENCES

In creative writing, you will need to provide detail about what a character is feeling. Sentences that directly relate a character's feelings are called *emotion sentences*. When a paragraph relates a character's feelings, it should only focus on one feeling. If you want to describe more than one emotion – or the emotion of a new character, you should start a new paragraph. In the example below, there are two emotion sentences, but both relate to the same central feeling (the narrator feels only a little bit guilty, but mostly feels amusement):

I felt a twinge of guilt when I arrived at school the next morning. The painters were already there, wearing paint-stained overalls and carrying rollers and brushes. The ladders were leaning against the walls, ready for the tradies to climb on. Not one of the painters looked at me as I passed with my head down. I should have felt worse, but inside me, a bubble of laughter kept rising into my mouth.

NOW IT'S YOUR TURN.

Write a paragraph that includes at least one *emotion sentence*. This rest of this paragraph should include action or description sentences that connect to this feeling.



DIALOGUE SENTENCES

When a character says anything, it will need to be put into a *dialogue sentence*. Only one character can say anything in a paragraph – if a new character is speaking, they will need their own, new paragraph. In the example below, there is only one dialogue sentence. If another character needs to speak, this would start a new paragraph.

“Is this Broadbent High School?” the driver of the van asked. The van was full of painters. Each of them was wearing paint-stained overalls and carrying rollers, brushes and a ladder. Their faces were focused and serious and it was clear that they were only thinking about the job they had to do. A job that I had created for them.

NOW IT'S YOUR TURN.

To practise writing with dialogue, turn to pages 99-103.



ENDINGS

Finishing a piece of creative writing is one of the most difficult tasks for a student. But it can be made a little bit easier if you realise that you really only have three options for finishing. A story can end for one of three reasons:

1. The protagonist has got what they wanted.
2. The protagonist has tried to get what they wanted, but has failed.
3. The protagonist has formed a plan or made a decision, but we don't know the outcome.

The first two types of endings have a resolution. That means that the story has come to a finish and the reader knows what happened to all of the characters. This is usually how students finish their creative writing.

The third kind of ending doesn't have a resolution – the reader doesn't know what happens at the end of the story and they have to guess what might happen next.

In this section of the book, we'll show you some examples for each of these endings and give you some advice on how to write your own ending.

WRITING ENDINGS THAT HAVE A RESOLUTION

In each of these types of endings, the story comes to a complete finish and we know what happens to the main character. This type of ending feels quite satisfying to the reader because they don't have to wonder what happens next. With this type of ending, the characters usually look back on some of the key events that have taken place.

WRITING A HAPPY ENDING

When your protagonist has solved a problem or got what they wanted, they are likely to look back over the events of the story with some kind of satisfaction, like in this example:

She smiled as she walked towards the plane. The scarab was safe in her backpack and the mummy was back in the tomb where it belonged.

WRITING AN UNHAPPY ENDING

In this sort of ending, the protagonist has failed to get what they wanted, so they'll still look back at the key events, but this time, they'll look back unhappily, like in this example:

I blamed my little brother for what had happened. After all, he was the one who suggested we go into the haunted house.

NOW IT'S YOUR TURN.



Choose one of the sentence starters below to write an ending where you know what has happened to your protagonist.

Got what they wanted	Failed to get what they wanted
She knew she would always remember how...	I blamed...for what had happened. After all...
In spite of..., I knew I would remember this as the moment when...	He looked at...with frustration. He couldn't believe...
He felt a real sense of achievement in...	She realised that she'd never have the chance to...
I left them all thinking...	Everything was crumbling around me...
I knew I would never be the same as...	I had to accept that...
He smiled as he...	She knew that she'd always feel...
This was exactly how she wanted...	Sadly, he smiled. He wished he'd...

***Hint:** All of these sentence starters can be used with any pronoun: *he, she, I*

PUNCTUATION ALERT:

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

WRITING ENDINGS THAT DON'T HAVE A RESOLUTION

In this sort of ending, the writer doesn't let the reader know what happens to the protagonist in the end. Sometimes, this sort of ending can feel a bit frustrating for the reader, but it also challenges the reader to keep thinking about the story and to wonder what will happen to the protagonist. Rather than looking back on the action that has already taken place, the writer directs the reader to look forward, like in the examples below:

When I heard her voice, I suddenly came to a decision. Tomorrow wasn't going to be easy, but I knew what I had to do.

OR

He stared at the door in front of him. It was now or never. Carefully, he pushed it open.

NOW IT'S YOUR TURN.

Choose one of the sentence starters below to write an ending where the reader won't know what will happen to your protagonist.



Character makes a decision	Character takes an action
When..., I suddenly made a decision.	I stepped up to...
Finally, I realised what I had to do...	He stared at...then...
After all this time, she realised that she had to...	Reaching into..., she grabbed hold of...
He knew he had to decide...	I looked at his...and then I...
The choice was clear, I knew. Now...	Squaring her shoulders, she walked...

***Hint:** All of these sentence starters can be used with any pronoun: *he, she, I*

PUNCTUATION ALERT:

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

CHAPTER 6

NON-FICTION SENTENCES

- Newspaper Articles
- Writing a Review
- Biographies
- Personal Recounts

NEWSPAPER ARTICLES

Newspaper articles are designed to get as much information to the reader as quickly as possible. They put the most important information at the very beginning of the article and less important information later in the piece. Paragraphs in newspaper articles also have more facts or information, but less discussion and explanation.

HEADLINES

The headline is at the very start of a news report, and it should give readers basic information about *who* or *what* the article is about and *what happened*. This means that a headline only needs to contain a *noun* (for the *who* or *what*) and a *verb* (to tell us *what happened*).

To write a headline, first, write a simple sentence that summarises the event being reported. For example, let's say you have to write a news report about Goldilocks being arrested for stealing porridge from the three bears. A simple sentence summarising the event might look like this:

Goldilocks was arrested yesterday for stealing porridge.

But this is far too long to be a headline. Let's have a look at the information this sentence contains:

Who (noun)	What happened (verbs)	When (noun)	Why (further information)
<i>Goldilocks</i>	<i>was arrested</i>	<i>yesterday</i>	<i>for stealing porridge.</i>

Remember that a headline only requires a noun and a verb. So, the headline only needs the first two columns of the above example, like this:

GOLDILOCKS WAS ARRESTED

You could even shorten the headline to give it more impact. To do this, you should take out these simple verbs: *was, is, were, have, has, had*.

Now, you have a simple headline that looks like this:

GOLDILOCKS ARRESTED!

Of course, just having a proper noun like 'Goldilocks' doesn't really give a lot of information to readers who may be unfamiliar with who she is, so you could write a headline that has a descriptive *noun group* as well as a *verb*, like this example headline:

PORRIDGE-THIEF ARRESTED!

NOW IT'S YOUR TURN.

Write a simple sentence that summarises the events in your article. Identify the *who* (noun) and the *what happened* (verb) and write a headline that contains only a noun and a verb.



INTRODUCTORY PARAGRAPHS

Generally, people who read newspapers skim through each article, looking for news that interests them. For this reason, the first paragraph of any article must contain the most important pieces of information: the who, what, when and where.

THE FIRST SENTENCE

Often, the first sentence will also be the entire first paragraph of a newspaper article. This example first sentence demonstrates how particular parts of speech are used to identify who, what, where and when:

Who (noun)	What happened (verb)	When (marker of time)	Where (preposition)	Further details
Goldilocks	was arrested	yesterday	in Fairytaleville	for stealing porridge from the three bears.

While the first sentence needs to summarise who, what, when and where, the order of this information can change. Sometimes the first sentence will sound better if you start with when and where something occurred, like this example:

When (marker of time)	Where (preposition)	Who (noun)	What (verb)	Further details
Early this morning	in Fairytaleville,	Pinocchio	broke	the world record for longest nose.

NOW IT'S YOUR TURN.



Write a first sentence for a news report. Identify the person or thing you are writing about and what happened, where it happened and when it happened. The words in the table below will help put this information in your sentence, but you can also use your own verbs.

When (markers of time)	What happened (verbs)	Where (prepositions)	Words to introduce further details
yesterday	has been (+ '-ed' verb)	at	for
last night	have (+ '-ed' verb)	in	due to
early this morning	was (+ '-ed' verb)	on	after
today	is		and
recently			to
when			from
during			by
while			with

THE SECOND SENTENCE

The second sentence of a news report provides more specific information about the event.

Here's an example:

First sentence	<i>Goldilocks was arrested yesterday in Fairytaleville for stealing porridge from the three bears.</i>
Second sentence	<i>The arrest was made early in the morning by a group of armed police at Goldilocks' house.</i>

Like the first sentence, the second sentence also reports on who, what, where and when but is more specific about the information it provides, like this:

	First sentence	Second sentence
When	<i>yesterday</i>	<i>early in the morning</i>
Where	<i>Fairytaleville</i>	<i>at Goldilocks' house</i>

Another important feature of the second sentence is how it begins. It starts in a different way to the first sentence but with a linking noun that links back to something from that first sentence:

First sentence	<i>Goldilocks was arrested yesterday</i>
Second sentence	<i>The arrest was made early in the morning</i>

NOW IT'S YOUR TURN.

Write a second sentence that reports more specific details about the event in the first sentence. Use the words in the table on the previous page to help you. Begin your second sentence with a linking noun.



