

English Level 3

Chapter 3 — Literature

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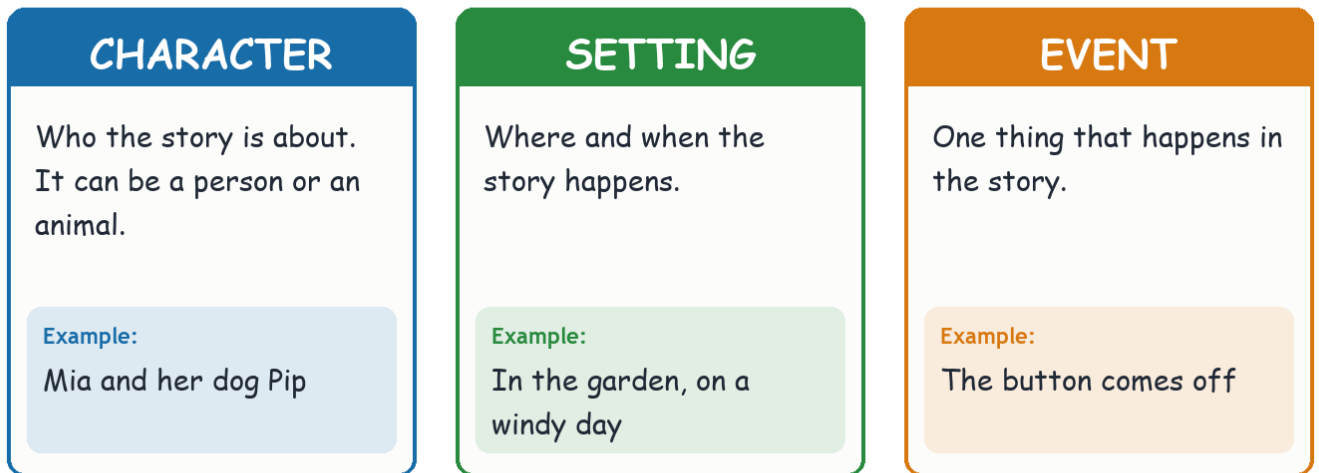
Characters, settings and events in literary texts from different contexts

The big idea

Pick up any storybook. It has people in it. It happens somewhere. Things happen in it, one after another. Those are the three big parts of every story.

Every story has three big parts

The example sentences come from the story *The Blue Button*



Characters, setting and events — the three big parts of every story.

*A labelled diagram of the three parts of a story — characters, setting and events — each with a short example from the story *The Blue Button**

Step 1 — The three parts of a story

- The **characters** are who the story is about. A character can be a person or an animal.
- The **setting** is where and when the story happens.
- The **events** are what happens in the story — the big things, in the order they come.

Here are the new words for this section.

New words for this section

Say each word. Then say what it means.

literary text	A text made for you to enjoy, like a storybook, a poem or a song.	context	Where and when a story was made, and who made it.
character	Who the story is about. It can be a person or an animal.	author	The person who writes the book.
setting	Where and when the story happens.	illustrator	The person who draws the pictures in the book.
event	One thing that happens in a story.	version	One way of telling a story. The same story can have many versions.
storyline	The events of a story, from first to last.	archetype	A kind of character that shows up in many stories. Say it: AR-ki-type.

Keep this word bank handy while you work.

A word bank of ten new words — literary text, character, setting, event, storyline, context, author, illustrator, version and archetype — each with a short meaning

A **literary text** is a text made for you to enjoy — like a storybook, a poem or a song. In this section you will work with storybooks.

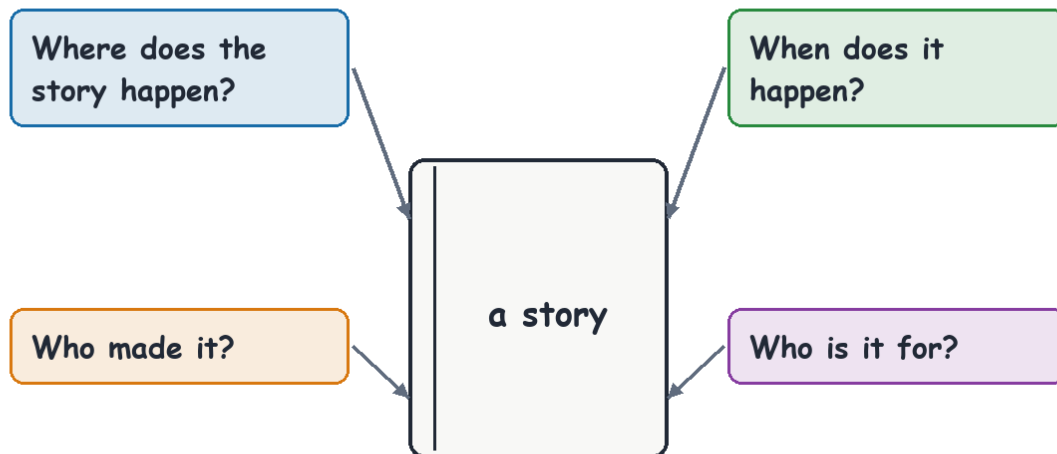
Step 2 — Every story comes from somewhere

Someone made each story, in some place, at some time. The Year 3 English plan uses the word *contexts*, but it does not say exactly what that word means. So in this section, **context means this: where and when a story was made, and who made it.** Every question in this section can be answered with that meaning alone.

Four questions help you find the context of a story.

Four questions to find the context of a story

Context = where and when a story was made, and who made it



Ask all four questions for every story you read.

A labelled diagram of four context questions around a book — Where does the story happen? When does it happen? Who made it? Who is it for?

Step 3 — The same story, told two ways

Writers from different places can tell the same story. Each writer makes their own **version** of it. The story stays much the same, but the characters, the setting and some events can change. When you read two versions side by side, you can spot what is the same and what is different.

Step 4 — The same kind of character, in many stories

Some kinds of characters turn up in stories from many countries. The wolf is one of them. A kind of character that shows up again and again in many stories is called an **archetype** (say it: AR-ki-type). In some stories the wolf is scary. In some it is kind. In some it is just silly! Reading many wolf stories helps you see how each writer shows the wolf in their own way.

Step 5 — Talk about it

When you talk about a story with your class, say what you think — and say why. Use your new story words: *character, setting, events, version*. The talk frame can help you start.

Talk frame — ways to start your sentence

Use story words, and say why

In this story, the characters are ...

The setting is ..., because ...

The events are: first ..., then ..., at the end ...

This version is the same, because ...

This version is different, because ...

I think the wolf is ..., because ...

Pick a starter. Then add your own words.

A talk frame with sentence starters for discussing stories, such as 'In this story, the setting is ... because ...'

Model texts — one story, two versions

Here is one story told two ways. Version 1 is by Sofia Marek, a writer from Australia. Version 2 is by Lars Holm, a writer from Sweden. Sweden is a long way from Australia! Read both versions.

One story, two versions

Read both versions. Then look for what is the same and what is different.

Version 1

The Blue Button

by Sofia Marek, from Australia

Mia had a blue coat with one shiny button. She loved that button. One windy day, the button came off in the garden. It rolled away. Mia looked and looked. Her dog Pip ran to help. Pip sniffed and sniffed. Then he barked. The button was in his water dish! Mia's dad sewed the button back on. Mia hugged Pip. What a good dog!

Version 2

The Button in the Snow

by Lars Holm, from Sweden

Elsa had a red coat with one loose button. She loved that button. One snowy day, the button came off in the yard. It was lost in the white snow. Elsa looked and looked. Her brother Nils ran to help. They saw a crow. It had the button in its nest! Nils reached up high. The crow dropped the button down. Elsa's grandma sewed the button back on. Elsa hugged Nils. She was so glad.

Two authors from two countries tell the same story in their own way.

Two versions of the same story side by side — The Blue Button by Sofia Marek from Australia and The Button in the Snow by Lars Holm from Sweden

Worked examples

Example 1 — we do it together

How are the two versions the same, and how are they different?

Here is how a class talk could go. Look at how each answer gives a reason.

Question	A good answer
What is the same in both versions?	Both children have a coat with one button they love. In both stories the button comes off, and someone sews it back on.
Who are the characters in each version?	Version 1 has Mia, her dog Pip and her dad. Version 2 has Elsa, her brother Nils, a crow and her grandma.
What is different about the settings?	Version 1 happens in the garden on a windy day. Version 2 happens in the snow.
Name one event that is only in Version 2.	The crow takes the button to its nest.

See how it works? Find one thing in the story, then say where you found it. Now look at the chart. It puts the same ideas into two lists.

Two versions of the same story

What is the same? What is different?

What is the same

Both children have a coat with one button they love.

In both stories, the button comes off.

In both stories, someone looks and looks for it.

In both stories, the button is sewed back on.

What is different

Version 1 has Mia and her dog Pip. Version 2 has Elsa, her brother Nils and a crow.

Version 1 happens in the garden on a windy day. Version 2 happens in the snow.

In Version 1, the button is in a water dish. In Version 2, it is in a crow's nest.

The storyline stays much the same. The characters, the setting and some events change.

A two-column chart for the button stories — What is the same and What is different — with filled lists for characters, setting and events

Example 2 — we do it together

How does each writer show the wolf?

Now read three very short stories. Each one has a wolf. Each writer shows the wolf in a different way. The wolf is an archetype — the same kind of character, with many faces.

One kind of character — three wolves

The wolf is an archetype: it shows up in many stories from many countries.

the scary wolf

The Wolf at the Gate

by Anya Nowak, from Poland

The wolf stood in the dark trees. Its eyes were yellow and cold. It did not make a sound. Step by step, it came close to the gate. The ducks shut the gate and locked it. They watched all night.

the kind wolf

The Wolf and the Little Bird

by Haru Tanaka, from Japan

A little bird sat in the cold snow. It could not fly. The wolf walked past. He did not growl. He made a soft bed of leaves for the bird. He sat close to keep it warm. In the morning, the bird sang to him.

the silly wolf

The Wolf Who Lost His Howl

by Rosa Fuentes, from Mexico

The wolf wanted to be scary. He put on his big hat. He opened his mouth to growl — but out came a little squeak! The hens laughed and laughed. The wolf went red. He ran home to his mum for a hug.

Each writer shows the wolf in a different way.

Three very short wolf stories side by side — a scary wolf by Anya Nowak from Poland, a kind wolf by Haru Tanaka from Japan and a silly wolf by Rosa Fuentes from Mexico

Here is how one class sorted the three wolves.

Story	What does the wolf do?	What kind of wolf is it?
The Wolf at the Gate (Anya Nowak, Poland)	It comes close to the gate in the dark. It does not make a sound.	A scary wolf. The words feel dark and cold.
The Wolf and the Little Bird (Haru Tanaka, Japan)	It makes a soft bed of leaves and keeps the bird warm.	A kind wolf. The wolf helps. It does not growl.
The Wolf Who Lost His Howl (Rosa Fuentes, Mexico)	It tries to growl, but a squeak comes out.	A silly wolf. The hens laugh at it.

One kind of character — three very different wolves! The writer picks what kind of wolf to show you. Now try the sort with a partner.

The wolf sort

Put each card in the right basket

It made a soft bed of leaves.	Its eyes were yellow and cold.	A squeak came out of its mouth.
The hens laughed at it.	It kept the bird warm.	It did not make a sound.
It came close to the gate.	It went red and ran home.	It did not growl.
the scary wolf	the kind wolf	the silly wolf

Work with a partner. Say why each card goes in its basket.

A sorting activity with nine phrase cards and three baskets labelled scary wolf, kind wolf and silly wolf

Practice questions

With help

Q1. Read the mini-story. Then write **C** for character, **S** for setting or **E** for event next to each line.

The Lost Hat

Tom walked to the park with his dog, Rex. It was a hot day. The wind took Tom's hat! It flew over the pond. Rex jumped in and got the hat. Tom patted Rex and smiled.

Line	Write C, S or E
Tom and his dog Rex	
the park, on a hot day	
the wind took the hat	
Rex got the hat back	

Q2. Finish the context card for *The Blue Button* (Version 1). Use the model text.

Context card
Where was this story made?
Who wrote it?
Where does the story happen?
What is the weather like in the story?

Q3. Fill in the table for the two button stories. Use the model texts to help you.

Characters

Setting

How is the button found?

Q4. Finish each sentence with your own words.

- The two versions are the same because _____.
- The two versions are different because _____.

Q5. Do the wolf sort (Figure: *The wolf sort*). Work with a partner. Put each card in the right basket. Then check with another pair.

Q6. Finish the sentence. Then tell your partner why.

- My favourite wolf is the _____ wolf, because _____.

On your own

Q7. Read the mini-story. Then answer the questions below it.

Luna and the Moon

One night, Luna the cat saw the moon in the fish bowl. She put her paw in to get it. Splash! Water went all over the floor. Luna ran and hid under the bed.

- Who is the character?
- Where does the story happen?
- Write down two events in the story.

Q8. Think of two stories you know from class. Write one thing that is the same in both stories. Then write one thing that is different.

Q9. A kind wolf comes to your school. Write two sentences about what the kind wolf does there.

Q10. Why do you think writers from different countries tell the same story in different ways? Talk with a partner. Then write one sentence.

Text task

Read this story. It is by Priya Nair, a writer from India.

Text task — read the story

This story was made up for this book.

The Kite on the Hill

by Priya Nair, from India

Arun had a new kite. It was red and yellow. One windy day, he ran up the big hill. Up went the kite, high in the sky. Then — snap! The string snapped. The kite flew away. It came down in a tall tree. Arun looked and looked. At last he saw it. A little bird sat on the kite! Arun smiled. He left the kite in the tree for the bird to play with.



Now answer the questions about the characters, the setting and the events.

The story The Kite on the Hill by Priya Nair from India, set out like a book page

T1. Who is the main character?

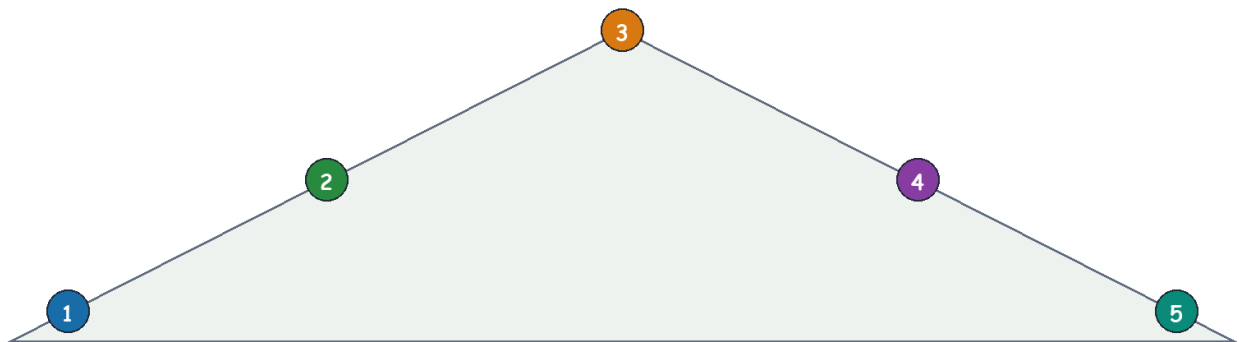
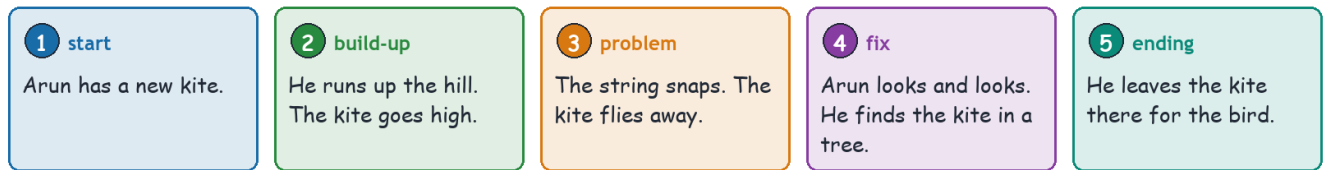
T2. What is the setting? Say the place and the weather.

T3. Put the four events in order, from 1 to 4. The story mountain can help you.

- _____ the kite flew away
- _____ Arun ran up the hill
- _____ Arun found the kite in a tree
- _____ the string snapped

The story mountain

The events of *The Kite on the Hill*, in order



You can use a story mountain for any story.

A story mountain with five steps — start, build-up, problem, fix, ending — filled in for *The Kite on the Hill*

T4. How did Arun feel when the kite flew away? How do you know?

T5. At the end, Arun lets the bird play with his kite. What does that tell you about Arun?

T6. The button stories and this story all have a lost thing. What happens to the lost thing in each story?

Ideas for answers

These are **ideas**. Your answers can be different, as long as you give a reason.

Q1. Tom and Rex — C. The park on a hot day — S. The wind took the hat — E. Rex got the hat back — E.

Q2. Australia. Sofia Marek. In the garden at Mia's home. Windy.

Q3. Version 1: Mia, Pip the dog, Dad. In the garden, on a windy day. Pip finds it in his water dish. Version 2: Elsa, Nils, a crow, Grandma. In the snowy yard. The crow has it in its nest, and Nils gets it down.

Q4. Ideas: *The two versions are the same because both children lose a button they love and get it back. The two versions are different because one story has a dog and the other has a crow.*

Q5. Scary wolf: *Its eyes were yellow and cold. It did not make a sound. It came close to the gate.* Kind wolf: *It made a soft bed of leaves. It kept the bird warm. It did not growl.* Silly wolf: *A squeak came out of its mouth. The hens laughed at it. It went red and ran home.*

Q6. Idea: *My favourite wolf is the kind wolf, because it helps the little bird.*

Q7. Luna the cat. At home, at night (the fish bowl is inside the house). Ideas for events: Luna saw the moon in the fish bowl. She put her paw in. The water went all over the floor. Luna hid under the bed. Any two are fine.

Q8. Answers will be different. A good answer names the two stories and gives one same thing and one different thing. Idea: *Both stories have a lost toy. In one story a dog finds the toy, but in the other story a bird has it.*

Q9. Idea: *The kind wolf helps the children pack up the blocks. He reads a story to the class at rest time.*

Q10. Idea: *Writers write about the places they know, so the same story can change when it goes to a new place.*

T1. Arun.

T2. A big hill, on a windy day.

T3. 3, 1, 4, 2 — (1) Arun ran up the hill. (2) The string snapped. (3) The kite flew away. (4) Arun found the kite in a tree.

T4. Ideas: sad or worried. He looked and looked for the kite. That shows he cared about it.

T5. Idea: Arun is kind. He is not cross with the bird. He lets the bird play.

T6. In Version 1 the dog finds the lost button in a water dish. In Version 2 a crow takes the lost button to its nest. In the kite story, Arun finds the kite in a tree and leaves it there for the bird. Each story fixes the problem in its own way.

Check yourself

Check yourself

Tick each box you can do

☐

I can name the characters, the setting and the events in a story.

☐

I can say where and when a story was made. That is its context.

☐

I can tell what is the same and what is different in two versions of one story.

☐

I can tell how writers show the same kind of character in different ways.

☐

I can use story words like character, setting and event when I talk.

Try the ones you can't do yet — with your class.

A self-check list with five 'Can you...' questions about characters, settings, events, contexts and story talk

Personal connections to characters' experiences; preferences with reasons

English 3 · Chapter 3 · Section 3B

Curriculum — VC2E3LE02 (Literature · Engaging with and responding to literature): “discuss connections between personal experiences and character experiences in a range of literary texts and give reasons for personal preferences.” **Draws on** .E01, .E02. **Achievement standard (Reading and Viewing)**: “they discuss connections between the experiences of characters in texts and their own personal experiences to build literal and inferred meanings. They share personal preferences for texts.”

The big idea

When you read a story, you do more than watch the **characters**. You look for links between their life and your life. Those links are called **connections**. And when a story ends, you get to say what you think of it — and **why**. Saying what you like more or like less, with a reason, is sharing your **preference**.

Word watch (we define our words before we use them):

- **character** — a person (or animal) in a story.
 - **connection** — the Year 3 English plan uses the word *connection*, but it does not say exactly what it means. So in this section, a **connection** means this: a link between something in a text and something you know, did or felt. Every question here can be answered with that meaning alone.
 - **preference** — the plan also uses the word *preference* without saying what it means. So in this section, a **preference** means this: what you like more, or like less. A preference tells how you feel about a text. There is no wrong preference, but there is always a reason.
 - **reason** — the *why* of what you think. We say it with the word *because*.
-

Step 1 — Read the story and feel with the characters

Here is our shared story. Read it slowly, and notice how Ruby feels as things happen to her.

Our story: The New Street

an original text for this section

The New Street

a story about a move and a new friend

Ruby and her family moved to a new street. The boxes were big. The rooms were bare. Ruby's bed was in a new spot, and it did not feel like her room yet.

That night, Ruby could not sleep. The street was too quiet. There were no cars. There were no dogs. She missed the loud hum of her old home. She felt very small.

The next day, Ruby sat on the front step. A girl rode up on a red bike and waved. She pointed to the park at the end of the street. Then she looked back at Ruby with a big smile. Ruby ran to get her own bike.

They rode to the park together. The girl's name was Ada. Ada showed Ruby the big tree, the little shop, and the best hill for races. Ruby's tummy gave a jump. It was a happy jump.

That night, the street was still quiet. But Ruby did not mind. She had a new friend, and a whole street to fill with fun.

Read it
slowly.
Feel with Ruby.

Our shared story for this section. Read it, then look for parts that connect with you.

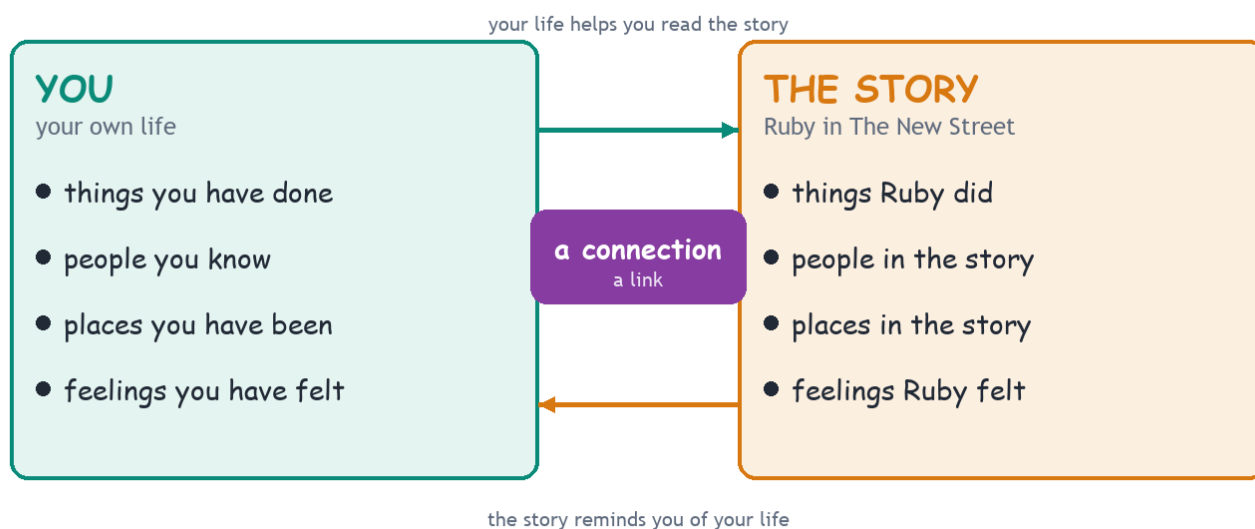
The original story The New Street, printed as a readable card in five short parts, about Ruby moving to a new street and making a friend named Ada

Step 2 — A connection is a link

A connection joins the story to you. Your own life helps you read the story, and the story helps you remember your own life.

What is a connection?

A link between a story and your own life



When something in a story links to something in your own life, that link is a connection.

Two cards joined by a purple badge reading 'a connection': the left card is labelled YOU and lists things you have done, people you know, places you have been and feelings you have felt; the right card is labelled THE STORY and lists the same four things for Ruby

Step 3 — Five hooks to hang a connection on

You can connect to **people**, **places**, **events**, **issues** (problems you know about), or **ideas** in a text. Ask: which hook does this story catch on?

Five hooks for connections

people • places • events • issues • ideas

PEOPLE	PLACES	EVENTS	ISSUES	IDEAS
Someone in the story is like someone you know.	A place in the story is like a place you have been.	What happens in the story happened to you too.	A problem in the story is one you know about.	The story starts an idea you had before.

A hook is a spot where a story can catch on to your life. Which hook will you use?

Five coloured cards in a row: People, Places, Events, Issues, Ideas. Each card gives one sentence showing how a story can hook onto that part of your life

Step 4 — Name the feeling you share

Feelings are the strongest hooks. Borrow a word that fits.

Feeling words to borrow

Pick the word that fits when you share a feeling with a character

Happy feelings	Sad feelings
glad	sad
happy	small
proud	lonely
warm	missing home
full of fun	quiet inside
safe	flat

Scared or worried	Big feelings
nervous	cross
worried	angry
shy	so excited
unsure	tummy jumps
a bit scared	bursting

There is no wrong feeling. Name it, then say what in the story made you feel it.

Word bank of feeling words in four coloured groups: happy feelings like glad, proud, warm and safe; sad feelings like sad, small, lonely and missing home; scared or worried feelings like nervous, shy and unsure; and big feelings like cross, excited and bursting

Step 5 — Say what you think, and give a reason

Your preference is where you put a text on the scale from *not for me* to *a favourite*. There is no wrong spot — but you must say **why**. A reason is what makes a preference worth sharing.

How much do you like a text?

Put the text on the scale. Then say why.



There is no wrong spot on the scale.

Two friends can put the same text in different spots, and both can be right.
But you must say why:

I give it two stars because it was too sad for me.

The stars show how much you like a text. Your reason tells why.

A star scale from one star 'not for me' to five stars 'a favourite', with a note that two friends can put the same text in different spots and both be right, as long as each says why

Worked examples

Example 1 — with help: a modelled connection discussion

Watch how we link Ruby's night to a reader's own night, then name the feeling the two share.

Worked example 1: a connection T-chart

Link what happens to Ruby with what happened to you

In the story (Ruby)	In my life (me)
Ruby moved to a new street. Her room felt strange.	I moved house last year. My new room felt strange too.
Ruby could not sleep. She missed her old home.	When I slept at Nan's, I missed my own bed.
Ruby felt very small in the quiet street.	On my first day at a new club, I felt small too.
Shared feeling: small · missing home · then glad	

Find the part in the story, find the match in your life, name the feeling you share.

A T-chart with two sides. The left side, 'In the story (Ruby)', has three rows: Ruby moved to a new street and her room felt strange; Ruby could not sleep and missed her old home; Ruby felt very small in the quiet street. The right side, 'In my life (me)', matches each one: I moved house last year and my new room felt strange too; when I slept at Nan's I missed my own bed; on my first day at a new club I felt small too. Under the chart, a band reads: shared feeling, small, missing home, then glad

The moves we made: find the part in the story, find the match in your life, then name the feeling you share.

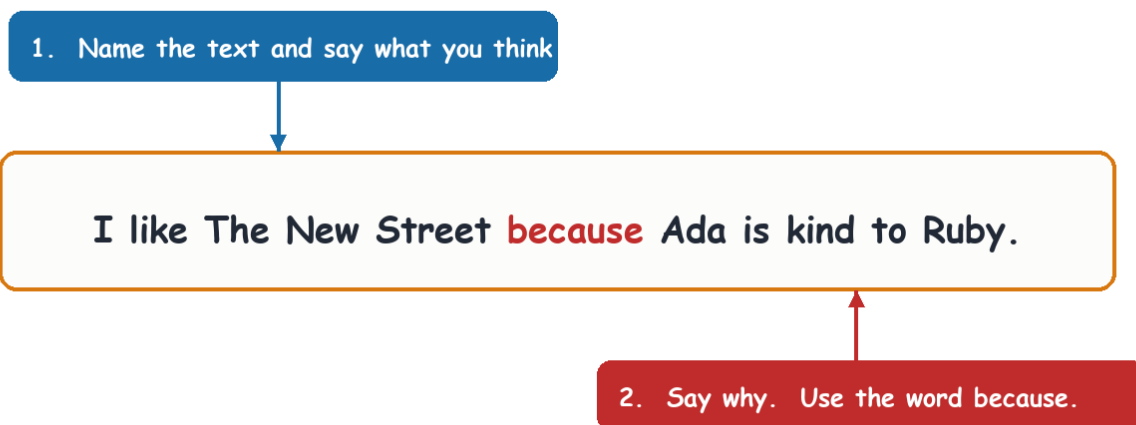
Example 2 — with help: a modelled preference with reasons

One reader's preference for our story, with the reason made plain.