FURTHER PARAGRAPHS

Most of your news report will consist of paragraphs that outline:

- background information
- expert opinions
- eyewitness accounts

This section shows you how to write sentences for these paragraphs.

BACKGROUND INFORMATION

The second paragraph of a news report provides background information about an event or a person's action.

Here's an example:

First paragraph	<i>Goldilocks was arrested yesterday in Fairytaleville for stealing porridge from the three bears. The arrest was made early in the morning by a group of armed police at Goldilocks' house.</i>
Second paragraph	<i>Police had been investigating the theft of the bears' porridge for more than a month. They were finally able to solve the crime when an anonymous tip-off was made to their hotline last week.</i>

Let's look at one of the sentences from the second paragraph in more detail.

Who (noun)	Background (verbs)	Further details
<i>Police</i>	<i>had been investigating</i>	<i>the theft of the bears' porridge for more than a month.</i>

In this example sentence, the verb phrase *had been investigating* provides us with 'bigger picture' information about why the police arrested Goldilocks.



NOW IT'S YOUR TURN.

Write about the background to the event you are reporting on. Use verbs from either column to help you introduce the background.

General background verbs	More specific background verbs
was had been were	prompted by acting in response to comes after follows on from is the consequence of carried out because

REPORTING WHAT OTHER PEOPLE SAY

Often, newspaper articles have a quote or an interview with a person who has a fair bit of knowledge about the events being reported. They can do this by using direct or indirect reporting of speech. Let's start by looking at indirect speech.

INDIRECT REPORTING OF SPEECH

Although this sounds complicated, it's actually the easiest way to report what someone is saying because you can just give a general idea of what they said, rather than copying it down word for word. When you are indirectly reporting speech, you need to do two things:

1. tell your readers what was said
2. inform your readers about the importance of the speaker

Let's have a look at two examples:

The head of Fairytaleville Police Department, Ms Plod, praised the efforts of the police involved.

OR

A neighbour, Mr Wolf, reported hearing furniture being smashed in the Bears' cottage during the break-in.

In each of these examples, the writer has used an information noun to describe the person speaking. The writer then uses a specific reporting verb to show the mood of the speaker.

Let's look at these sentences broken apart:

Information noun + comma	Name + comma	Reporting verb	Extra information
<i>The head of Fairytaleville Police Department,</i>	<i>Ms Plod,</i>	<i>praised</i>	<i>the efforts of the police involved.</i>
<i>A neighbour,</i>	<i>Mr Wolf,</i>	<i>reported</i>	<i>hearing furniture being smashed in the Bears' cottage during the break-in.</i>

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



Look at the table below and choose an information noun and a reporting verb so that you can write a sentence like those modelled on the previous page.

Information nouns	Reporting verbs
spokesperson	reported
deputy	said
representative	announced
delegate	described
proponent	revealed
campaigner	disclosed
leader	
director	praised
agent	congratulated
advocate	
chief	condemned
head	complained
witness	hinted
neighbour	suggested
local	believed
friend	implied
colleague	
bystander	
resident	
family member	

USING A DIRECT QUOTE

Quotes are an important way of providing further background information about the events or the topic. Quotes must be introduced and finished with a quotation mark and are often put at the very start of a sentence:

“Other residents of Fairytaleville should sleep sounder tonight, knowing that their breakfast cereals are safe from this thief,” Ms Plod announced.

“I was chatting with my neighbour, Mr Pig, when I heard loud snoring coming from next door. I’ll bet it was Goldilocks sleeping off all that porridge,” said Mr Wolf, a resident of the street.

NOW IT’S YOUR TURN.

Write a sentence beginning with a quote. Use a reporting verb from the table opposite.



PUNCTUATION ALERT:

When doing this activity, make sure you apply **the comma after a reporting verb rule.**



PUNCTUATION ALERT:

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.**



WRITING ABOUT NUMBERS AND STATISTICS

Because news articles are trying to clearly and briefly present information, there are some rules they use to write about numbers and statistics. Here are two:

1. WRITE NUMBERS AS WORDS OR NUMERALS

Numbers can be written with one word or more than one word. Let's have a look at some examples to show you what this means:

One-word numbers	Multiple-word numbers
eleven	two hundred and sixteen
one	twenty-three
seventeen	forty-seven

If you are using a number that only has one word, you should write the whole word. Below is a list of numbers that should be written as a whole word.

All numbers from 1 to 20				Numbers above 20	
one	six	eleven	sixteen	thirty	eighty
two	seven	twelve	seventeen	forty	ninety
three	eight	thirteen	eighteen	fifty	
four	nine	fourteen	nineteen	sixty	
five	ten	fifteen	twenty	seventy	

Using one of these numbers in your news report might look like this:

*During the arrest of Goldilocks, **five** police officers were injured.*

If you're writing a number that needs two words, like **twenty-five**, it should be written using numerals, like this:

*The arrest of Goldilocks involved **25** police officers.*

If a two-word number comes at the beginning of the sentence, you write it as a word:

***Twenty-five** police officers worked together to arrest Goldilocks.*



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

Write a sentence that involves reporting a number. Use the right rule to write the number correctly.



2. ROUND NUMBERS UP OR DOWN

Often in a newspaper article, numbers are rounded up, or approximated. This might be in sentences like:

*Pinocchio's world-record nose length is **nearly double** that of the previous record holder.*

OR

***For more** than three months, Goldilocks had been stealing the porridge of locals.*

You will need to use a whole range of words to help you deal with this in your writing.

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

Use one of the words or phrases in the table below to write a sentence reporting an approximate number.



Words that limit	Words that increase	Words that approximate
just only less than merely fewer than	more than in excess of over and above beyond	nearly almost roughly in the region of equivalent to proportionally comparable to

CONCLUDING A NEWS REPORT

News reports will often conclude with a comment or information about the impact of the event being described – that is, they tell you what might happen now, or in the future.

Here are some examples:

Detective Polly Sman said now that Goldilocks had been arrested, he hoped the community could stop worrying that their porridge would be stolen.

In the future, Pinocchio is hoping to be able to tell small fibs about his homework being stolen without his nose growing.

In each of these sentences, the writers have used a *marker of time* to indicate that they are moving from the events of the past into events that will happen from now on and then they use *words of possibility* to indicate what might happen.

Let's look in detail at how these sentences work.

Marker of time	Words of possibility
<i>Detective Polly Sman said now that Goldilocks had been arrested</i>	<i>he hoped the community could stop worrying that their porridge would be stolen.</i>
<i>In the future,</i>	<i>Pinocchio is hoping to be able to tell small fibs about his homework being stolen without his nose growing.</i>

NOW IT'S YOUR TURN.



Write a sentence to finish your news report. Use words from the table below to ensure you are writing about the impact of events being recorded.

Markers of time	Words of possibility
after	hoped that
now	hopes that
soon	looks forward to
next	wishes for
in the future	will
over the coming weeks	believes that
over the next year	thinks that
	to be able to

PUNCTUATION ALERT:

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

9

WRITING A REVIEW

Because we read and watch so many stories for entertainment, being able to write and share an opinion about a film, book or TV show is an important skill. However, students often write a hasty review of a book or a film that does nothing more than re-tell the storyline and then describe the book as ‘good’ or ‘fantastic!!!’ Instead, a good review should aim to inform readers about the genre (or sort) of text you are writing about and what the strengths and weaknesses of the text are. This is where you get to write your own opinion, so you want your opinion to be informed, thoughtful and insightful.

INTRODUCTIONS

The introductory paragraph of your review should share some important facts about you and the text you're reviewing. Your introduction should contain all of these things:

- the title of the text you are reviewing
- the name of the director or author
- an indication of the genre of the text and your own feelings about this genre
- an outline of the premise of the text

This seems like a lot of information to give, but you actually only need two sentences:

1. a sentence about you and the text
2. a sentence about the premise

INFORMATION ABOUT YOU AND THE TEXT

The very first sentence of a review should provide readers with the most important information: who you are as a reader or viewer and what text you are reviewing.

Let's have a look at some examples:

As an avid reader of dystopian fiction, I was excited to read The Hunger Games by Suzanne Collins.

OR

While I don't usually read fantasy novels at all, Harry Potter and the Philosopher's Stone by J.K. Rowling was a real page-turner for me.

That's a lot of information to cram into one sentence, so let's break down how it is done:

1. an introductory phrase about the reviewer and
2. a specific genre noun
3. a comma and then the second half of the sentence indicating the title, author (or director) and the reviewer's reaction to it

This is what the examples look like when broken into these three parts:

Introductory phrase about the reviewer	Genre	Title + author/director + reviewer's reaction
<i>As an avid reader of</i>	<i>dystopian fiction,</i>	<i>I was excited to read The Hunger Games by Suzanne Collins.</i>
<i>While I don't usually read</i>	<i>fantasy novels,</i>	<i>Harry Potter and the Philosopher's Stone by J.K. Rowling was a real page-turner for me.</i>
<i>There's nothing I like better than</i>	<i>a good super-hero film,</i>	<i>so Hall and William's Big Hero 6 was right up my alley.</i>

NOW IT'S YOUR TURN.



Look at the table below to find a range of phrases and words you can use to practise your own sentences.