I like *The New Street*. I put it at **four stars**. I like it **because** Ruby's feelings feel real. When her tummy jumped, mine jumped too. I also like it **because** it ends with a friend, and that made me feel glad.

Worked example 2: a reason sentence

What you think + why you think it



A preference is what you like more or like less. A reason tells why.

A reason sentence in a card: 'I like The New Street because Ada is kind to Ruby.' A blue chip labels the first half 'name the text and say what you think' and a red chip labels the because-part 'say why, use the word because'

Notice: the reader **names the text**, **says what they think**, and gives the **why** with *because*. Two different readers could give this story different stars, and both would be right — each has a reason.

Practice questions

With help

Q1. Look at the five hooks. Put each part of *The New Street* on its hook. (a) Ada, the girl on the red bike. (b) The park, the shop and the hill. (c) Ruby's family moved house. (d) A new place can become home.

Q2. Circle the feeling words in this line about Ruby: *Ruby felt small, sad and a bit lonely on her first night.*

Q3. Finish the connection: *Ruby could not sleep because she missed her old home. This connects to me because once I ...*

Q4. Use the reason frame. Write one reason you liked, or did not like, the part where Ada waves at Ruby.

Q5. Put the connection steps in the right order. (a) Name the feeling you share. (b) Find the match in your own life. (c) Find the part in the story.

Q6. Put *The New Street* on the star scale. Circle your spot, then write one reason for it.

On your own

Q7. Write one connection between Ruby and you. Name the feeling you share.

Q8. Which character do you connect to more — Ruby or Ada? Give a reason with *because*.

Q9. Give *The New Street* a spot on the star scale. Give **two** reasons for your spot.

Q10. Name a favourite text of your own (any text you know). Tell a partner why it is worth many stars to you. Use *because* twice.

Before you finish, check your work.

Check your work

Tick each box as you go

- ☐ I name the text.
- ☐ I say what I think, or what I connect to.
- ☐ I give a reason with *because*.
- ☐ I use feeling words.
- ☐ I read my work again.

A good response says what you think and why you think it.

A checklist with five tick boxes: I name the text; I say what I think or what I connect to; I give a reason with because; I use feeling words; I read my work again

Text task

Read *The New Street* again. Then answer.

- (a) Where did Ruby's family move to?
 - (b) Why could Ruby not sleep on the first night?
 - (c) Ruby's tummy gave a jump at the park. Was it a happy jump or a sad jump? How do you know?
 - (d) Connect: tell about a time you felt the way Ruby felt on her first night. Name the feeling you share.
 - (e) Would you give this story many stars? Give one reason with *because*.
-

Ideas for answers

These are **ideas**. Your answers can be different, as long as you give a reason.

Q1. (a) People. (b) Places. (c) Events. (d) Ideas.

Q2. *small, sad, lonely.*

Q3. Idea: *... once I slept at my cousin's house and I missed my own bed too.*

Q4. Idea: *I liked it because it showed Ada was friendly, and that made me feel glad for Ruby.*

Q5. (c), (b), (a).

Q6. Idea: *Three stars, because it is a good story but I wanted more to happen.*

Q7. Idea: *Ruby felt small in a new place. I felt small on my first day at a new school. We both felt small and unsure.*

Q8. Idea: *I connect to Ruby because I am shy in new places too.*

Q9. Idea: *Four stars. I give it four stars because the feelings feel real, and because it ends with a friend.*

Q10. Idea: *My favourite is a book about a dog. It is worth five stars to me because it makes me laugh and because I love dogs.*

Text task. (a) To a new street. (b) The street was too quiet and she missed her old home. (c) A happy jump — Ada was kind, and Ruby rode off with her. (d) Any true connection with a named feeling. (e) Any star spot with a reason.

How language and illustrations build plots, portray characters and settings, and create mood

Two makers build every story. The **author** writes the words. The **illustrator** draws the pictures. This section shows how they build a story's four big parts — and then you will have a go.

Word watch

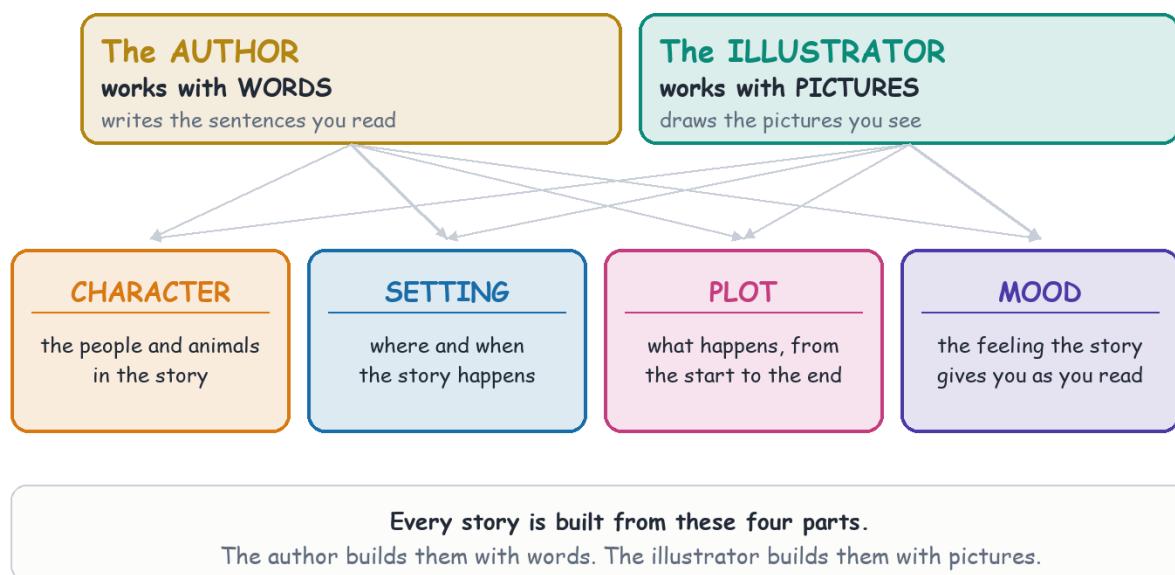
- **author** — the person who writes the words of a book
- **illustrator** — the person who draws the pictures of a book
- **character** — a person or an animal in a story
- **setting** — where and when a story happens
- **plot** — what happens in a story, from the start to the end
- **mood** — the feeling a story gives you as you read. (People also use *mood* for how a person feels, as in *She is in a happy mood today*. In this section, *mood* means the feeling the story gives **you**.)
- **atmosphere** — the feel of a place in a story. A kitchen with hot bread has a warm atmosphere. An old dark shed has a spooky atmosphere.
- **trait** — what someone is like on the inside. *Kind* is a trait. *Does not give up* is a trait too.
- **motivation** — why a character does what they do

How stories work

Two makers, four parts. Look at Figure 1. Every story is built from the same four parts: the characters, the setting, the plot and the mood. The author builds them with words. The illustrator builds them with pictures. From now on, when you read a picture book, ask: *Which part am I looking at? Who built it — the author with words, or the illustrator with pictures?*

The story maker's tools

Who builds a story, and what they build it with



In this section you will learn to spot how words and pictures build each part.

Figure 1: two boxes on top say the author works with words and the illustrator works with pictures. Arrows point down to four boxes: character, setting, plot and mood.

Setting words build the atmosphere. An author can make you feel a place with only a few words. Figure 2 puts describing words into two banks, by feel. Read the warm-and-safe words out loud. Now read the dark-and-spooky words. Just from the words, the place in your head changes.

A word bank for settings

The same kind of place can feel very different

Warm and safe

sunny	bright	warm
soft	clean	fresh
snug	quiet	sweet
gold	open	kind

These words make a place feel good to be in.

Dark and spooky

dark	black	cold
old	broken	empty
wet	foggy	icy
silent	deep	hidden

These words make a place feel unsafe.

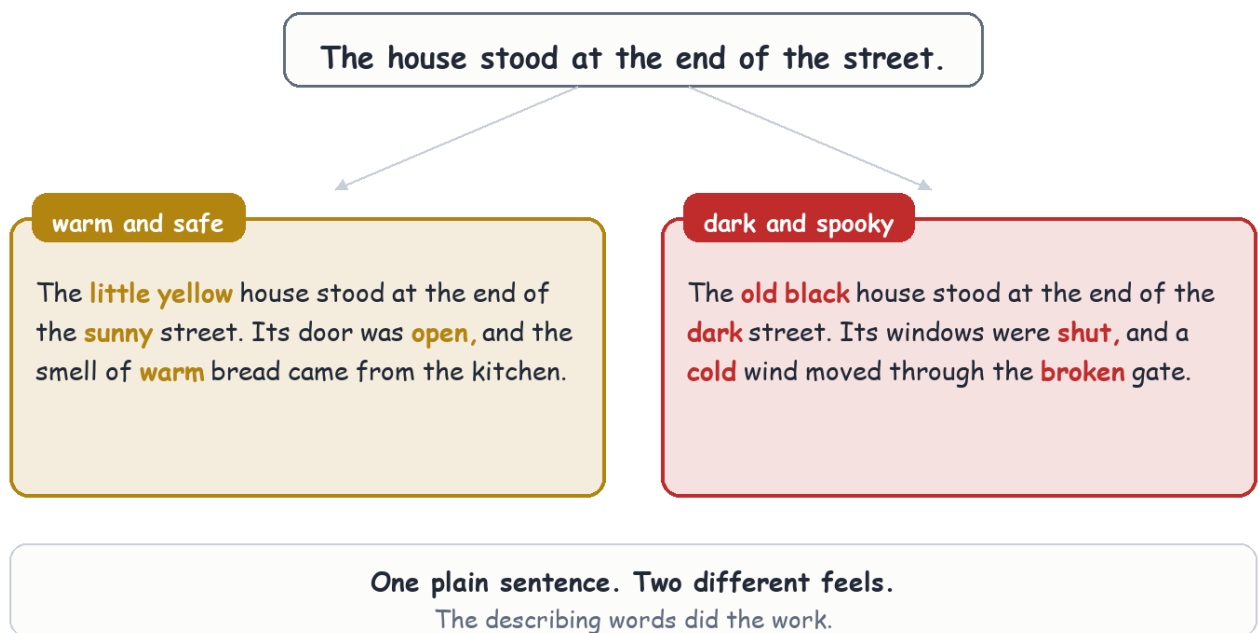
Authors pick describing words with care, to make a setting feel just right.

Figure 2: two word banks. Warm and safe words: sunny, bright, warm, soft, clean, fresh, snug, quiet, sweet, gold, open, kind. Dark and spooky words: dark, black, cold, old, broken, empty, wet, foggy, icy, silent, deep, hidden.

Figure 3 shows the trick. One short sentence: *The house stood at the end of the street.* Add warm-and-safe words, and the house feels sunny and kind. Swap in dark-and-spooky words, and the **same** house feels cold and scary. The plot did not move. Only the describing words changed — and the mood changed with them.

The word switch

Watch how describing words change the feel of a place



Try the switch yourself: swap the describing words and the feel of the place swaps too.

Figure 3: one short sentence at the top, and two versions below it. The warm version is about a little yellow house on a sunny street, with an open door and the smell of warm bread. The spooky version is about an old black house on a dark street, with shut windows and a broken gate.

Here is an example from VCAA:

The castle loomed dark and forbidding.

One sentence, and the setting feels dark and scary. The words *loomed*, *dark* and *forbidding* do the work. They pull you into the plot too: you want to know what happens next in that place. That is what describing words do — they build the setting, they colour the atmosphere, and they draw you into the events that follow.

Characters: three clues. Authors build characters out of three kinds of clues (Figure 4): **traits** (what someone is like), **actions** (what someone does) and **motivations** (why they do it). You never meet the person. You only get the clues — and your mind builds the person from them.

Three clues to a character

Authors show you who someone is — bit by bit

1 TRAITS
what someone IS LIKE

From our story:

Ruby is kind. She does not give up.

kind

does not give up

2 ACTIONS
what someone DOES

From our story:

Ruby asks at the shop and at the park.

asks at the shop

asks at the park

3 MOTIVATIONS
WHY they do it

From our story:

Ruby knows how it feels to lose a loved toy.

knows how it feels

to lose a loved toy

When you read, be a clue spotter: collect traits, actions and motivations.

Figure 4: three cards. Traits: what someone is like — Ruby is kind, and she does not give up. Actions: what someone does — Ruby asks at the shop and at the park. Motivations: why they do it — Ruby knows how it feels to lose a loved toy.

An example from VCAA shows all three clues at once:

Dev was so lonely; he desperately wanted a pet, so he hatched a plan to get what he wanted.

Lonely is a trait clue. *Wanted a pet* is the motivation — the why. *Hatched a plan* is the action. Three clues, and you know Dev a little.

The mood recipe. Mood is mixed like a recipe (Figure 5): setting words + events = a mood. Change the words, or change the events, and the mood changes.

The mood recipe

A mood is mixed from the setting and the events



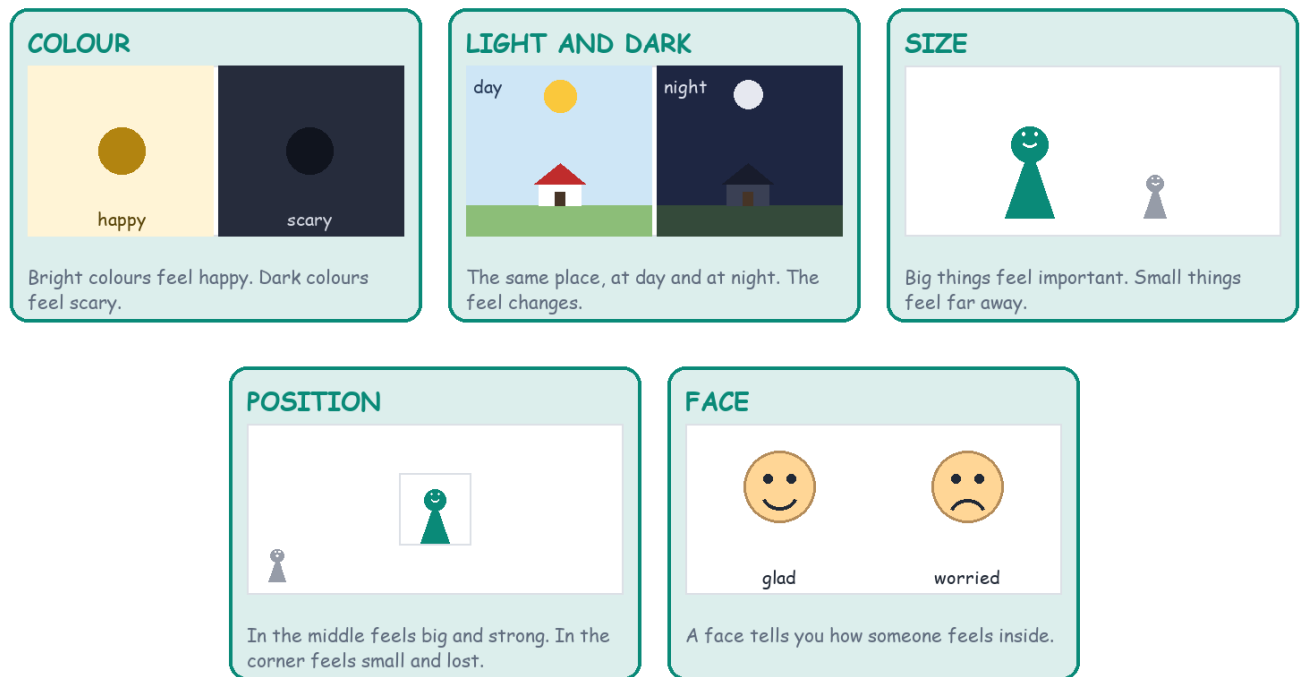
Change the setting words or the events, and you change the mood.

Figure 5: two recipes. A warm fire, a soft rug and a snug kitchen, plus Mum brings hot bread to the table, makes a snug and safe mood. A dark old shed, a cold wind and an empty corner, plus a door creaks behind you, makes a scared and worried mood.

The illustrator's tools. The illustrator mixes mood too, with pictures (Figure 6): **colour**; **light and dark**; **size**; **position** (where things sit in the picture); and **faces**. A big dark tree, a small house, one warm little window — the picture builds a mood before you read one word.

The illustrator's tools

Pictures tell the story too – here are five tools to look for



Next time you read a picture book, look for these five tools.

Figure 6: five cards with little pictures. Colour: bright colours feel happy, dark colours feel scary. Light and dark: the same place at day and at night. Size: a big person and a small person. Position: a person in the middle and a person in the corner. Face: a glad face and a worried face.

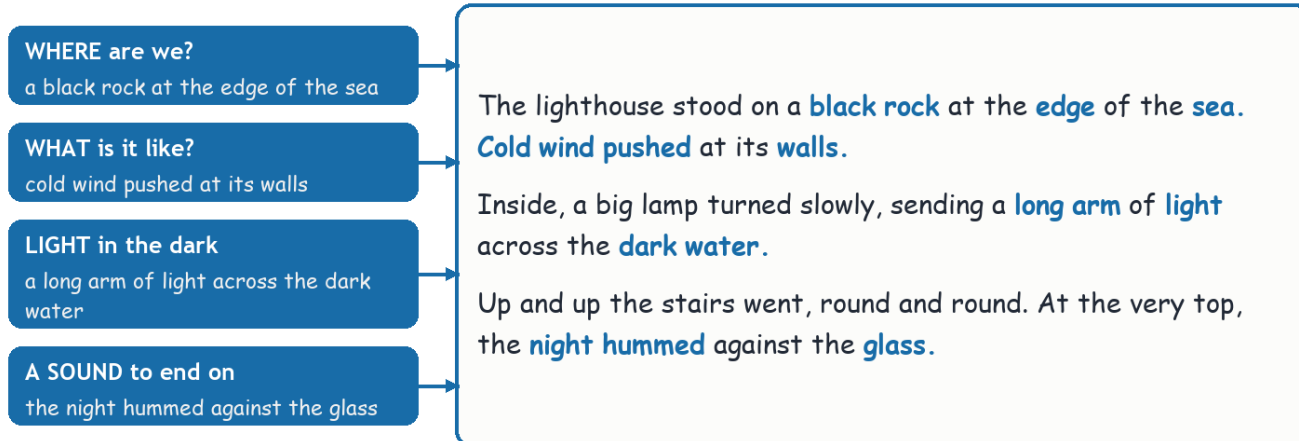
Worked examples

Example 1 — a setting you can feel

Read *The Lighthouse* in Figure 7. It was written for this book. The notes show what a good reader notices.

Worked example 1 — a setting you can feel

from the short story 'The Lighthouse' (written for this book)



Each describing word builds the place — and the quiet, lonely feel of it.

Figure 7: three short paragraphs from *The Lighthouse*, with four notes. Where are we? A black rock at the edge of the sea. What is it like? Cold wind pushed at its walls. Light in the dark: a long arm of light across the dark water. A sound to end on: the night hummed against the glass.

What we notice

a black rock at the edge of the sea

Cold wind pushed at its walls

a long arm of light across the dark water

the night hummed against the glass

What it builds

the setting: far away, on its own

a cold, wild atmosphere — the wind pushed, like a person

one small light against all that dark

a sound you can almost hear — the place feels real

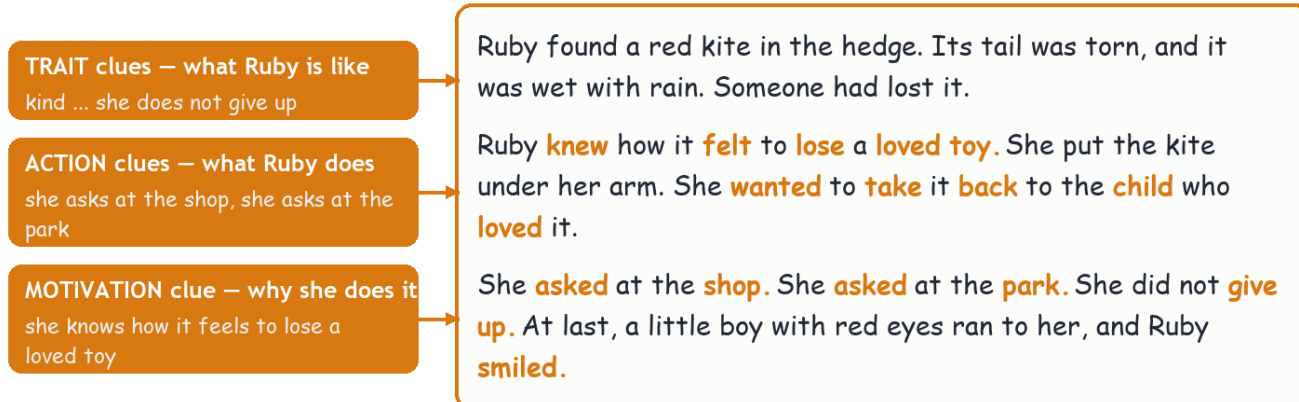
The author never writes *This place is lonely*. The describing words do the work. That is how language builds a setting and an atmosphere — and draws you into the events that follow.

Example 2 — a character you can know

Read *Ruby's Kite* in Figure 8, written for this book, with the character clues marked.

Worked example 2 — a character you can know

from the short story 'Ruby's Kite' (written for this book)



Traits, actions and motivations: that is how an author builds a person out of words.

Figure 8: three short paragraphs from Ruby's Kite, with three notes. Trait clues — what Ruby is like: kind, and she does not give up. Action clues — what Ruby does: she asks at the shop, she asks at the park. Motivation clue — why she does it: she knows how it feels to lose a loved toy.

What we notice	What it builds
<i>Ruby knew how it felt to lose a loved toy</i>	her motivation: she knows that sad feeling, so she wants to help
<i>She asked at the shop. She asked at the park. She did not give up.</i>	action clues — and a trait: Ruby does not give up
<i>Ruby smiled</i>	how Ruby feels at the end; the mood turns warm with her

Three kinds of clues — traits, actions, motivations — and a person made of words starts to feel real. When you discuss a character, point to the clue. Ask: *Which words told me this?*

Practice questions

Questions with help

Q1. Here is a setting: *Deep in the forest, an old wooden bridge stood over a cold creek.* Copy the words that tell **where**. Then finish: *These words make the setting feel ____.*

Q2. Two settings, two moods. Which mood goes with which? Circle the words that told you.

- a) *The fire glowed, and the rug was soft and warm.*
- b) *A cold wind blew through the dark, empty shed.*
- Moods: warm and safe · dark and spooky

Q3. *Every day, Sam shared his lunch with the new boy at school.* What trait does this action show? Finish: *Sam is ____ . I know because ____.*

Q4. *Mia hid the letter under her pillow. Tomorrow was her sister's birthday, and the letter held a secret.* What is Mia's motivation? Why does she hide the letter? Point to the clue words.

Q5. *The dog walked to the door.* Now read it with a swap: *The dog raced to the door.* How does the swap change the feel? What does the word *raced* tell you about how the dog feels?

Q6. Look at the day picture and the night picture in Figure 6. It is the same place — but the mood changed. Which two tools did the illustrator use? Now pick one more tool from Figure 6 and tell how it could change the mood too.

Questions on your own

Q7. *The fog crept in, and the street lights went out one by one.* What mood do these words build? Point to the words that build it. What might happen next? How do the words pull you into the events that follow?

Q8. *Ben saw the little kitten shivering in the rain. He took off his coat and wrapped it around the kitten.* Discuss Ben. Find one trait clue, one action clue and one motivation clue. Point to the words for each.

Q9. *The wind blew.* Write this short sentence two new ways: once to build a scary mood, once to build a fun mood. Underline your describing words.

Q10. Pick a mood: warm and safe · dark and spooky · quiet and calm. Write two or three sentences that build it. Underline the words that do the work.

Text task — *The Storm*

Read *The Storm* in Figure 9, written for this book. Read it once all the way through. Then read it again with a pencil in your hand. Figure 10 is the illustrator's picture for the story.

The Storm

our class text for this section – written for this book

PART 1

Nell lived with her mum in a little farmhouse on top of a big hill. One night, a storm came up fast. The wind howled around the house. Rain hit the windows like a handful of small stones. Then the lights went out, and the kitchen went dark.

Nell's cat, Patch, was not by the fire. Nell called his name, but the storm was too loud. She took the torch from the shelf. Her hands shook a little, but she held the torch up high and looked in every corner. At last she found Patch in the old basket behind the door. His eyes were wide, and his small heart beat fast. Nell wrapped Patch in her warm scarf and hummed him a quiet song.

PART 2

Nell and Patch sat by the window. She held him close. Outside, the storm stomped and roared. Inside, a candle on the table made a small, warm light. Nell watched the rain run down the glass. Slowly, her eyes grew heavy. The storm was still there, but it did not feel so big any more.

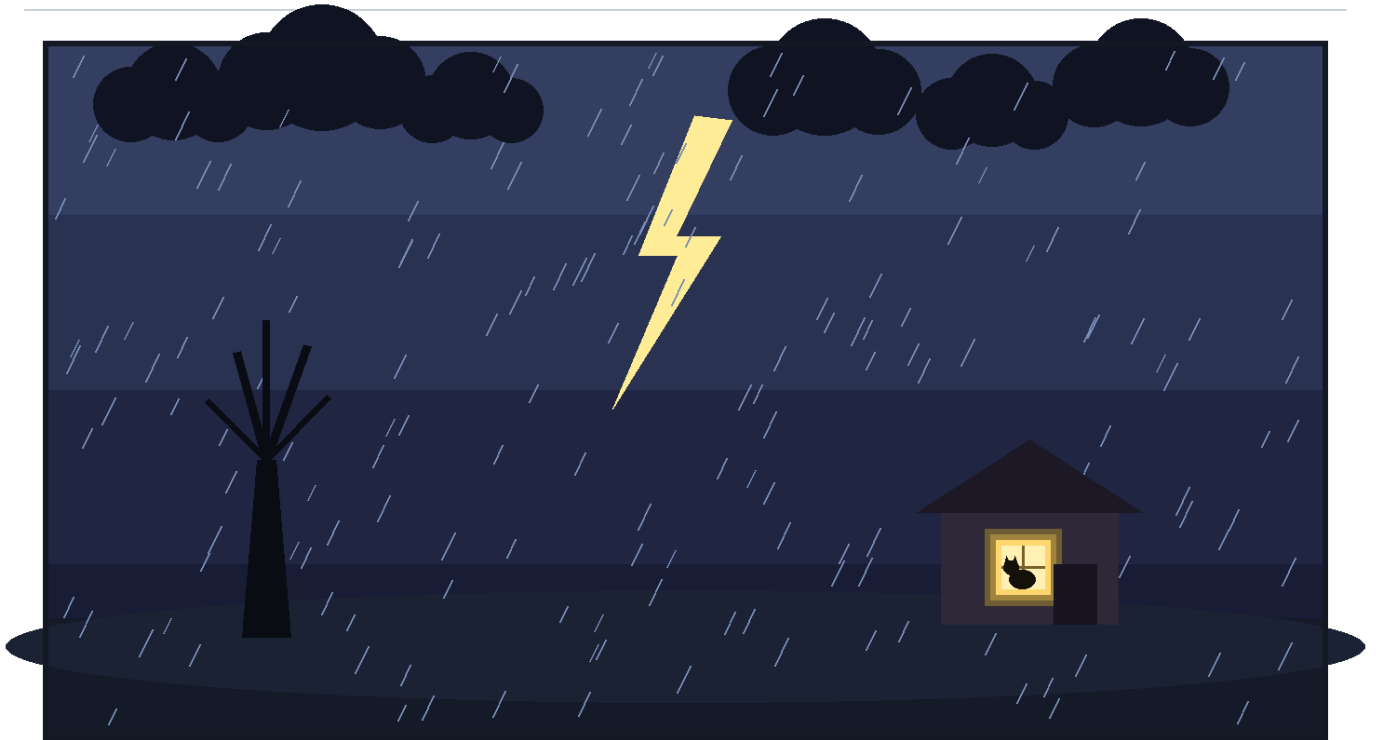
In the morning, the sun came up. The sky was a clean, soft blue. Puddles shone on the path, and the world smelled wet and new. Nell opened the door, and Patch ran out into the gold light. The storm was gone. The hill was still. It all felt safe again.