Introductory phrases	Genre nouns	Reaction verb phrases
<p>As a reader of..., My go-to film genre of choice is..., so... There's nothing better than... My idea of a perfect film is... My all-time favourite type of book is... What I most look forward to as a reader is...</p> <p>I read every...I can get my hands on, so... As a fan of...</p> <p>While I don't usually like..., It is unusual for me to read... Although I normally avoid...,</p> <p>Watching...is a bit out of my comfort zone, so... I'm put off by..., so...</p>	<p>thriller horror vampire lore film noir</p> <p>romance romantic comedy romantic drama historical romance</p> <p>comedy slapstick black comedy</p> <p>drama relationship drama historical drama</p> <p>tragedy</p> <p>fantasy science fiction speculative fiction hero journey dystopian fiction</p>	<p>was a real page-turner was right up my alley was exciting to pick up was a laugh a minute</p> <p>had me laughing out loud had me glued to my seat</p>

PUNCTUATION ALERT:

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

PLOT PREMISE SENTENCES

After introducing the text, you will need to let your reader know what it is about. This is where you need to write a sentence about the *premise* of the story. The *premise* of a story is the basic problem the characters are trying to solve in their lives. For example, the premise of a romantic comedy is often that the woman and the man are hopeless in relationships but really want to find love; the premise of most action films is that the hero needs to save the world in some way. Often, an outline of the premise begins with a description of the setting of the text.

Have a look at the following examples:

In this novel, Collins has created a world where reality television has gone to an entirely new level and each year people tune in to watch 24 children fight to the death.

OR

Set in a world where magicians live alongside ordinary people, the novel follows the story of Harry Potter, who has just discovered that he is a wizard and must now attend the magical school of Hogwarts.

NOW IT'S YOUR TURN.

Use phrases from the table to describe the setting and *premise* of the text you're reviewing:



Introductory prepositional phrases	Noun phrases
The novel begins...	...a microcosm of...
Set in...	...a world where...
Against a backdrop of...	...between two settings of...and...
The events of the film take place in...	...a part of the world where...
[Author/director] has created a world where...	...a community of...
In [title], all of the characters live in...	...an isolated village...
The events of this novel take place in...	...an ordinary suburb...
In this film, [author/director] has created...	...a derelict slum...
	...a gothic mansion...
	...an exotic location where...
	...a parallel universe where...

PUNCTUATION ALERT:

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

9

FURTHER PLOT DETAILS

After telling us the premise of the text, you will need to describe the *beginning*, the *complication* and some of the *progression* of the narrative. However, it is **very important** that you do not write any plot spoilers: *don't give away the ending, don't tell us if any characters die*. You want your audience to be intrigued and wonder what will happen next.

The example below outlines the plot of a text by using a word or phrase to mark the passage of time at the start of each sentence:

Upon entering the wizarding world, Harry meets new friends, learns about magic and begins to really feel like he belongs. But soon, Harry finds that an old enemy has returned to cause trouble. Now, Harry must use all of his new skills, as well as the support of his new friends, to protect himself and his beloved Hogwarts.

NOW IT'S YOUR TURN.



Write a plot outline of your text that is no longer than three sentences. Use some phrases from the table below.

Beginning	From the outset... In the first few pages/scenes, it is apparent that... Ever since... [Character's name] is recovering from... Overcoming the events of a traumatic childhood,... The novel/film opens with [protagonist]... At the very beginning of the film/novel, life for [protagonist] is... Narrated by [protagonist's name], the story begins...
Complication	However, events take a turn for the worse when... Life seems to be going well for [protagonist's name] until... The events of the novel/film really take off when... It is when [another character] enters the narrative that... But soon [protagonist] finds... All this changes when... The discovery of...alters this... When [event] occurs, [protagonist] reacts by...
Progression	Now, [protagonist] must... In order to..., [the protagonist] needs to... If the protagonist is to...then they must...

PUNCTUATION ALERT:

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

9

BODY PARAGRAPHS

The body of your review should contain two paragraphs:

Body paragraph 1: shares your main opinion about whether a text was good or bad

Body paragraph 2: provides a contrasting perspective to the first paragraph

This section will demonstrate how to construct the sentences within your body paragraphs.

These are the types of sentences you will need in each body paragraph:

1. sentences that give a main opinion
2. sentences that provide examples and more detailed opinions

In each body paragraph, you will have only one of the first type of sentence, but a number of sentences that provide examples and more detailed opinions.

Let's have a look at an example paragraph:

Main opinion	<i>From the very beginning of the novel, I was gripped by the world Collins has created and I admired Katniss for being strong and independent.</i>
Examples and more detailed opinions	<i>The scene where Katniss volunteers to take the place of her sister is truly suspenseful. The descriptions of her mother's reactions really helped me to understand how devastated she felt. Throughout the whole novel, I was fascinated to see what would happen next, because each page had new and exciting events.</i>

MAIN OPINION ABOUT THE TEXT

The first sentence of your body paragraph is like a topic sentence. It lets the reader know your main opinion about whether a text was good or bad.

Let's have another look at the first sentence of the example paragraph:

From the very beginning of the novel, I was gripped by the world Collins has created and I admired Katniss for being strong and independent.

A good way of sharing this opinion is to outline a series of positive or negative reactions you had to the text. You can use reaction verbs to do this. If we break the example sentence down, you can see it uses two reaction verbs:

Time phrase	Reaction verb 1	Conjunction	Reaction verb 2
<i>From the very beginning of the novel,</i>	<i>I was gripped by the world Collins has created</i>	<i>and</i>	<i>I admired Katniss for being strong and independent.</i>

NOW IT'S YOUR TURN.



Use the table below to write a sentence that outlines the positive or negative reactions you had to a text:

Time phrase	Positive reaction verbs	Negative reaction verbs	Conjunctions
From the very beginning of the novel, From the outset of the novel, Over the course of the film, As the film went on, As the story unfolded,	empathised with... admired... loved... was engrossed by... was obsessed with... was infatuated with... was delighted by... was fascinated by... was gripped with... couldn't stop thinking about... couldn't stop laughing when... couldn't stop myself turning pages...	was disgusted by... was repulsed by... was irritated by... was disappointed by... was confronted by... was puzzled by... was baffled by... couldn't figure out...	and and also but but also while while at the same time

PUNCTUATION ALERT:

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

MAIN OPINION ABOUT THE TEXT FOR YOUR SECOND BODY PARAGRAPH

In your second body paragraph, you need to provide a contrasting main opinion, because a review that only gives one opinion is a bit boring. So, your second body paragraph will have an opening sentence that links to the previous paragraph AND introduces a contrasting opinion.

Let's have a look at an example of this:

Link to first paragraph	Contrasting opinion
While I was fascinated by most of The Hunger Games,	there were times when I was irritated by Katniss, who was a bit boring as a protagonist.

In this example sentence, the writer has used the positive reaction verbs to link to the first body paragraph, and then provided a contrasting opinion by using the negative reaction verbs.

NOW IT'S YOUR TURN.

Write a topic sentence for your second body paragraph. Use the words and phrases in the table below, as well as positive and negative reaction verbs from the previous page.



Link to first paragraph	Contrasting opinion
While	there were times when...
Despite the fact	there were moments in the [film/novel] when...
Even though	there were some parts of the [film/novel] that were...
	there were some elements of the [film/novel] that were...

PUNCTUATION ALERT:

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



PROVIDE EXAMPLES AND FURTHER OPINION

Once you've begun your paragraph with a statement about how you responded to the text, you'll need to provide details and examples of specific moments or aspects in the text and your reactions to them. In these sentences, you will need to do two things:

- provide an example from the text
- give an opinion about that example

Let's look closely at some example sentences that do these two things:

Provide an example	Share opinion
<i>The scene where Katniss volunteers to take the place of her sister</i>	<i>is truly suspenseful.</i>
<i>Throughout the whole novel,</i>	<i>I was fascinated to see what would happen next, because each page had new and exciting events.</i>

At this point, let's focus just on the first part of the sentence – providing an example.

PROVIDE AN EXAMPLE

The two model sentences show how you can refer to two different types of examples:

A specific moment	<i>The scene where Katniss volunteers to take the place of her sister</i>
A whole section of the text	<i>Throughout the whole novel,</i>

It's important to use these two types of examples because your audience will want to know how you felt about individual moments as well as larger parts of the text.

NOW IT'S YOUR TURN.



Use the table below to write the opening part of a sentence that refers to a specific moment in the text. Then, write the opening part of another sentence that refers to a larger part of the text:

Refer to a specific moment or element of the text	Refer to a large part of the text
When	For much of the novel
As	Most of the scenes in the film
The scene where	Many of the moments in the novel
The moment when	For large chunks of the film
At one point in the text	Throughout the whole novel
There is one scene	The first half of the book
The main character	The last half of the film
The protagonist	The main plot line
The minor characters	The ending
The dialogue	The beginning of the text
The special effects	The scenes of
The acting	All of the characters
The descriptions of	Most of the characters
The pacing	The cast

SHARING YOUR OPINION

In each of your body paragraphs, you will need to share your opinion repeatedly – that’s what a review is for, after all. This whole section of the book will show you a range of ways you can share your opinions; you don’t need to use these in any particular order in your body paragraphs, just make sure that you have shared your opinion in a variety of ways.