Read it once all the way through. Then read it again with a pencil in your hand.

Figure 9: the class text The Storm, in two parts. Part 1: a storm comes up fast, the lights go out, and Nell finds her cat Patch in an old basket behind the door. Part 2: Nell and Patch sit by the window with a candle, and in the morning the sun comes up and it all feels safe again.

The picture for 'The Storm'

an illustration made for this book



What do you feel when you look at this picture? Which of the illustrator's tools can you find?

Figure 10: a night picture of the storm. A very dark sky, black clouds, lightning and falling rain. A big bare tree on the left, and a small farmhouse on the right with one warm window. A black cat sits safe inside the warm window.

T1. Find three setting words in Part 1 that build the storm's big, scary atmosphere. Copy them.

T2. Nell is the main character. Find one trait clue, one action clue and one motivation clue. What do the clues tell you about Nell?

T3. The mood changes from Part 1 to Part 2. Where does it turn? Point to the words that show the new mood.

T4. Look at Figure 10. Find three of the illustrator's tools at work — colour · light and dark · size · position · faces. What mood do they build?

Answers

In this section, many answers can be right. A good answer points to the words or picture parts that told you. These are possible answers — yours can be different and still be right.

A1. The where-words: *deep in the forest, an old wooden bridge, a cold creek*. Possible feel: quiet, dark, a little spooky.

A2. a) warm and safe — *glowed, soft, warm*. b) dark and spooky — *cold, dark, empty*.

A3. Sam is kind. I know because he shares his lunch with the new boy every day.

A4. Mia's motivation: the letter is a birthday surprise for her sister. Clue words: *her sister's birthday, a secret*.

A5. *Walked* feels slow and calm. *Raced* feels fast and happy — the dog can't wait. One word changes the feel of the event.

A6. The two tools in the day-and-night pictures: light and dark, and colour. Possible third: size — make the house very small under a very big sky, and it feels lonely.

A7. Possible mood: spooky, a little scared. Words: *the fog crept in, the lights went out one by one*. What happens next: anything that follows from those words — something might be moving in the fog.

A8. Trait: kind — he helps a cold kitten. Action: he took off his coat and wrapped it around the kitten. Motivation: the kitten was shivering in the rain; he wanted it to be warm.

A9. Possible: scary — *The wind howled and pulled at the door*. Fun — *The wind pushed our kite up high, and we ran and smiled*.

A10. See the model answer below.

T1. Possible: *howled, hit, dark, went out*. Any three storm words.

T2. Trait: caring — her hands shook but she looked in every corner. Action: she took the torch and found Patch, and wrapped him in her warm scarf. Motivation: Patch is her loved cat, and he was scared.

T3. The turn is in Part 2: Nell holds Patch close, and a candle makes *a small, warm light*. Morning words: *clean, soft blue, gold light, safe again*.

T4. Possible: light and dark — a dark sky against one warm window. Size — a small house under a big dark sky, next to a big tree. Colour — cold dark blues against warm gold light. The mood: a little scary outside, safe and warm inside.

Model answers

Q10 — one possible answer (mood: dark and spooky).

The old shed stood at the end of the field. Its door was open, and something small moved in the dark.

The describing words: *old, open, small, dark*. They make the shed feel spooky — and they make you ask: what moved?

T3 — one possible answer.

Part 1 feels loud and scary: the wind *howled*, the rain *hit* the windows, the lights *went out*. The turn comes in Part 2, when Nell holds Patch close and the candle makes *a small, warm light*. The words get quiet and warm: *close, warm, slowly*. By morning the mood is safe: *clean, soft blue, gold light, safe again*. The setting words changed, so the mood changed — just like the word switch in Figure 3.

Curriculum traceability (teacher-facing; not student text)

- **Owens:** VC2E3LE03 — “discuss how an author uses language and illustrations to build plots and portray characters and settings in literary texts, and explore how mood is created through settings and events” (verbatim).
- **Draws on elaborations:** VC2E3LE03.E01 and VC2E3LE03.E02 (verbatim), including the two VCAA example sentences quoted with attribution in the teaching sequence.
- **Cross-references:** 2E and 2F (prior work on setting and story language), 1B and 3B (characters and personal response), 3D and 5D.
- **Design notes:** D2 register guided — all student-facing vocabulary at or below Yr3 except the curriculum’s own words and the subject terms defined in Word watch; D3 no Aboriginal and Torres Strait Islander content; D4 all passages and figures are original, written and drawn for this book; D9 no quotation-mark dialogue and no reported speech in any authored text; D5 this section owns a single CD; D11 no level tags in student-facing text.

Literary devices: rhythm and onomatopoeia, and how they shape the reader's reaction

English 3 · Chapter 3 — Literature · Section 3D

Owens VC2E3LE04: *identify and discuss some literary devices, including rhythm and onomatopoeia in poetry and prose, and discuss the ways that they shape the reader's reaction*

Draws on: VC2E3LE04.E01 — *discussing the effects of imagery in texts, for example the use of imagery related to nature in haiku poems* · VC2E3LE04.E02 — *generating questions to discuss effects, for example 'Why does the poet use onomatopoeia in this line of the poem?'*

Word bank

These are our special words for this section. Learn them as you meet them.

- **literary device** — a special trick a writer uses to change what the reader feels, hears or sees.
 - **rhythm** — the beat in the words. You can often clap it.
 - **beat** — the strong part of a line that you clap.
 - **onomatopoeia** — when a word names the sound it means: *crash, buzz, whisper*. (Say it: on-oh-mat-oh-PEE-ah.)
 - **imagery** — word pictures. Words that make you see, hear or feel something in your head.
 - **haiku** — a very short poem from Japan. It has three short lines, paints a nature picture and catches one little moment.
 - **poet** — a person who writes poems.
 - **line** — one row of words in a poem.
 - **verse** — one block of lines in a poem.
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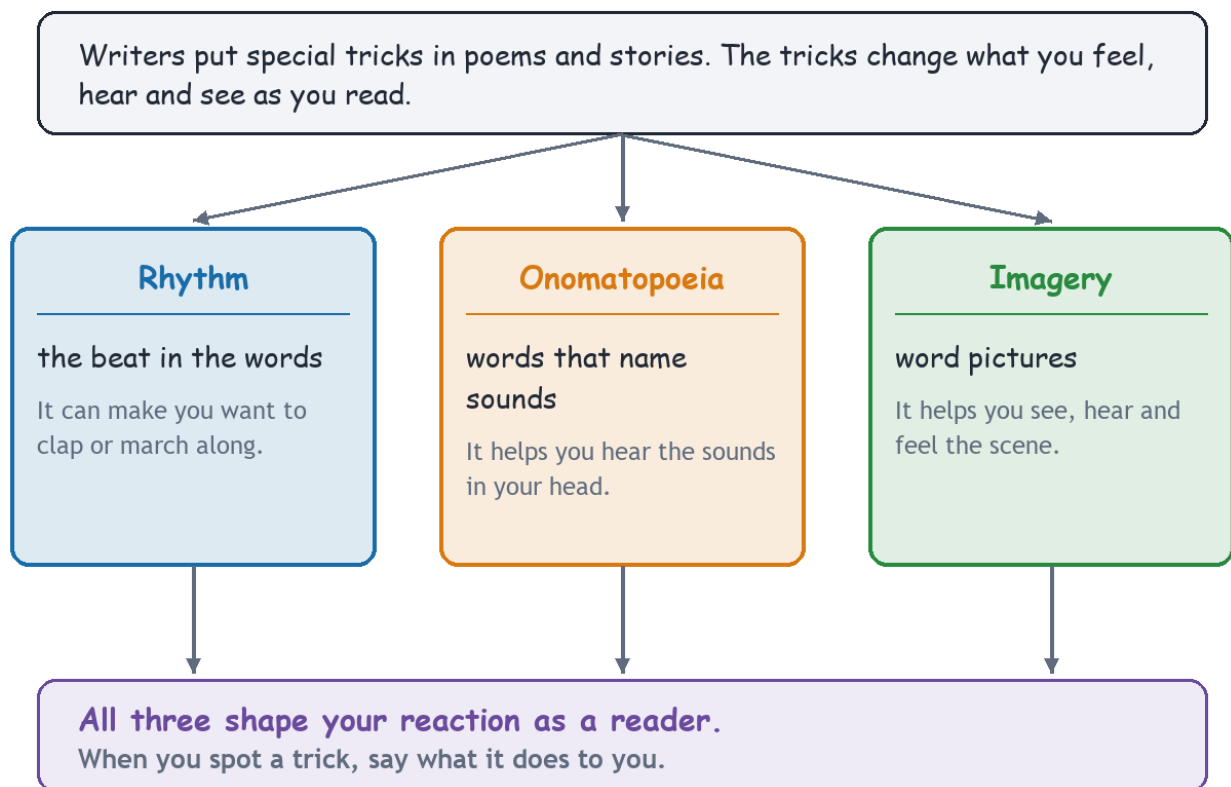
Teaching sequence

Step 1 — Writers have tricks.

A story or a poem is not only a list of things that happen. Writers put special tricks in their words, and those tricks change what you feel, hear and see as you read. A trick like that is called a **literary device**. This section teaches three of them: **rhythm**, **onomatopoeia** and **imagery**.

A writer's toolbox

These tricks are called literary devices.



Rhythm, onomatopoeia and imagery are the devices in this section.

Picture map titled 'A writer's toolbox': a top box says writers put special tricks in poems and stories, with arrows to three labelled boxes — Rhythm (the beat in the words), Onomatopoeia (words that name sounds) and Imagery (word pictures) — each pointing down to a strip that reads 'All three shape your reaction as a reader.'

Step 2 — Rhythm: the beat you can clap.

You may already know that poems, chants and rhymes have a beat pattern in their sounds. That beat has a name: **rhythm**. Say a line out loud and clap the strong parts — each clap is one **beat**. Our class poem is *The Waves*, written for this book. Its first two lines each have four beats, steady like waves rolling in.

Clap the rhythm

Say each line out loud. Clap on the blue words.

Blue word = clap!

Crash go the **waves** on the **warm** soft **sand**,

1

2

3

4

rolling in **big** from the **deep** blue **sea**.

1

2

3

4

Each line has 4 beats. The beat is steady, like waves.

Rhythm is the beat in the words. From the class poem, *The Waves*.

Two lines from the poem *The Waves* with the beat words in blue and numbered clap circles under them: 'Crash go the waves on the warm soft sand' and 'rolling in big from the deep blue sea', four claps per line, with the note that the beat is steady like waves.

When the beat is steady, the poem rolls along and you want to march or clap with it. When the beat slows down or speeds up, you change how you read.

Step 3 — Onomatopoeia: words that ARE the sound.

Onomatopoeia is when a word names the sound it means. *Buzz* sounds like a bee. *Crash* sounds like a wave hitting the sand. Say these words out loud and hear the sound hiding inside each one.

Sort the sound words

Say each word out loud. Which sound does it name?

Water sounds	Wind sounds	Loud bangs	Animal sounds	Quiet sounds
splash	whoosh	crash	buzz	hush
drip		bang	chirp	sigh
		rattle		
		clank		
		pop		

Onomatopoeia: words that name the sounds they mean.

Sorting chart with five labelled groups — Water sounds (splash, drip), Wind sounds (whoosh), Loud bangs (crash, bang, rattle, clank, pop), Animal sounds (buzz, chirp) and Quiet sounds (hush, sigh) — each word shown on its own card.

Step 4 — Sound words live in prose too.

Poems are not the only home for onomatopoeia. Stories use sound words as well. Read this card out loud — you can HEAR the kitchen.

Sound words in a story

Onomatopoeia works in prose, not only in poems.

Read it out loud
The sound words make you HEAR the kitchen while you read.

Prose can do it too
This is a story sentence, not a poem line. The trick still works.

Breakfast sounds

The eggs went **sizzle** in the hot pan. **Pop! Pop!** went little bubbles of oil. The toast jumped up with a **clunk**, and the kettle started to **hum**. Mia poured the milk, **glug, glug, glug**, and set the cup down with a **tap**. Breakfast sounded good.

Listen for the sound words: sizzle, pop, clunk, hum, glug, tap.

Model prose card titled 'Breakfast sounds' with the sound words in orange: 'The eggs went sizzle in the hot pan. Pop! Pop! went little bubbles of oil. The toast jumped up with a clunk, and the kettle started to hum. Mia poured the milk, glug, glug, glug, and set the cup down with a tap. Breakfast sounded good.' Side labels note that sound words work in prose, not only in poems.

Step 5 — Imagery: word pictures, and haiku.

Imagery is words that paint a picture in your head. A **haiku** is a very short poem from Japan that paints nature pictures. A haiku has three short lines and catches one little moment, like a quick photo.

Inside a haiku

A haiku is a very short poem from Japan.



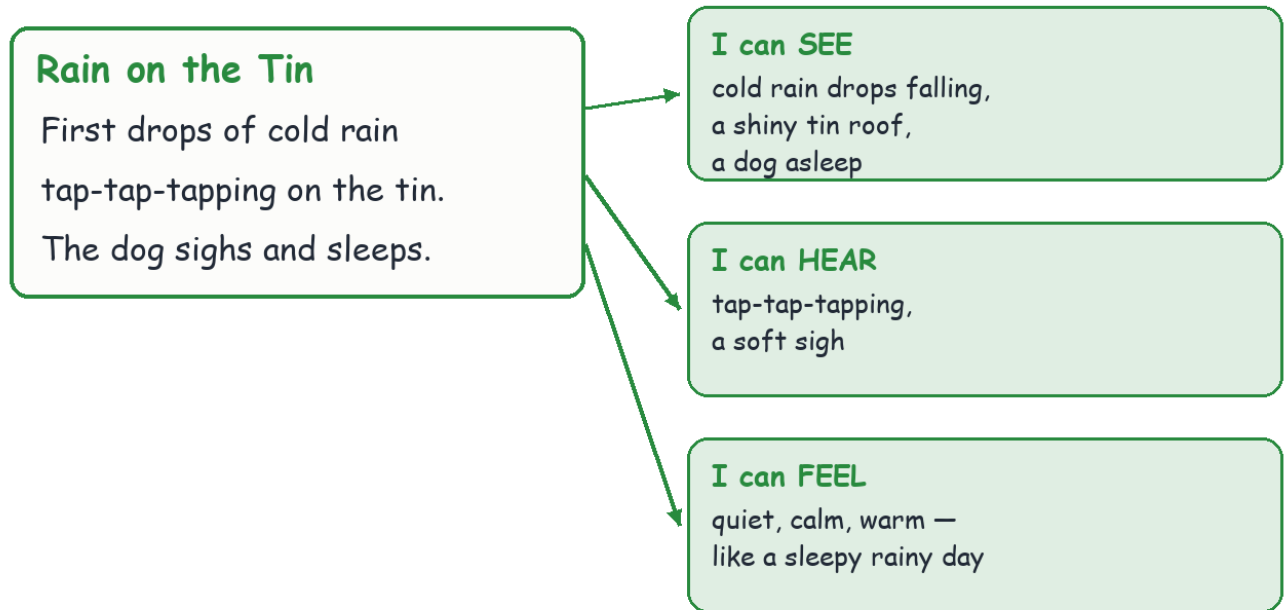
Haiku use imagery — word pictures — to catch a moment in nature.

Diagram titled 'Inside a haiku' showing the original haiku 'Gum Leaves' — 'Wind shakes the gum leaves. / They rattle and dance away — / the sky smells like rain.' — with its three lines labelled, and three chips naming what a haiku usually has: three short lines, a nature picture, one little moment.

Imagery can paint sounds and feelings too, not only things you can see. This haiku paints a sound you can almost hear, and a feeling that comes with it.

What does the imagery paint?

Read the haiku. What happens in your head?



Imagery paints pictures — and sounds and feelings too.

Diagram showing the haiku 'Rain on the Tin' — 'First drops of cold rain / tap-tap-tapping on the tin. / The dog sighs and sleeps.' — with arrows to three labelled bubbles: 'I can SEE cold rain drops falling, a shiny tin roof, a dog asleep', 'I can HEAR tap-tap-tapping, a soft sigh' and 'I can FEEL quiet, calm, warm — like a sleepy rainy day'.

Step 6 — How the tricks shape your reaction.

A literary device changes what happens inside you as you read. That change is your **reaction**. Loud sound words like *crash* and *bang* make you read loud and fast. Soft words like *whisper* slow you down. A steady beat makes you want to clap. A strong picture makes you stop and look.

Use this talk frame to share your reaction.

What does the trick do to ME?

Finish the sentence after you spot a device.

I can HEAR ...

e.g. I can hear the waves crashing.

I can SEE ...

e.g. I can see the rain on the tin roof.

I FEEL ...

e.g. I feel calm. / I feel excited.

It makes me READ ...

e.g. It makes me read fast and loud, then slow and soft.

Talking about your reaction: point to the words that did it.

Talk frame with four labelled boxes and lines to finish: 'I can HEAR ...', 'I can SEE ...', 'I FEEL ...' and 'It makes me READ ...', each with a small example such as 'I can hear the waves crashing'.

Two readers can have different reactions to the same poem, and both can be right. A reaction is yours — what the words did to *you*. The rule when we talk: point to the words that did it. *The word whisper made me feel calm* is a strong reaction. *It was nice* does not point to any words.

Step 7 — Ask why.

Good readers ask questions about the tricks. The questions are about the **effect** — what the trick does. Pick a starter and finish it.

Ask the poem a question

Good readers ask WHY. Pick a starter and finish it.

- 1 Why does the poet use ____ in this line?
- 2 Why does this line have a fast beat?
- 3 What picture does this line paint in my head?
- 4 How does this word change how I feel?
- 5 What if the poet swapped ____ for a quiet word?

Write your own question about a poem, then try to answer it.

Question bank titled 'Ask the poem a question' with five numbered starters: 'Why does the poet use ____ in this line?', 'Why does this line have a fast beat?', 'What picture does this line paint in my head?', 'How does this word change how I feel?' and 'What if the poet swapped ____ for a quiet word?'

Here is the class poem again, with its sound words shown in orange. Read it out loud and feel the beat.

Class poem: The Waves

Written for this book. Read it out loud!

Sound words
Crash, hiss, splash, pop and whisper ARE the sounds. That trick is called onomatopoeia.

A steady beat
Clap as you read. Each line has 4 beats, like waves rolling in.

A soft ending
The last lines whisper. The poem slows down, and you slow down with it.

The Waves

sound words are shown in orange

verse 1

Crash go the waves on the warm soft sand,
rolling in big from the deep blue sea.
They **hiss** as they hurry back over my feet,
then **rumble** and tumble away from me.

verse 2

Splash goes the foam, and it tickles my toes,
pop go the bubbles as away it goes.
Then the waves grow tired and they slow right down,
and **whisper** goodnight to the sand, soft and brown.

Rhythm and onomatopoeia working together in one poem.

The class poem 'The Waves' in full — verse 1: 'Crash go the waves on the warm soft sand, / rolling in big from the deep blue sea. / They hiss as they hurry back over my feet, / then rumble and tumble away from me.' Verse 2: 'Splash goes the foam, and it tickles my toes, / pop go the bubbles as away it goes. / Then the waves grow tired and they slow right down, / and whisper goodnight to the sand, soft and brown.' — with the sound words in orange and side labels for sound words, a steady beat and a soft ending.

Worked examples

Example 1 — we do it together (a modelled poem talk)

We read *The Waves* out loud. Here is how a talk about it can go.

Look for	How we can say it
The sound words (onomatopoeia)	<i>Crash, hiss, rumble, splash, pop</i> and <i>whisper</i> name sounds. We can hear the beach in our heads while we read.
The rhythm	Clap any line: four beats, every line. The beat is steady, like waves rolling in and out.
What the tricks do to us	The loud words (<i>crash, splash, pop</i>) make us read loud and fast. The soft word <i>whisper</i> at the end slows us down and makes us feel calm. That change is the poem shaping our reaction.

Example 2 — we do it together (a modelled haiku talk)

We read the haiku *Rain on the Tin*, and one student asked a question about it.

Look for	How we can say it
What the imagery paints	We see cold rain drops, a shiny tin roof and a dog asleep. We hear <i>tap-tap-tapping</i> and a soft sigh. We feel

A question we asked

quiet and calm, like a sleepy rainy day.

Why does the poet use *sighs* for the dog? A sigh is a soft, tired breath. It tells us the dog is settling down to sleep — and it helps us settle down too. The little word does a big job.

Practice questions

With help

Q1. Read this passage: *Mum's car hummed up the drive. Crunch, crunch went the tyres on the stones. The door went bang as Sam ran in.* Circle the sound words.

Q2. Clap this line from *The Waves*: *They hiss as they hurry back over my feet.* The first clap is *hiss*. Find the other three claps and circle them. How many beats does the line have?

Q3. Say each word out loud, then sort it into one of the groups on the sorting chart: *gurgle, puff, boom, moo, shh.*

Q4. Read the haiku *Bee: Hot summer morning: / a bee hums into the rose. / The whole garden wakes.* Finish the talk frame: I can see ... I can hear ... I feel ...

Q5. Read the last two lines of *The Waves*: *Then the waves grow tired and they slow right down, / and whisper goodnight to the sand, soft and brown.* Finish the talk frame: These lines make me read ... I feel ... I can hear ...

Q6. Line 1 of *Windy Wednesday* is *Whoosh goes the wind down the long, long street.* Use two starters from the question bank to write two questions about this line.

On your own

Q7. Look back at the *Breakfast sounds* card. (a) Write down every sound word you can find. (b) Does the passage sound busy or calm? Point to two words that tell us.

Q8. In *Windy Wednesday*, lines 3–4 feel loud and fast, and lines 5–6 feel soft and slow. How does that change the way you read the poem?

Q9. Write two lines of your own poem. Use at least one sound word, and give the lines a beat you can clap. Clap them for a partner.

Q10. Write a haiku of your own: three short lines, a nature picture, one little moment.

Text task

Read *Windy Wednesday* (below, written for this book) twice: once in your head, once out loud. Then answer T1–T6.

Text task: Windy Wednesday

Read the poem twice. Then answer the questions below it.

Windy Wednesday

a poem written for this book

Whoosh goes the wind down the long, long street,
tugging at hats, at trees, at feet.
Bins go rattle, gates go bang,
washing on the line goes clank!

Then the wind grows tired and slow,
whispering soft, and low, and low ...
The street is still. The day is done.
The quiet hums under the sun.

Listen for sound words. Feel for the beat. Watch what happens at line 5.

The poem 'Windy Wednesday' in full — 'Whoosh goes the wind down the long, long street, / tugging at hats, at trees, at feet. / Bins go rattle, gates go bang, / washing on the line goes clank! / Then the wind grows tired and slow, / whispering soft, and low, and low ... / The street is still. The day is done. / The quiet hums under the sun.'

T1. Find three sound words in the poem and copy them down.

T2. Clap lines 3 and 4. How many beats does each line have?

T3. What picture does line 2 paint in your head?

T4. Lines 3–4 use *rattle*, *bang* and *clank*. Why do you think the poet chose *whispering* for line 6 instead of another loud word?

T5. How do the last four lines make you feel? Point to the words that do it.

T6. Ask your own question about the poem. Start it with the words *Why does the poet ...* and try to answer it.

Answers

Q1. *hummed* (hum), *crunch*, *bang*. **Q2.** Four beats: *hiss*, *hurry*, *over*, *feet*. **Q3.** *gurgle* — water sounds; *puff* — wind sounds; *boom* — loud bangs; *moo* — animal sounds; *shh* — quiet sounds. **Q4.** (One way) I can see a bee flying to a rose and a garden in the morning sun. I can hear the bee humming. I feel warm and happy. **Q5.** (One way) These lines make me read slow and soft. I feel calm and sleepy. I can hear a quiet whisper, like waves going to sleep. **Q6.** (One way) Why does the poet use *whoosh* in this line? What picture does this line paint in my head? **Q7.** (a) *sizzle*, *pop*, *clunk*, *hum*, *glug*, *tap*. (b) Busy — *Pop! Pop!* and *clunk* are quick, loud sounds. **Q8.** (One way) The loud lines make me read fast and loud, and the soft lines make me slow down and read gently, like the wind is going to sleep. **Q9.** (One way) *Buzz goes the bee from the rose to the bean, / hum hum hum through the warm late green.* (Claps: buzz, bee, rose, bean / hum, hum, hum, warm, green — any beat you can clap is fine.) **Q10.** (One way) *Cold wind at the door. / The mailbox rattles once — / then the whole street hushes.* **T1.** Any three of: *whoosh*, *rattle*, *bang*, *clank*, *whispering*, *hums*. **T2.** Four beats each line. **T3.** (One way) The wind pulling at people's hats, at trees, at my feet. **T4.** (One way) The wind has gone quiet, so the words go quiet too. The quiet word makes us slow down and feel the street grow still. **T5.** (One way) Calm and settled — *still*, *done* and *hums* are soft, quiet words, and *sun* feels warm at the end. **T6.** (One way) Why does the poet say the quiet *hums*? A hum is a sound, so *the quiet hums* makes the quiet feel like its own soft sound.

Worked answers

Q1. A sound word names the sound it means. The car *hummed* (hum), the tyres went *crunch*, *crunch*, and the door went *bang*. Three sound words: *hum*, *crunch*, *bang*.

Q2. Say the line slowly and clap the strong parts: they HISS as they HUR-ry back O-ver my FEET. The claps land on *hiss*, *hurry*, *over*, *feet* — four beats, the same as every line of the poem.

Q3. *Gurgle* is a water sound. *Puff* is a wind sound. *Boom* is a loud bang. *Moo* is an animal sound. *Shh* is a quiet sound. Saying each word out loud tells you its group.

Q4. The imagery paints a bee, a rose and a whole garden in the morning. The sound it paints is a hum. The feeling is warm and waking-up. Different readers may feel different things — both are right when they point to the words.

Q5. The words *tired*, *slow*, *whisper*, *goodnight*, *soft* and *brown* are all gentle. They make the reading slow down, and most readers feel calm.

Q6. A good question points at one word or one beat and asks what it does. *Why does the poet use whoosh in this line?* is strong, because *whoosh* is onomatopoeia — answering it means saying what the sound word does to us.

Q7. (a) The sound words are *sizzle*, *pop*, *clunk*, *hum*, *glug* and *tap*. (b) The kitchen sounds busy: *Pop! Pop!* is quick and loud, *clunk* is a hard sound, and the sounds come one after another.

Q8. Lines 3–4 have loud bangs (*rattle*, *bang*, *clank*), so we read them fast and loud. Lines 5–6 have *tired*, *slow*, *whispering*, *soft*, *low*, so we slow right down and read gently. The change in rhythm IS the change in our reading: the poem makes us loud, then makes us quiet.

Q9. Check your two lines against the job: at least one sound word (a word that names its sound), and a beat a partner can clap. If your partner can clap it, the rhythm is working.

Q10. Check your haiku against the job: three short lines; a nature picture you can see in your head; one little moment, not a whole story.

T1. Sound words in the poem: *whoosh, rattle, bang, clank, whispering, hums*. Any three are correct.

T2. Clap line 3: BINS go RAT-tle, GATES go BANG — four claps. Line 4: WASH-ing on the LINE goes CLANK — four claps. The steady beat matches the busy street.

T3. Line 2 paints the wind pulling at hats and trees and feet — we see hats flying and leaves moving, and we feel the tug.

T4. The loud words in lines 3–4 match the wild wind. By line 5 the wind grows tired, so the poet swaps loud sounds for *whispering*. The quiet word changes our reaction: we slow down and feel the street grow still. A loud word there would break the sleepy ending.

T5. Most readers feel calm or settled. The words doing it are *still, done, quiet, hums* and *sun*: soft words, a finished day, a warm light. A reader who feels sad the day is over is also right — the reaction is yours, as long as you point to the words.