USE ADJECTIVES TO SHARE AN OPINION

Now that you’ve referred to a moment or section from the text, you need to provide an opinion about it. The main way you’ll provide an opinion about something is to describe it with an adjective:

Example	Adjectives that share an opinion
<i>The scene where Katniss volunteers to take the place of her sister</i>	<i>is truly suspenseful.</i>
<i>Throughout the whole novel,</i>	<i>I was fascinated to see what would happen next, because each page had new and exciting events.</i>

NOW IT’S YOUR TURN.



Using the sentence starters you wrote in the previous activity, finish your sentence by sharing an opinion. The adjectives in the table below will help you express a positive or negative opinion.

	Fantasy	Action	Horror	Acting
Positive	original pacey inventive imaginative suspenseful witty fascinating	fast-paced dynamic suspenseful energetic powerful adrenaline-pumping enthraling page-turning exciting	creepy grotesque suspenseful terrifying eerie unsettling spine-tingling chilling disturbing	authentic real intense personal powerful
Negative	pretentious clichéd dull unbelievable irrational	slow predictable sluggish	dull predicable hackneyed unoriginal derivative	poor over-acted wooden expressionless laughable stilted

	Comedies	Teen drama	Romance	Science Fiction
Positive	hilarious laughable witty laugh-a-minute laugh-out-loud funny comical gleeful riotous uproarious	powerful moving thrilling emotive climactic	passionate tender idyllic tear-jerking charming nostalgic erotic	foreboding bleak prophetic sinister stark disconcerting thought-provoking threatening speculative
Negative	tedious slow imbecilic moronic shallow	ordinary uninteresting unmoving dull nostalgic	corny mushy hackneyed melodramatic banal	ordinary unremarkable unoriginal

USE ADVERBS TO ADD EMPHASIS

In addition to using adjectives to give an opinion about the text, you can also use adverbs to add emphasis to your opinion. Adverbs will add emphasis in two different ways:

1. by showing the degree of emphasis
2. by showing the frequency with which something occurs

Let's have a look at how an adverb of degree adds emphasis:

Example	Adverb of degree
<i>Throughout the whole novel,</i>	<i>I was fascinated to see what would happen next, because each page had new and extremely exciting events.</i>

Another type of adverb that helps in writing reviews is the adverb of frequency. These adverbs show how often something is good or bad. Let's look at the above example rewritten with an adverb of frequency:

Example	Adverb of frequency
<i>Throughout the whole novel,</i>	<i>I was continually fascinated to see what would happen next, because each page had new and exciting events.</i>

NOW IT'S YOUR TURN.



Write a sentence sharing your opinion about a moment or section of a text. Use both an adverb from the table below and an adjective to share your opinion.

	Adverbs of frequency	Adverbs of degree	
More	often usually continually constantly normally regularly repeatedly habitually mostly	hugely greatly completely entirely absolutely deeply intensely enormously highly	thoroughly totally utterly incredibly
Less	infrequently hardly ever never rarely sometimes sporadically	barely scarcely only just faintly slightly	

USE NOUN PHRASES TO SHARE AN OPINION

You can also provide an opinion by labelling a character, event or element of a text with a noun phrase, like in the example below:

Positive or negative noun phrase	Details
One of the problems with Katniss as a narrator	<i>is that we do not really get much insight into what she is thinking about.</i>

NOW IT'S YOUR TURN.



Write a sentence about a positive or negative feature of the text that begins with one of the noun phrases from the table below:

Negative noun phrases	Positive noun phrases
One issue with	One highlight
One problem with	One strength
A lowlight	A positive feature of
A flaw	A redeeming feature of
An irritating aspect of	One of the best things
A disappointing aspect of	My favourite part of

USE THINKING AND FEELING VERBS TO SHARE AN OPINION

Another way you can focus on a positive or negative aspect of the text is to use a feeling or thinking verb to describe what you felt or thought about a particular thing in the text, like this example does:

Pronoun + feeling or thinking verb	Details
<i>I felt that Katniss should be better at fighting for her own survival,</i>	<i>but she just seems to bumble along through most of the difficulties she faces and is often only saved by good luck or the help of others.</i>

NOW IT'S YOUR TURN.

Use one of the phrases below to share an opinion about a positive or negative from the text.



I felt that...

It seemed that...

I thought that...

I got the sense that...

I found...

CONCLUDING YOUR REVIEW

At the end of your review, you must do several things:

1. give an overview of what you thought about the text
2. summarise how you felt about the message of the text
3. suggest what sorts of people would like to read or watch this text

Here's a complete example:

In spite of these problems, I really enjoyed reading Harry Potter and the Philosopher's Stone and can't wait to read the other novels in this series. Rowling's novel is not just an exciting adventure, it is also a story that shows the importance of friendship and community. I definitely recommend this page-turner to anyone who loves stories about friendship – like Wonder, or anyone who likes novels set in different worlds, such as The Giver by Lois Lowry.

GIVE AN OVERVIEW OF WHAT YOU THOUGHT ABOUT THE TEXT

The start of your conclusion should link back to your previous paragraph and then summarise your main opinion about the text. Let's look closely at how this first sentence works:

Linking phrase	Generalising adverb	Opinion verb
<i>In spite of these problems,</i>	<i>I really</i>	<i>enjoyed</i> reading Harry Potter and the Philosopher's Stone and can't wait to read the other novels in this series.

NOW IT'S YOUR TURN.



Use a word or phrase from each column of the table below to write the first sentence of your conclusion:

Linking phrases	Generalising adverbs	Opinion verbs
In spite of..., I... Despite the fact it is..., I While it may be..., I While it is..., I Although it can be..., I Even though at times it's..., I	really on the whole overall generally quite mostly	enjoyed loved admired was entertained disliked hated was bored was irritated was disappointed

PUNCTUATION ALERT:

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

9

SUMMARISE HOW YOU FELT ABOUT THE MESSAGE OF THE TEXT

The next sentence should share an opinion about the quality of the storytelling AND whether you liked the message in the text. This requires you to consider whether the text has an important and valuable message or whether it has a concerning and disturbing message.

This is how it works:

Opinion about quality of storytelling	Opinion about the message
<i>Rowling's novel is not just an exciting adventure,</i>	<i>it is also a story that shows the importance of friendship and community.</i>

NOW IT'S YOUR TURN.

Use phrases from the table below to write a sentence judging the value of the message in the text:



Phrases about the quality of storytelling	Phrases about the quality of the message 
is not just... an exciting adventure a fun read an entertaining watch	, it's also a story... that shows the importance of... that contains an important message about... that shows how we can...
is not just... a waste of time badly written badly acted	, it's also a story... that contains offensive stereotypes of... a problematic portrayal of... a disturbing attitude to... a complete lack of...

SUGGEST WHO WOULD LIKE THIS TEXT

The last sentence of your conclusion should offer some suggestions about who would like this text.

Here's how it works:

Pronoun + adverb of degree	Verb	Audience
<i>I definitely</i>	<i>recommend this page-turner</i>	<i>to anyone who loves stories about friendship – like Wonder, or anyone who likes novels set in different worlds, such as The Giver by Lois Lowry.</i>

NOW IT'S YOUR TURN.



Use a word or phrase from each of the columns in the table below to write the last sentence of your conclusion:

Adverbs of degree	Verbs	Audience phrases
definitely without doubt strongly not at all absolutely	recommend suggest advise...to avoid advise...not to pick up	to anyone who... loves likes has previously enjoyed wants hated

BIOGRAPHIES

When you're asked to write a biography in your English class, you'll usually be required to write about someone who has inspired you. This could be someone famous or someone in your own life, such as a parent or grandparent. However, one big problem students have when they complete biography tasks like this is that they just produce a boring list of the things that person has done. By contrast, a good biography should focus on writing about how someone is inspiring. This section will show you how.

INTRODUCTIONS

The start of your biography should do three things:

1. introduce the person you are writing about
2. outline why they are inspiring to you
3. describe some 'big picture' details about their life

Here are two examples:

My grandmother is the brave and resilient guardian of our family who inspires me to work hard at my goals. She has overcome hardships all her life in order to look after her family and keep them safe.

OR

Nelson Mandela was a visionary leader of South Africa who has influenced me to try to change the world for the better. He fought racism throughout his life and was finally able to unite black and white people in his country.

SUM UP THE PERSON AND THEIR INFLUENCE ON YOU

The very first sentence should describe an important role your person fulfils and explain the main reason you find them inspiring. This is what the first sentence of each example looks like when they're broken into parts:

Name the person	Inspiring adjectives	Role nouns	Verbs of inspiration
<i>My grandmother</i>	<i>is the brave and resilient</i>	<i>guardian of our family</i>	<i>who inspires me to work hard at my goals.</i>
<i>Nelson Mandela</i>	<i>was a visionary</i>	<i>leader of South Africa</i>	<i>who has influenced me to try to change the world for the better.</i>

NOW IT'S YOUR TURN.



Follow the models on the previous page to write the first sentence of your autobiography. Use the words in the table below to help you describe the person and their impact on you.