T6. The question *Why does the poet say the quiet hums?* works because a hum is a sound, so calling the quiet a hum paints the stillness as its own soft sound. The effect: the ending feels peaceful, not empty.

Before you move on, tick the checklist.

Can you ... ?

Tick each box when you can do it.

☐

find onomatopoeia — words that name sounds

☐

clap the rhythm — the beat in the words

☐

say what imagery paints in your head

☐

say how a device changes how you read and feel

☐

ask a why-question about a poet's choices

Every tick means you can spot the trick and say what it does.

Checklist titled 'Can you ... ?' with five tick boxes: find onomatopoeia — words that name sounds; clap the rhythm — the beat in the words; say what imagery paints in your head; say how a device changes how you read and feel; ask a why-question about a poet's choices.

Creating texts by using or adapting features of literary texts

Curriculum trace — Victorian Curriculum F–10 Version 2.0, English, Level 3 (teacher reference).

Strand: Literature · Sub-strand: Creating literature. Content description **VC2E3LE05** (verbatim): “create texts, using or adapting language features, characters, settings, plot structures and ideas from literary texts they have encountered”. Draws on elaboration ids .E01, .E02, .E03 (verbatim): .E01 — “drawing on literary texts read, viewed and listened to for inspiration and ideas to create texts”; .E02 — “adapting texts read, viewed and listened to by changing the setting or revising an ending”; .E03 — “discussing characters encountered in literary texts and sharing ideas about how those characters may be a model for students’ own writing”. Related achievement standard (Writing): students “use ideas and details from previously encountered texts” and “adopt and adapt language features from texts”. Level 3 stops here: no text in this section quotes a character speaking or reports what a character said (quotation marks for dialogue and reported speech are Level 4, VC2E4LA11 and VC2E4LA12), and model sentences are simple and compound only (complex sentences are Level 4, VC2E4LA06). The curriculum does not define *literary text*; this section therefore treats it as a text made to tell a story or make pictures in the mind — stories, poems and picture books (operational definition per the house convention for contested terms). Class text program: every text in this section is an original made for this book; this sub-strand’s one original class text is *Pip’s Sunflower*.

What you will learn

In this section you will learn to:

1. find the **features** of a story you know — its ideas, its characters, its setting, its plot structure, and its language features;
2. use a **character** from a story as a **model** for your own writing;
3. **adapt** a story — change its **setting** or revise its **ending**.

New words

These words are used a lot in this section. Each one is defined at its first use too.

Word	What it means
literary text	These words are used in different ways by different people. In this section, a literary text is a text made to tell a story or make pictures in your mind — like a story, a poem or a picture book.
feature	a part of something. The features of a story are the parts a writer makes.
language feature	a feature made with words — like a repeating pattern, a doing word or a time word.
character	a person or animal in a story.
setting	where and when a story happens.
plot	what happens in a story, in the order it happens.
plot structure	how a story is built: beginning, problem, events, ending.
adapt	to change something to make it your own.
revise	to change something. When you revise an ending, you make a new ending.
model	something you look at to help you do something well.
ending	how a story finishes.

Our class text for this section

Here is a story made just for this section. We will use it all the way through, so read it once now.

Pip's Sunflower

Pip had a small garden by a big old fence. One spring morning, Pip planted one sunflower seed.

Pip watered it. Pip watched it. Pip waited.

Slowly, a tiny green shoot came up. The shoot grew and grew. It grew past the fence. It grew up toward the sun.

Then one night, a storm came. The wind pushed hard against the young sunflower. The sunflower leaned right over. It did not snap, but its top touched the wet ground.

In the morning, Pip got a tall stick and some string. Pip tied the sunflower to the stick, and put soft soil around its roots.

Every day, Pip watered it. Pip watched it. Pip waited.

By summer, the sunflower stood tall again. One big gold flower opened at the very top. Pip looked up and smiled.

Our class text: Pip's Sunflower

a story made for this section

Pip had a small garden by a big old fence.

One spring morning, Pip planted one sunflower seed.

Pip watered it. Pip watched it. Pip waited.

repeating pattern

Slowly, a tiny green shoot came up.

The shoot grew and grew.

It grew past the fence.

It grew up toward the sun.

Then one night, a storm came.

The wind pushed hard against the young sunflower.

The sunflower leaned right over.

It did not snap, but its top touched the wet ground.

In the morning, Pip got a tall stick and some string.

Pip tied the sunflower to the stick, and put soft soil around its roots.

Every day, Pip watered it. Pip watched it. Pip waited.

repeating pattern

By summer, the sunflower stood tall again.

One big gold flower opened at the very top.

Pip looked up and smiled.

 character  setting words  time words  repeating pattern (band)

Every story is made of parts. We will borrow some of these parts for our own writing.

The class text Pip's Sunflower, with the character name Pip in pink, the setting words in green, the time words in gold, and the repeating pattern lines on a gold band labelled repeating pattern

Teaching sequence

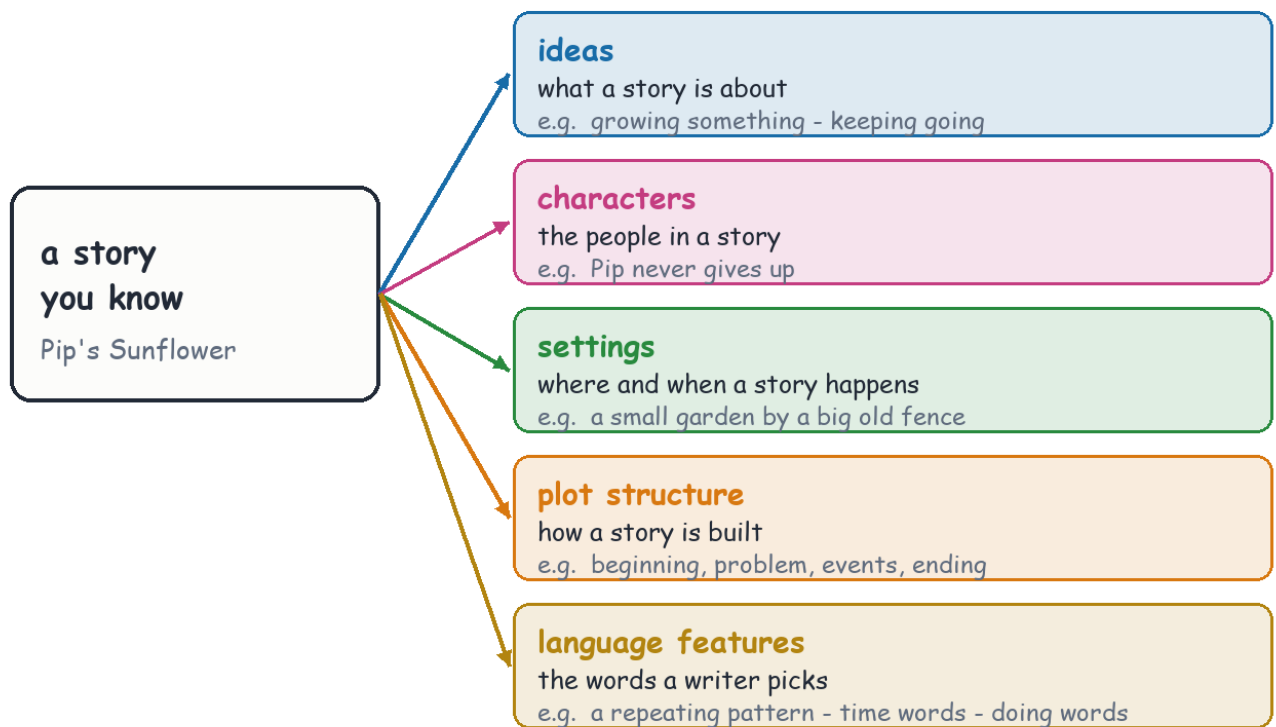
Step 1 — Writers notice features

When you read a story, you can look at how it is made. The parts of a story are called its **features**. A **character** is a person or animal in a story. The **setting** is where and when the story happens. The **plot** is what happens, in the order it happens, and the **plot structure** is how the story is built: beginning, problem, events, ending. A **language feature** is a feature made with words — like a repeating pattern, a doing word or a time word.

A writer who looks at features can borrow them for new writing.

What can we borrow from a story?

the five features



The parts of a story are called its features. Writers borrow features from stories they know.

A map with a box in the middle saying a story you know, Pip's Sunflower, and five boxes on the right: ideas, characters, settings, plot structure and language features, each with an example from the story

Step 2 — Borrow ideas from texts you read, view and listen to

Stories you read, view and listen to give you **ideas** for your own writing. When a writer uses a text to get ideas, we say the writer **draws on** the text. You have tried this before: you have used bits of stories you like to help your own writing.

A **borrow chart** helps. On one side, write what you noticed. On the other side, write what you can use.

A borrow chart

get ideas from a text you know

What I noticed in Pip's Sunflower	What I can use in my own story
Pip keeps going, even when things go wrong.	a character who keeps trying
The repeating pattern: Pip watered it. Pip watched it. Pip waited.	my own repeating pattern
A storm is the problem.	a big-weather problem for my story
your turn: notice one more thing ...	... then say how you can use it

Writers draw on texts they read, view and listen to. Notice a feature, then use it.

A borrow chart with two sides. Left side: What I noticed in Pip's Sunflower. Right side: What I can use in my own story. Three rows are filled in and one row is left for your turn

Borrowing is not copying. When you borrow a feature, you make something new with it. Your story is still yours.

Step 3 — Use a character as a model

A **model** is something you look at to help you do something well. A character from a story can be a model for a character of your own.

Ask three questions:

1. What does the character **do**?
2. What is the character **like**?
3. What can **I** try in my writing?

Using a character as a model

Pip's Sunflower

What does Pip do?	What is Pip like?	What can I try in my writing?
Keeps working on the sunflower after the storm.	never gives up	My character keeps trying too.
Waits and waits for the plant to grow.	patient	My character waits for something.
Fixes what the storm broke.	takes care of things	My character fixes or helps something.

A model character gives you ideas for your own character. Make one like Pip, or one all your own.

A chart about Pip with three parts: What does Pip do? What is Pip like? What can I try in my writing? Each row links what Pip does to what Pip is like to an idea for your own character

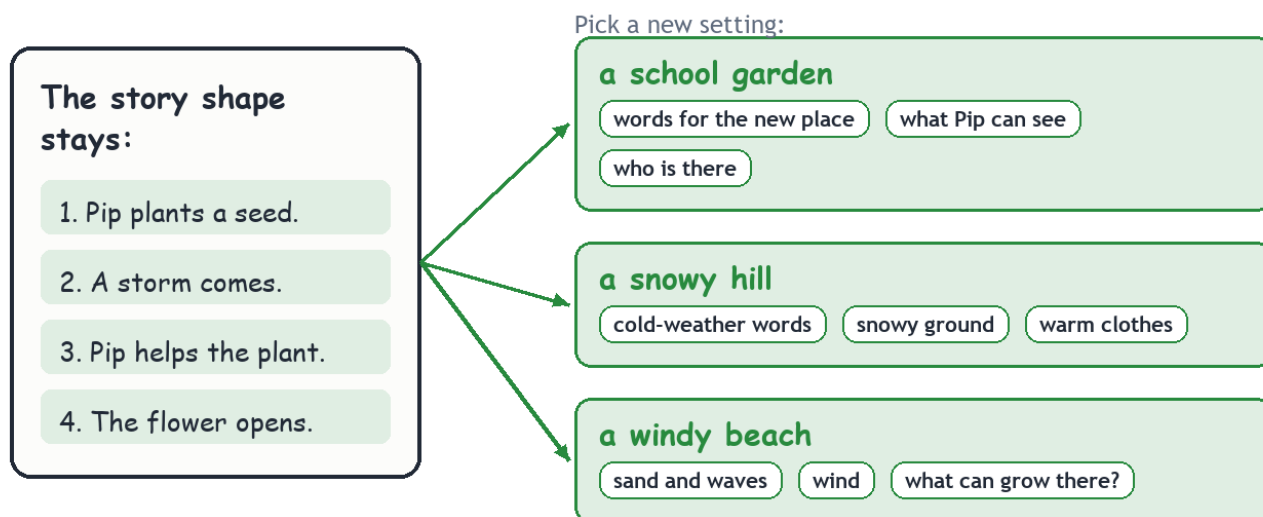
You can make your character like Pip, or you can make one all your own.

Step 4 — Change the setting

To **adapt** a story, you can change it and make it your own. One way is to move the story to a new **setting**. The story shape can stay, but the details must fit the new place.

Change the setting, keep the story shape

adapting Pip's Sunflower



When a story moves to a new setting, the shape can stay. The details must fit the new place.

Left: a box saying the story shape stays, with the four parts of Pip's Sunflower. Right: three new settings, a school garden, a snowy hill and a windy beach, each with chips for what must change

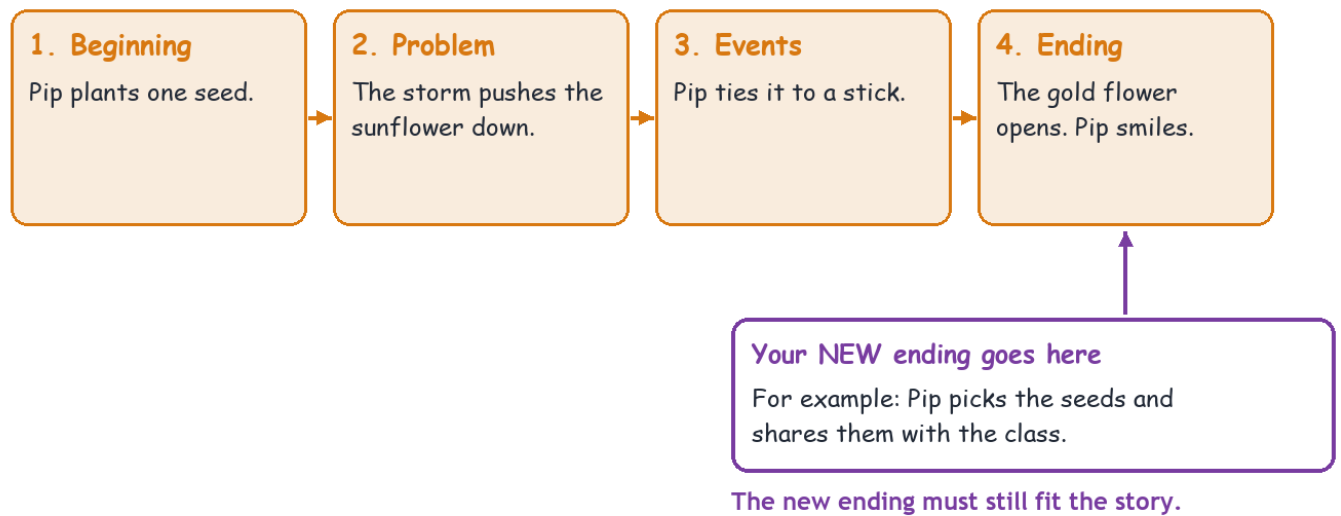
A tricky case. If *Pip's Sunflower* moves to a snowy hill, the seed, the soil and the sun will not work the same way. That is the point: when you change the setting, check that every part still makes sense.