Inspiring adjectives	Role nouns	Verbs of inspiration
brave	thinker	(has...)
courageous	expert	changed the way I think
resilient	artist	aboutguided the way I
tough	entertainer	influenced me
strong	leader	inspired me
loyal	giver	informed the way I see
devoted	protector	made me
caring	guardian	supported me to
hard-working	nurturer	***
resourceful	matriarch	inspires me
energetic	adventurer	leads me
visionary	advocate	makes me want to
imaginative	champion	motivated me to
innovative	explorer	helps me
gifted	mediator	
skilled	inventor	
creative	planner	
generous	wanderer	
charitable	team player	
kind	diplomat	
nurturing	free-spirit	
patient	comedian	
big-hearted	debater	
warm		

BIG PICTURE DETAILS OF PERSON'S LIFE

The second sentence of your introduction should reflect on the main thing a person has done in their life and what it led to.

Here's how the example sentences do this:

Verb of achievement	Consequence phrase
She has overcome hardships all her life	in order to look after her family and keep them safe.
He fought racism throughout his life	and was finally able to unite black and white people in his country.

NOW IT'S YOUR TURN.



Use a word or phrase from each of the columns in the table below to write a sentence outlining the biggest achievement of a person's life and what this led to.

Verbs of achievement	Consequence phrases
(has...)	and
achieved	and was able to
accomplished	and was finally able to
battled	in order to
been responsible for	so that
been the	which lead to
carried out	which created
conquered	which enabled
created	which was responsible for
endured	which meant
established	which then
founded	
fought against	
led	
managed	
overcome	
protected	
survived	
succeeded in	

BODY PARAGRAPHS

In the body paragraphs of your biography, you will want to give some further details about the qualities of the person you are writing about AND some examples of things they did that demonstrate these qualities. So, when you are planning your biography, try to include a different quality in each paragraph and then think about how you can provide examples that show this.

Let's have a look at an example paragraph:

Essential truth sentence	<i>As an essentially old-fashioned man, my grandfather would always insist on wearing a suit wherever he went.</i>
Introduction of example	<i>One of the stories my family always laughs about is the time granddad went to the beach in his suit.</i>
Reflection on example	<i>Even though he played in the sand with his grandchildren, he felt strongly that a doctor should always look professional.</i>
Introduction of second example	<i>He also wore a suit when he was in hospital for a hip replacement.</i>
Reflection of second example	<i>The other doctors thought he was a bit weird, to begin with, but by the time he left they were all treating him like one of them – another doctor.</i>
Connection to a life lesson	<i>Granddad has shown me that it's important for your clothes to reflect how you want to be treated in life.</i>

ESSENTIAL TRUTH SENTENCE

It is important to remember that writing a biography is not about trying to tell all of the facts of a person's life, but an attempt to tell the truth about the kind of person someone is and the decisions they make. Each paragraph should start with a topic sentence that tells the reader about a personality trait this person has, like in these examples:

As an essentially old-fashioned man, my grandfather would always insist on wearing a suit wherever he went.

OR

As a passionate champion of girls' education, Malala spoke out against the actions of the Taliban on every possible occasion.

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



Use a sentence starter and an adverb of frequency from the chart below to construct a sentence that outlines an essential truth about a person. You should come up with your own adjectives to describe the person.

Sentence starter	Adverb of frequency
Being a...person,	often
Since [he/she] was a big believer in...,	always
As a...,	regularly
As an essentially...,	rarely
Being a...type of person,	on every possible occasion
Since [name] is...,	whenever possible
[Name] was mostly a...	all the time
[Name] was often described as...	almost always
A key characteristic of...is that they...	never
	every now and then
	once in a blue moon
	occasionally
	constantly
	daily
	hourly
	once in a while

PUNCTUATION ALERT:

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

INTRODUCING AN EXAMPLE

After outlining the sort of quality you want to focus on, you should give a specific example of a moment or story that illustrates this personality trait, like in these examples:

One of the stories my family always laughs about is the time granddad went to the beach in his suit.

OR

When she was only eleven, Malala started a blog for the BBC, describing how the Taliban was stopping girls from going to school.

In each of these example sentences, the writer introduces a story with an example phrase and then uses a verb to pinpoint the specific thing the person did. Let's look at these two sentences broken apart to see how this works:

Example phrase	Verb
One of the stories my family always laughs about is	the time granddad went to the beach in his suit.
When she was only eleven,	Malala started a blog for the BBC, describing how the Taliban was stopping girls from going to school.

NOW IT'S YOUR TURN.



Using the phrases and words from the table below, write a sentence that introduces and relates an example of something the person in your biography did.

Example phrase	?	Verb
One of the stories		went
When she was...,		was forced to
Many people know about		needed
One of the more famous stories		started a
From very early on,		decided to
Often, [name] would		began
There were many occasions when		suggested that
On one occasion,		worked at
The most famous example of...was when...		tried to
		attempted to
		succeeded in

PUNCTUATION ALERT:

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

INTRODUCING AN ADDITIONAL EXAMPLE

In a paragraph, you will usually want to include more than one example. When you introduce a second (or even a third) example, you can use different phrases from the table above, but you will also want to use some kind of conjunction like in the example below:

*He **also** wore a suit when he was in hospital for a hip replacement.*

NOW IT'S YOUR TURN.

Introduce a second example to your biography by using an example phrase and verb from the previous table and a conjunction word or phrase from below.



also
in addition
another
one more

REFLECTING ON EXAMPLES

Whenever you use an example in your biographies, you should reflect on what that example demonstrates about a person. The two sentences below illustrate how to follow up an example with a reflection.

Introduction of example	<i>One of the stories my family always laughs about is the time granddad went to the beach in his suit.</i>
Reflection on example	<i>Even though he played in the sand with his grandchildren, he felt strongly that a doctor should always look professional.</i>

If we look closely at the second reflective sentence, we can see that the key elements in this reflection are a verb of belief, an adverb of degree and a phrase of importance:

Verb of belief	Adverb of degree	Phrase of importance
<i>...he felt</i>	<i>strongly</i>	<i>that a doctor should always look professional</i>

NOW IT'S YOUR TURN.



The rows in the table below show you how certain verbs of belief go with particular phrases of importance. Match a verb of belief with a phrase of importance from the same row. Then, choose any one of the adverbs to write your sentence.

Verbs of belief	Adverbs of degree	Phrase of importance
believed	strongly staunchly steadfastly always never consistently proudly	in the power of in the importance of in the necessity of
thought felt		it was important to it was necessary to it was a duty to that...should that...must that...needed
regarded argued that maintained that		it as important to it was a duty to it was necessary to

SUMMARY SENTENCE

The final sentence of your body paragraphs should reflect on how someone's actions or behaviour have demonstrated important life lessons to you:

Granddad has shown me that it's important for your clothes to reflect how you want to be treated in life.

OR

Malala's bravery has illustrated to me the courage it takes to make a stand.

There are two essential parts to these summary sentences. This is how they work:

Verb phrase of showing	Life lesson phrase
Granddad has shown me	that it's important for your clothes to reflect how you want to be treated in life.
Malala's bravery has illustrated to me	the courage it takes to make a stand.

NOW IT'S YOUR TURN.

Write a concluding sentence to a body paragraph. Use a phrase from each of the columns below to help you reflect on what someone's actions have taught you.



Verb of showing	Life lesson phrase
shown to me	the importance of
demonstrated to me	the significance of
taught me	the power of
illustrated for me	the value of
highlighted for me	that we should
reinforced for me	the meaning of
underlined for me	the impact of
	the courage it takes
	the seriousness of
	the responsibility of

PUNCTUATION ALERT:

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

CONCLUSIONS

At the end of your biography, you will want to sum up the achievements of the person you have been writing about and show why they are important. Here is an example conclusion:

Mandela's greatest achievement was providing his people with the hope there could be a better future. He contributed to the end of apartheid in South Africa and showed people how you can persist and succeed – even when it seems impossible. Mandela has taught me that achievements sometimes take years and a lot of hard work.

This section of the book will show you how to write sentences like these.

GREATEST ACHIEVEMENT SENTENCE

The first sentence of your conclusion should highlight the most important achievement or success in a person's life. You can show a person's greatest achievement by using a superlative adjective. These adjectives typically end in '-est' and are used to describe something at its best extent: highest, longest, strongest. Here's an example:

*Mandela's **greatest** achievement was providing his people with the hope there could be a better future.*

Let's have a look at this example broken apart:

Superlative Adjective	Noun	Verb phrase
Mandela's greatest	achievement	was providing his people with the hope there could be a better future.

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



Use the table below to write one sentence evaluating the achievements of your person.

*Superlative adjective	Noun (synonyms for achievement)	Verb
greatest	achievement	(was...)
biggest	influence	
most remarkable	impact	giving
most influential	effect	providing
most enduring	contribution	creating
most lasting	gift	bringing about
most important	success	building
most significant	legacy	passing on
most courageous	skill	offering
	attribute	

PUNCTUATION ALERT:

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

*Hint:

Some adjectives like 'important' can't be changed to a superlative by adding '-est' to the ending. In these cases, you put 'most' before the adjective to turn it into a superlative.

TWO-PRONGED ACHIEVEMENT SENTENCE

After the first sentence that outlines someone's greatest achievement, the second sentence should give a bit more detail about other aspects of their life. To do this, you can use a *two-pronged sentence* that shows your reader two different things about the person you are writing about.

Let's have a look at an example:

First prong with '-ed' verb	Conjunction	Second prong with '-ed' verb
He contributed to the end of apartheid in South Africa	and	showed people how you can persist and succeed – even when things seem impossible.

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

Use the table below to write a *two-pronged sentence* evaluating the achievements of your person.



-ed Verbs	Conjunctions	-ed Verbs
contributed to	and	showed
created	but also	led
achieved	as well as	created
influenced	in addition to	offered
caused		mad

FINAL SENTENCE

The very last sentence of your conclusion should focus on the main thing someone's achievements have taught you:

Mandela has taught me that achievements sometimes take years and a lot of hard work.

The first part of the sentence uses a verb of showing just like the summary sentence of a body paragraph and the second part of the sentence uses a conjunction to reflect on two things someone has shown you:

Verb of showing	Ideas linked by a conjunction
Mandela has taught me...	achievements sometimes take years and a lot of hard work.

NOW IT'S YOUR TURN.

Write a final sentence of your biography reflecting on what someone has taught you. Use the verbs of showing list from page 154 to help you.



Select one of the conjunctions below to include two things someone has shown you:

and
not only...but also
both...and...
while...also

PERSONAL RECOUNTS

A common writing task in the English classroom is to recount an experience or moment from your life such as something interesting from your holidays, your most embarrassing moment or the time you saw a ghost. When you write a recount, you'll mostly use creative strategies because the aim of your recount is to tell a good story, not accurately record the facts. This means that the creative writing chapter will provide you with most of the strategies you will use in writing the body of your recount. However, this short section shows you some specific ways you can begin and end a recount.

BEGINNING A RECOUNT

Like any good story, the beginning of a recount should engage the reader. This means you should avoid a boring statement of facts such as this:



It was a sunny day on September 23rd when we set out to Paradise Valley for our camping adventure.

Did you fall asleep before you finished it? That's because this isn't a very engaging beginning.

Let's compare it with these other beginnings:

We all thought that camping at Paradise Valley would be an exciting adventure. After all, it was called 'Paradise'. However, the truth turned out to be that the place should be named 'Nightmare Valley'.

OR

Nothing interesting had ever happened to me during the holidays. Mine were always more boring than everyone else's. But then, last summer holidays, everything changed.

What's interesting about each of these examples, is that they begin with a kind of a problem. Rather than starting with the facts (which is a pretty uninteresting strategy), each of these recounts gives us a hint about how the story you're about to relate will show something life-changing and interesting. The first sentence of each beginning shows how things were dull or otherwise normal before the events of the story. The second half 'hooks' the reader by suggesting the following story completely reverses this situation.

Let's look at how these examples work in detail:

Statements of past truths	Adverbs of change
<i>We all thought that camping at Paradise Valley would be an exciting adventure. After all, it was called 'Paradise'.</i>	<i>However, the truth turned out to be that the place should be named 'Nightmare Valley'.</i>
<i>Nothing interesting had ever happened to me during the holidays. Mine were always more boring than everyone else's.</i>	<i>But then, last summer holidays, everything changed.</i>

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



Write the first two sentences of your recount. Use the phrases in the first column to write your first sentence. Then, introduce a complication in your second sentence with one of the adverbs in the right-hand column.

Statements of past truths	Adverbs of change
We all thought...	Then
I always thought...	But then
I never believed that...	However,
Everyone thinks...	Yet
Up until...life was pretty uninteresting...	All that changed when
Up until...the only really interesting thing that had ever happened during...was...	
Nothing really out of the ordinary had ever happened to me on...	
Nothing exciting ever happened during...	
Every one of my...had always been the same...	

BODY PARAGRAPHS

Because you are trying to make your recount as interesting and engaging as possible, you will use many creative writing techniques and sentence types. The page references in the table below will help you find the advice you need.

To find advice on...	...turn to page
writing about the setting	79-81
describing the people you were with	82-90
describing the action	96-98
using words instead of 'and then'	98
writing about dialogue	99-103

CONCLUDING A RECOUNT

In the conclusion of a recount, you should offer a reflection about what you've learnt or what have been the consequences of your experiences. Let's say you were writing a recount of an embarrassing moment.

This is what a conclusion might look like:

My family laughed about the incident for weeks and weeks afterwards. While I was embarrassed and angry about the teasing to begin with, I got over it in the end. And now I always remember to pack spare underpants whenever I leave the house.

If we unpack these sentences, we can see that there are three types of information being shared in the conclusion:

Consequence of events	<i>My family laughed about the incident for weeks and weeks afterwards.</i>
Personal feelings	<i>While I was embarrassed and angry about the teasing to begin with, I got over it in the end.</i>
Reflection on what you've learned	<i>And now I always remember to pack spare underpants whenever I leave the house.</i>

Let's look at each of these sentences in turn.

CONSEQUENCE OF EVENTS

In the first sentence, the writer describes what happened after the events in the story by using a verb of reaction and then a marker of time to show how long it lasted.

You can see this more clearly if the sentence is broken apart:

Verb of reaction	Marker of time
<i>My family laughed about the incident</i>	<i>for weeks and weeks afterwards.</i>

NOW IT'S YOUR TURN.



Use a verb of reaction and a marker of time from the table below to help you write a sentence about the consequence of events. You can also use your own verb of reaction if the ones in the table aren't suitable.

Verb of reaction	Marker of time
laughed	soon after
felt proud	not long after
was satisfied	for a long time after
loved it	for weeks and weeks
	for months
couldn't stop talking about	in the days after
stayed excited	in the end
babbled	to begin with
talked	finally
	eventually
was furious	whenever
felt depressed	
sulked	
was angry	
cried	

PERSONAL FEELINGS

The second sentence begins with a conjunction, then uses emotion adjectives to describe the writer's feelings, before finishing with another marker of time, like this:

Conjunction sentence starter	Emotion adjectives	Marker of time
<i>While I was</i>	<i>embarrassed and angry about the teasing</i>	<i>to begin with, I got over it in the end.</i>

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



Use one of the conjunction phrases and some emotion adjectives from the table below, as well as a marker of time from the previous table to write a sentence about your personal feelings.

Conjunction phrase	Emotion adjectives		
	Positive	Neutral	Negative
While at first...			
Even though for a while...			
And even though...	delighted	accepting	embarrassed
Although I...	excited	bored	angry
	overjoyed	tired	fed up
	proud	forgetful	depressed
	pleased	sleepy	annoyed
	cheerful		furious

PUNCTUATION ALERT:

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



REFLECTION ON WHAT YOU'VE LEARNED

The final sentence begins with a short conjunction, then a marker of time, and ends with the lesson the writer has learned, like this:

Short conjunction	Marker of time	Lesson
And	now / always	remember to pack spare underpants whenever I leave the house.

NOW IT'S YOUR TURN.



Write a reflection about what you have learned. Use a conjunction and a marker of time from the table below.

Short conjunction	Marker of time
So	now I know
And	now I always
	now I never
	ever since then
	from that moment onward
	from now on

CHAPTER 7



POETRY ANALYSIS

Analysing poetry can seem like a daunting task to students, especially if they're more used to reading novels or watching films and don't know how to make sense of a poem. However, poetry can be really interesting and can help you see the world in different ways. This chapter is going to provide you with a range of words, phrases and sentence structures to help you express ideas and interpretations about the interesting poems you study.

INTRODUCTIONS

This chapter will provide you with the foundations of analysing one poem on its own. Because you are only analysing one poem, your introduction will look different from a regular text response essay. Your introduction to a single poem analysis only needs to be one sentence long and should give an overview of the main idea a poem explores or the main story it tells.

To this, you need to include three elements:

- the poet and name of the poem
- a verb
- a noun phrase to introduce an overview of the poem

Here are two examples:

Poet + name of poem	Verb	Noun phrase + overview
<i>Oodgeroo Noonucal's poem "Municipal Gum"</i> *	<i>describes</i>	<i>a single gumtree as a symbol of how Indigenous people have been treated.</i>
<i>Lewis Carroll's poem "Jabberwocky"</i>	<i>tells</i>	<i>the tale of a courageous hero who fights against a fearsome monster.</i>

*Hint:

You put the name of a poem in quotation marks (unlike the name of a film or novel, which you underline or put in italics).

NOW IT'S YOUR TURN.



Write an introductory sentence to your analysis of a poem. Use one word or phrase from each column of the table below:

Verbs	Noun phrases
describes	how...has
explores	the way...has
represents	the experience of...
shows	the tale of...
illustrates	a symbol of...
tells	an image of...
narrates	a moment when...
recounts	a time of...
chronicles	the feeling of...

BODY PARAGRAPHS

In this short analysis, your one-sentence introduction works a bit like a topic sentence would in a regular text response essay. Therefore, the body paragraph of your poetry analysis will look a bit different, because it won't have a topic sentence. Instead, the body of your poetry analysis will consist of two types of sentences:

- orientation sentences
- analytical sentences

The orientation sentences will operate like a map to tell your reader (or teacher) what part of the poem you are focusing on. The analysis sentences will provide a detailed analysis of this section of the poem. You'll also need to have linking phrases throughout your analysis.

Here's an example paragraph:

Orientation sentence	<i>The poem begins with a picture of a gum tree in a city, surrounded by bitumen.</i>
Analysis sentences	<i>Noonucal highlights that the gumtree is a living thing like a human through the personification of its roots as "feet". She shows that it is unfair and unnatural for this living thing to be trapped in a city by describing the bitumen as "hard", unlike the "leafy forest halls" of nature it should be in.</i>
Orientation sentence	<i>In the middle stanzas of the poem, she compares the treatment of the tree to a maltreated and abused animal.</i>
Analysis sentences	<i>By describing it as a "cart horse" that is "broken", she makes the tree seem like a work animal that has been bullied and beaten, rather than being a free, natural thing. She further emphasises how controlled the tree is with the words "strapped and buckled", which create an image of the tree as a prisoner.</i>
Orientation sentence	<i>At the end of the poem, Noonucal shows how she and the tree are connected.</i>
Analysis sentences	<i>She calls the tree a "fellow citizen", representing how it's a living being that has rights just like a person. In the very last line of the poem, she asks, "what have they done to us?" illustrating how she feels a similar experience of being treated badly and shut out from her true natural surroundings, just like the tree.</i>

ORIENTATION SENTENCES

Whether a poem you are analysing is written as an unbroken piece of text or has been divided into stanzas, it will always have sections (even if these sections are as simple as beginning, middle and end). Throughout your analysis, you'll need to write sentences that identify the section of a poem you are focusing on. There are two ways you can construct orientation sentences.

ORIENTATION SENTENCE 1

One type of orientation sentence starts with a verb phrase that clearly signposts what section of the poem you are writing about. The rest of the sentence uses a noun phrase to provide an overview of what happens in the section, like this example:

Verb phrase	Noun phrase + overview of section
The poem begins with	a picture of a gum tree in a city, surrounded by bitumen.

NOW IT'S YOUR TURN.

Write a sentence providing an overview of one section of a poem. Use a phrase from each of the columns in the table below.



Verb phrases to write about sections	Noun phrases to give an overview of sections
The poem*... begins with starts with opens by	a description of a picture of a scene of a comparison between
The middle of the poem... creates develops focuses on	a scene where an image of a representation of
The poem... concludes by finishes with ends with comes to a conclusion with	

*Hint:

Instead of always using the word 'poem', you can write:

- text
- piece
- work
- verse

Or you can write the actual name of the poem.

ORIENTATION SENTENCE 2

If you write all your orientation sentences the same way, your analysis will become repetitive. So, another way to construct an orientation sentence is to begin with a prepositional phrase, before using the poet's name and a verb to describe what is happening in a section.

Here's an example:

Prepositional phrase	Poet + verb + overview
<i>In the opening of the poem,</i>	Carroll describes a range of fantastical creatures in a world full of nonsense.

NOW IT'S YOUR TURN.



Write a sentence providing an overview of one section of a poem. Use a phrase from each of the columns in the table below.

Section phrase sentence starters	Verbs
At the start of the poem*, At the beginning of the poem, In the opening of the poem,	[Poet's name]... describes creates
In the middle of the poem, During the middle of the poem, Throughout the body of the poem,	highlights focuses on tells narrates
At the conclusion of the poem, In the final section of the poem,	recounts

***Hint:** Instead of always using the word 'poem', you can write:

- text
- piece
- work
- verse.

Or you can write the actual name of the poem.

PUNCTUATION ALERT:

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

ANALYTIC SENTENCES

Throughout your analysis, you'll need to write sentences analysing how a poet uses words and devices to explore an idea or create an impact. Each of your sentences will need to include an analytic verb, evidence (a quote from the poem) and analysis. However, you can use these elements in a variety of sentence structures in order to avoid making your analysis repetitive. This section will show you how to construct these different types of analytic sentences.

VERB, QUOTE, ANALYSIS

One of the most basic analytic sentence structures you can use begins with a verb and a quote and is then followed by an '-ing' verb (such as 'representing') to analyse what the quote shows us.

Here's an example:

Poet + verb to introduce quote	Quote	'-ing' analytic verb + analysis
She characterises the tree as a	"fellow citizen"	, representing how it's a living creature like her.
Carroll portrays the Jabberwock as having	"eyes of flame"	, emphasising its evil and dangerous nature.

NOW IT'S YOUR TURN.



Write a sentence analysing a quote from a poem. Use a word from each of the columns in the table below to construct your sentence.

Verb to introduce quote	'-ing' analytic verb
describes	highlighting
depicts	illustrating
portrays	emphasising
characterises	demonstrating
represents	creating
calls	showing
labels	representing
asks	

PUNCTUATION ALERT:

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

PUNCTUATION ALERT:

When doing this activity, remember to apply the quotation mark rule.

'-ING' VERB, QUOTE, ANALYSIS

The structure from the previous sentence activity can be varied so the sentence begins with an '-ing' verb rather than ends with it, like this example:

'-ing' verb	Quote	Analytic verb + analysis
By describing it as a	"cart horse" that is "broken"	, she illustrates how the tree is like a work animal that has been bullied and beaten rather than being allowed to exist freely and naturally.
Depicting the hero of the poem as	"beamish"	, Carroll emphasises how he makes people happy and beaming, and is different to the sinister Jabberwocky.

NOW IT'S YOUR TURN.



Write a sentence analysing a quote from a poem. Use a word from each of the columns in the table below to construct your sentence.

'-ing' verbs to introduce quote	?	Analytic verbs
Describing		highlights
Depicting		illustrates
Portraying		emphasises
Characterising		demonstrates
Representing		creates
Repeating		shows
Labelling		represents
Asking		

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.

ANALYSIS THEN EVIDENCE

Both the sentence structures above put the evidence at the start of the sentence and the analysis in the second half of the sentence. However, this structure can be varied by putting analysis at the start and evidence at the end, like this:

Analytic verb + analysis	Verb + quote
She shows that it is unfair and unnatural for this living thing to be trapped in a city	by describing the bitumen as “hard” and unlike the “leafy forest halls”.

NOW IT'S YOUR TURN.

Write a sentence analysing a quote from a poem. Using words from the previous tables, begin your sentence with an analytic verb and analysis and then provide a quote at the end of your sentence with an ‘-ing’ verb.



ANALYSING SPECIFIC TECHNIQUES

One of the things you'll need to do when you write about a poem is to analyse how it uses poetry techniques. But you'll first need to know some basic techniques you might come across in the poems you're studying. Here is a short list of some poetic techniques you might want to analyse, along with some explanations about how they work.

Technique	How it works	What effect might it have?
Alliteration	Words begin with the same letter (e.g. <i>raging rivers</i>).	Connects words and their images together.
Metaphor	A thing is labelled as being something else (e.g. <i>The road was a raging river of cars</i>).	Creates a striking picture or image of the true nature of something.
Simile	A thing is described as being like something else (e.g. <i>The road was like a raging river of cars</i>).	Helps the reader see something from a new or different perspective.
Onomatopoeia	When the word makes the sound it is describing (like the word 'bang').	The reader can 'hear' what the poet is describing.
Personification	A non-human thing is given human qualities or characteristics (e.g. <i>The trees whispered to each other</i>).	Helps the reader understand the actions of features of a thing from a human perspective.

Now let's have a look at how you might write sentences that analyse these poetic techniques.

Analytic verb + analysis	Technique + quote
Noonucal highlights that the gumtree is a living thing like a human	through the personification of its roots as "feet".

The structure of this sentence can easily be reversed, so that the technique is placed first and the analysis comes later in the sentence.

Technique + quote	Analytic verb + analysis
Through the personification of its roots as "feet"	, Noonucal highlights that the gumtree is a living thing like a human.

NOW IT'S YOUR TURN.



Write a sentence analysing how a poet uses a specific technique in a poem. Use a word or phrase from each column in the table below.

Analytic verbs	Technique phrases
highlights	through the...
illustrates	
emphasises	alliteration of...
represents	alliterative phrase...
dramatises	onomatopoeia of the word...
draws a picture of	onomatopoeic expression...
creates a picture of	personification of...as...
creates a sense of	simile...
	likening...to a...
	comparison of...to a...
	metaphor...

PUNCTUATION ALERT:

When doing this activity, remember to apply the quotation mark rule.



LINKING PHRASES

Throughout their poems, poets will build a picture line by line. So, each line of a poem will add to or develop our sense of what something is like. This means you sometimes need to analyse how one line of poetry adds to a picture from previous lines. To do this, you'll need to add *linking verb phrases* to indicate you are connecting ideas and lines together in your analysis, like this example does:

Linking verb phrase	Construction phrase + quote	'which' + analytic verb
She further emphasises how controlled the tree is	with the words "strapped and buckled",	which create an image of the tree as a prisoner.

NOW IT'S YOUR TURN.

Analyse how a line of poetry adds to something from a previous line. Use a phrase from each column of the table below.



Linking verb phrases	Construction phrases	'which' + analytic verbs
further emphasises also highlights continues to emphasise adds to the description of adds to the picture of strengthens the sense of	with the words with the description by describing by emphasising through the description of through [technique name] of	which + create/s illustrate/s emphasise/s highlight/s strengthen/s add/s to increase/s intensify/ies

PUNCTUATION ALERT:

When doing this activity, remember to apply **the noun then description comma rule**.



CONCLUSION

Like the introduction, the conclusion only needs to be one sentence long. The sentence should begin with a concluding adverb before using a message verb to outline the core message of the poem.

Here's an example:

Concluding adverb	Message verb	Noun phrase + message
<i>Ultimately,</i>	Noonucal's poem mourns	the loss of freedom and nature as they are concreted over and surrounded by modern life.
<i>At its heart,</i>	Carroll's poem celebrates	the incredible way language can create pictures of good and evil.



NOW IT'S YOUR TURN.

Write a concluding sentence to your poetry analysis. Begin this sentence with a word from the first column. Then, use an appropriate message verb and match it with a noun phrase from the final column.

Concluding adverbs or phrases	Message verbs	Noun phrases
Ultimately, In the end, At its core, At its heart, In essence, In the final analysis,	mourns grieves for	the loss of the destruction of
	reflects on describes	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	the beauty of the wonder of the incredible nature of belief in the incredible way...can

PUNCTUATION ALERT:

When doing this activity, remember to apply **the introductory information comma rule**.



CHAPTER 8



ANALYSING IMAGES

Every day you're bombarded with images such as advertisements, photographs of world events, memes and cartoons. All of these pictures attempt to convey different types of messages and feelings, so it's important that you develop skills to interpret what the messages are. This chapter will help you write a range of sentences interpreting and analysing images.

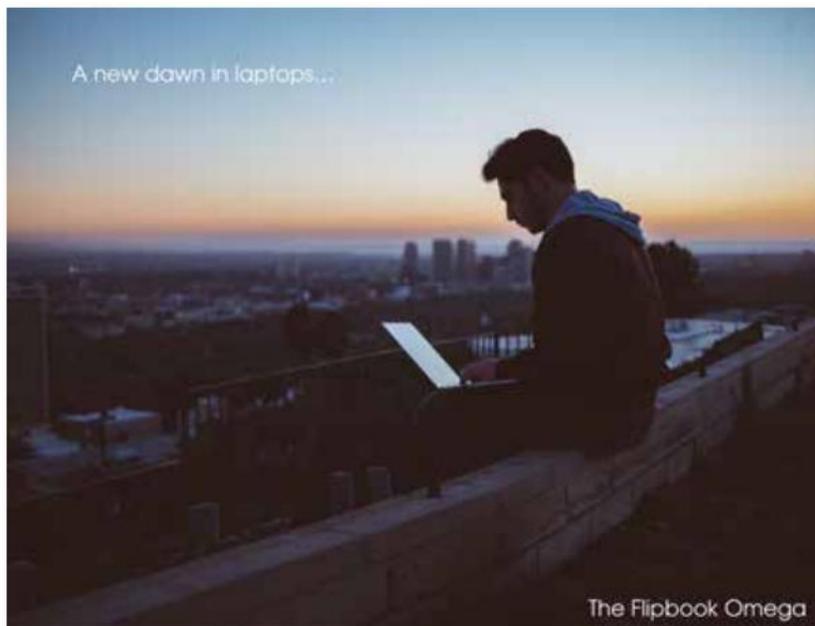
ANALYSING IMAGES

An analysis of an image needs sentences that:

- describe elements of the image
- analyse the way these elements affect the audience

This example paragraph is an analysis of the image at the bottom of the page. In this example, the parts of a sentence in green describe elements of an image and the parts of a sentence in red analyse the impact of these elements:

The advertisement for The Flipbook Omega is designed to convince viewers to buy this laptop by presenting it as an exciting piece of technology that leads to an adventurous life. At the centre of the image, a man looks at the silver screen of his computer as he sits on a balcony with an amazing view of the city, dramatically presenting his laptop as more interesting than anything around him. In the top left-hand corner are the words “A new dawn in laptops”, which reveals that this is a new and exciting way to use personal computers. Reinforcing the idea that this is a whole new kind of laptop, the audience can also see the sun rising over the city in the background. The final thing the viewer looks at are the words “The Flipbook Omega”, which tells them the name of the laptop they should buy in order to make their lives as interesting and adventurous as the man in this photo.



IDENTIFY INTENTION

The first sentence of your analysis should identify the *intention* of the image and *the main strategy* it uses to achieve this intention. The intention is *what* the image wants viewers to think, feel or do. The main strategy is *how* the image gets viewers to think, feel or act like this.

Below is an example sentence that outlines the type of image being analysed, the intention of the image and the main strategy it uses:

Image type	Intention verb	Strategy verb
The advertisement for The Flipbook Omega	is designed to convince viewers to buy this laptop	by presenting it as an exciting piece of technology that leads to an adventurous life.

NOW IT'S YOUR TURN.



Identify the *intention* and *main strategy* of an image. Use one word or phrase from each column of the table below.

Image types	Intention verbs 1	Intention verbs 2	Strategy verbs
The advertisement for	is designed to	convince viewers to	presenting
The image of	has been constructed to	persuade viewers that	depicting
The photograph of	aims to	encourage viewers to	representing
The picture of	intends to	show viewers that	emphasising
The cartoon of	sets out to	generate desire in viewers for	exaggerating
The illustration of		move viewers to feel	focusing on
		shock viewers into	revealing
		manipulate viewers to feel	
		show viewers the importance of	

ANALYSE THE FOCAL POINT

After you've introduced the image as a whole, the next thing you need to do is analyse the *focal point*. The focal point of a visual is the main thing that captures your attention. Often this is something at the centre of the picture, but it could also be the thing that is biggest or most colourful in an image.

Here's an example of a sentence that analyses the focal point:

Prepositional phrase	Description	Analytic adverb + verb
At the centre of the image,	a man looks at the silver screen of his computer as he sits on a balcony with an amazing view of the city,	dramatically presenting his laptop as more interesting than anything around him.

NOW IT'S TIME FOR YOU TO HAVE A GO.



Write a sentence analysing the *focal point* of an image. Use a word or phrase from each column of the table below.

Prepositional phrase 	Analytic adverbs	Analytic verbs
At the centre of the image, In the middle of the picture, At the top of the cartoon,	dramatically strikingly powerfully emphatically stunningly attractively startlingly colourfully starkly prominently vividly	displaying representing presenting showing illustrating emphasising

PUNCTUATION ALERT:

When doing this activity, remember to apply **the introductory information comma rule**.

?

ANALYSING EXTRA DETAILS

After describing the main thing that you can see in the image, you should start to analyse the extra details – the things that you see when you look more closely.

Let's look at a sentence that analyses an extra detail in the example image:

Prepositional phrase	Description	Analytic verb
<i>In the top left-hand corner</i>	<i>are the words "A new dawn in laptops",</i>	which reveals <i>that this is a new and exciting way to use personal computers.</i>

NOW IT'S YOUR TURN.

Use the words and phrases in the table below to write a sentence that describes and analyses a detail in the image you are writing about.



Prepositions	Words to introduce description	Analytic verbs 
In	are...	which reveals
Behind	is...	which tells
Above	sits...	which shows
Beneath	stands...	which illustrates
Over	covers...	, revealing
At	holds...	, telling
		, showing
		, illustrating

PUNCTUATION ALERT:

When doing this activity, remember to apply the **'-ing' comma rule** OR **the noun then description comma rule.**

PUNCTUATION ALERT:

When doing this activity, remember to apply **the quotation mark rule.**

LINKING FURTHER DETAILS

After describing and analysing one detail in an image, you should link this to another detail and then analyse how the two details work together to show the audience an idea.

Let's have a look at a sentence that does this:

Linking verb	Idea from previous sentence	Audience	Description with prepositional phrase
Reinforcing	<i>the idea that this is a whole new kind of laptop,</i>	<i>the audience can also see</i>	<i>the sun rising over the city in the background.</i>

NOW IT'S TIME FOR YOU TO HAVE A GO.



Use the words and phrases from the table below to write a sentence that links to the sentence you wrote in the previous activity.

Linking verbs	Ideas 	Audiences	Prepositions
Reinforcing	the idea that...,	the viewer can	in
Adding to	this idea,	the audience is able to	over
Emphasising	this concept,		behind
Magnifying	the sense that...,		under
Extending	the feeling that...,		above
Increasing	the significance of...,		beneath
Further developing	the importance of...,		at

PUNCTUATION ALERT:

When doing this activity, remember to apply **the introductory information comma rule.**



SYNTHESISING SENTENCE

The final sentence of your analysis should identify the message of the image and what the impact of this message is on the audience.

Here's an example that does this:

The final thing the viewer looks at are the words "The Flipbook Omega", which tells them the name of the laptop they should buy in order to make their lives as interesting and adventurous as the man in this photo.

There are a lot of elements to this sentence, so we'll unpack it for you step by step.

Let's have a look at this sentence broken up:

Summing up phrase	Description	Intention	Reason
<i>The final thing the viewer looks at</i>	<i>are the words "The Flipbook Omega",</i>	<i>which tells them the name of the laptop they should buy</i>	<i>in order to make their lives as interesting and adventurous as the man in this photo.</i>

NOW IT'S TIME FOR YOU TO HAVE A GO.



Use the words and phrases from the table below to create your own synthesising sentence.

Summing up phrase	Audience	Intention Part 1 	Intention Part 2	Reason
The final thing	the viewer sees	which tells them	they should	in order to
At last	the audience looks at	which indicates	they must	so that
Finally	the audience is drawn to	which reveals	they ought to	because
The last thing	the eyes are drawn to	which shows	they need to	for
		which emphasises		

PUNCTUATION ALERT:

When doing this activity, remember to apply **the noun then description comma rule.**

9

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 1* 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:

- Text response analysis
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- Non-fiction writing
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ISBN 978-0-9944258-7-4



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