Step 5 — Revise an ending

The **ending** is how a story finishes. To **revise** an ending means to change it and make a new one. A good new ending still fits the story: the same characters, and the problem still gets sorted out.

A story map: where a new ending goes

Pip's Sunflower



A story is built in parts: beginning, problem, events, ending. You can revise the ending if the new one fits.

A story map of Pip's Sunflower with four parts: beginning, problem, events and ending. A violet box under the ending shows where a new ending goes, with the note that the new ending must still fit the story

Step 6 — Your checking habit

Use the same checks every time you make a text from a story you know. You will do more planning of stories in 5E, and more checking and fixing of your writing in 5F.

The writer's checklist

check your work before you share it

- ☐ I borrowed a feature from a text.
- ☐ I changed something to make it my own.
- ☐ My details fit the new setting.
- ☐ My ending fits the story.
- ☐ I re-read my writing and checked it.

Use this list every time you make a text from a story you know.

A checklist poster with five empty tick boxes: I borrowed a feature from a text; I changed something to make it my own; my details fit the new setting; my ending fits the story; I re-read my writing and checked it

Worked examples

Both worked examples use our class text, **Pip's Sunflower**.

Worked example 1 — Talk about a character as a model

Talk about how Pip can be a model for your own writing.

Move	What someone says	Why it works
1. Say what the character does.	"Pip keeps working on the sunflower after the storm."	It starts from the text.
2. Say what the character is like.	"Pip never gives up. Pip takes care of things."	It names what the character is like.
3. Link it to your own writing.	"In my story, my character will keep trying too."	It turns the model into a plan.

A full answer: "Pip keeps working on the sunflower, and Pip waits for it to grow. Pip is patient and never gives up. In my story, my character will keep trying too."

Worked example 2 — Change the setting

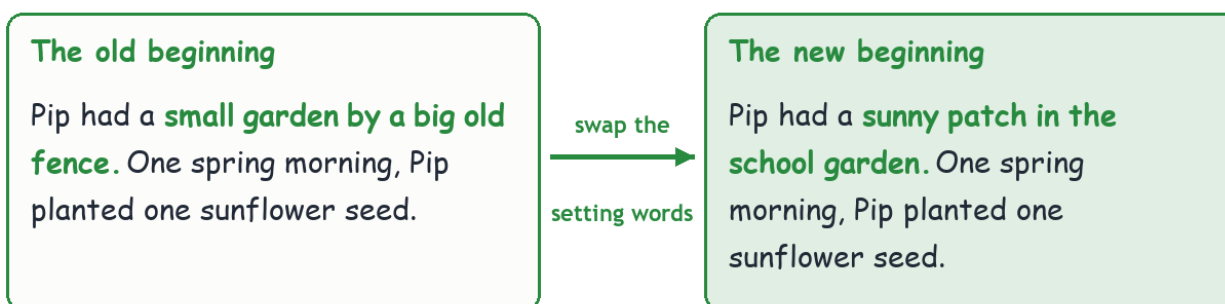
Move the beginning of *Pip's Sunflower* to the school garden.

Step	What we do	Why
1. Pick the new setting.	the school garden	The setting is where the story happens.
2. Find the setting words in the old beginning.	“a small garden by a big old fence”	These are the words to change.
3. Write new setting words that fit.	“a sunny patch in the school garden”	New place, new words.
4. Check the rest still works.	Seed, water, watch, wait — yes, all still work.	The story shape stays.

New beginning: “Pip had a sunny patch in the school garden. One spring morning, Pip planted one sunflower seed.”

Worked example: swap the setting

move Pip's Sunflower to the school garden



Only the setting words changed. The rest of the story can stay the same.

To change a setting, find the place words and swap them for new ones that fit.

Two cards side by side with the old beginning and the new beginning. The changed setting words are in bold green, and an arrow between the cards says swap the setting words

Practice — with help

Use the steps and the figures from the teaching sequence. The answers are at the end of this section.

Q1. Sort the cards in the figure below. Draw a line from each card to its feature: character, setting, language feature or plot idea.

Sort the cards

what kind of feature is each one?

Pip	a small garden by a big old fence	Pip watered it. Pip watched it. Pip waited.	the storm pushes the sunflower down
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Draw a line from each card to its feature.

character	setting	language feature	plot idea
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Cut out the cards or copy them. A feature is a part of a story.

Four cards to sort: *Pip*; *a small garden by a big old fence*; *Pip watered it, Pip watched it, Pip waited*; *the storm pushes the sunflower down*. Below are four boxes: *character, setting, language feature and plot idea*

Q2. Complete this borrow-chart row in your book.

I noticed: *the writer said “grew” two times — “the shoot grew and grew”.*

I can use: _____

Q3. Pip does not give up. Finish the sentence with your own idea.

In my story, my character will _____

Q4. *Pip’s Sunflower* moves to a snowy hill. Tick the **three** things that must change.

- (a) the words for the weather
- (b) what the ground is like
- (c) the name Pip
- (d) what Pip can see around
- (e) the story shape: beginning, problem, events, ending

Q5. Write a repeating pattern for your own story. Use this starter.

I _____ it. I _____ it. I _____ it.

Q6. These story-map cards are in the wrong order. Write them in the right order, 1 to 4.

- Pip ties the sunflower to a stick.
- The gold flower opens.
- Pip plants one sunflower seed.
- A storm pushes the sunflower down.

Practice — on your own

No hints this time. Use the writer's checklist from Step 6.

Q7. Move *Pip's Sunflower* to a new setting of your own — a park, a farm, or a place you know. Write a new beginning, two to three sentences.

Q8. Write a new ending for *Pip's Sunflower*, two to three sentences. Your new ending must still fit the story.

Q9. Plan your own story with a story map. Borrow at least one feature from *Pip's Sunflower*.

- Beginning: _____
- Problem: _____
- Events: _____
- Ending: _____
- The feature I borrowed: _____

Q10. The writer used the repeating pattern “Pip watered it. Pip watched it. Pip waited.” two times. Why do you think the writer did that? Write one sentence.

Text task — The Little Red Boat

Read the story in the figure. Then do tasks (a) to (e) in your book.

Text task: The Little Red Boat

read the story, then do tasks (a) to (e)

Tom had a little red boat. Tom kept it on the sand by the sea.

Tom washed it. Tom painted it. Tom looked after it.

One night, a storm came. Big waves came up the sand. They pushed the little red boat. Crack! The boat got a long split in its side.

In the morning, Tom saw the split. Tom got some wood, some glue, and a brush. Tom fixed the boat, and painted it red again.

By summer, the little red boat was back on the sand. It was ready for the sea. Tom looked at it and smiled.

This story was made for this section.

The text task story, The Little Red Boat: Tom had a little red boat on the sand by the sea; a storm split it; Tom fixed it with wood, glue and a brush; by summer it was ready and Tom smiled

- (a) Two features of *The Little Red Boat* are the same as in *Pip's Sunflower*. Find two.
- (b) One thing in *The Little Red Boat* is new and different. Write one.
- (c) Tom is a model for a character. What does Tom do? What is Tom like?
- (d) Move Tom's boat to a new setting. Write one new sentence about where Tom keeps the boat.
- (e) Write a new ending for *The Little Red Boat*, one to two sentences.

Answers

Q1. Pip → character. “a small garden by a big old fence” → setting. “Pip watered it. Pip watched it. Pip waited.” → language feature (a repeating pattern). “the storm pushes the sunflower down” → plot idea (the problem). **Q2.** One answer: I can use a doing word two times to show my plant got big. **Q3.** One answer: In my story, my character will keep trying until the kite flies. **Q4.** (a), (b) and (d). **Q5.** One answer: I checked it. I fixed it. I loved it. **Q6.** 1. Pip plants one sunflower seed. 2. A storm pushes the sunflower down. 3. Pip ties the sunflower to a stick. 4. The gold flower opens. **Q7–Q10.** Answers will be different. Check them against the writer’s checklist. **Text task.** (a) Any two of: a repeating pattern; time words; a storm as the problem; the same story shape; a character who looks after something; an ending with “... smiled”. (b) Any one of: the setting by the sea; the character Tom; a boat instead of a plant; fixing with wood, glue and a brush. (c) Tom washes, paints and looks after the boat; when it breaks, Tom fixes it. Tom is careful and does not give up. (d) One answer: Tom kept it on the grass by the river. (e) One answer: Tom took it on the water, and it was ready for a big trip.

Worked answers

Q1. Ask: is it a person or animal (character)? Is it where and when (setting)? Is it made with words (language feature)? Is it a part of what happens (plot idea)? *Pip* is the person in the story, so it is the character. *A small garden by a big old fence* is where the story happens, so it is the setting. *Pip watered it. Pip watched it. Pip waited.* is a pattern made with words, so it is a language feature. *The storm pushes the sunflower down* is the problem, a part of the plot, so it is a plot idea.

Q2. The writer said “grew” two times to show how big the plant got. You can borrow that: use a doing word two times in your own story. One answer: “My bean plant grew and grew.”

Q3. Pip is a model because Pip keeps going. Your character can keep going too, in a new story. One answer: “In my story, my character will keep trying until the kite flies.”

Q4. A new setting needs new details: the words for the weather (a), what the ground is like (b), and what Pip can see around (d). The name Pip (c) and the story shape (e) do not have to change.

Q5. A repeating pattern says the same starter three times, like “Pip watered it. Pip watched it. Pip waited.” One answer: “I checked it. I fixed it. I loved it.”

Q6. A story map goes beginning, problem, events, ending. So: 1. Pip plants one sunflower seed (beginning). 2. A storm pushes the sunflower down (problem). 3. Pip ties the sunflower to a stick (events). 4. The gold flower opens (ending).

Q7. Change the setting words and keep the shape. One answer: “Pip had a sunny spot in the park. One spring morning, Pip planted one sunflower seed.”

Q8. The new ending must use the same characters and sort out the problem. One answer: “Pip picked the seeds from the gold flower. Next spring, Pip planted ten seeds, and the whole fence grew gold.”

Q9. Check your plan: does it have a beginning, a problem, events and an ending? Did you borrow a feature, like the repeating pattern or a character who keeps trying?

Q10. One answer: the writer used the pattern two times so we feel how long Pip waited, and so the story is nice to say out loud.

Text task. (a) Any two of the shared features listed in the Answers. (b) Any one of the new things listed in the Answers. (c) Start from what Tom does — he washes, paints and fixes the boat — then say what Tom is like: careful, and he does not give up. Then say what you could try in your own character. (d) Keep Tom and the boat; change only the place words. One answer: “Tom kept it on the grass by the river.” (e) The new ending must still fit: the boat is fixed, and Tom is glad. One answer: “Tom took it on the water, and it was ready for a big trip.”

Checkpoint C3 — Responding to literature

This is a school-designed classroom check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 3 achievement standard, not against a mark on this paper.

Checkpoint C3 · Chapter 3 — Literature (sections 3A–3E)

English Level 3 (Year 3) · Victorian Curriculum 2.0 · ClassBasics English 3

Codes assessed: VC2E3LE01 (3A) · VC2E3LE02 (3B) · VC2E3LE03 (3C) · VC2E3LE04 (3D) · VC2E3LE05 (3E)

Name: _____ Date: _____

Total marks	20
Section structure	Section A Story features and versions (4 marks) · Section B Connections (4 marks) · Section C Mood and the writer's craft (4 marks) · Section D Sound and rhythm in a poem (4 marks) · Section E Making a story from a model (4 marks)
Guidance time	About 25 minutes — about 1 minute per mark, plus reading time
Sittings	This check is done in one sitting .
Timing	This is a classroom check, not an exam. There is no strict time limit. Your teacher will let you finish.
Reading support	Your teacher may read any question or text to you.
Permitted materials	A pencil or pen. Nothing else is needed.

This check looks at what you learned in Chapter 3: story features and versions, connections, mood and the writer's craft, sound and rhythm in a poem, and making a story from a model. Read the texts in this paper first, then attempt every question.

Read this story

This story was written for this check. It is used in Sections A, B, C and E.

The Rock Pool

Nina had a secret rock pool at the far end of the beach. It was hers, she said. She found it first.

One hot morning, Nina went to the pool with her bucket and her old towel. The water was still and green. Small crabs ran on the sand.

Then Nina saw something new. A small octopus was caught in a bit of old fishing net. Its arms moved slowly. It looked tired.

Nina's heart went fast. She put down her bucket. She did not pull, and she did not grab. She picked at the net with careful fingers. One loop came free, then the next, then the next.

The last loop came off. The octopus sat still for a moment. Then it slipped into the deep green water and was gone.

Nina sat back on the warm rock. Her hands shook a little. She was tired, but she felt bright inside, like the morning sun on the water.

Section A — Story features and versions (4 marks)

Read this. The same story is told two ways. It is used in Questions 1 and 2.



The Last Fruit — one story, two tellings

Version 1 — written by Marta Kovács (Hungary)

In a quiet garden, a little bird found the last apple on the tree. A cold wind blew. Then a hungry rabbit came by. The bird pecked the apple in two, and both new friends ate side by side under the pale sun.

Version 2 — written by Ines Duarte (Portugal)

By a warm stone wall, a small lizard found the last orange. Up came a slow tortoise, hungry after the long summer. The lizard pushed the orange over, and both new friends ate together in the shade.

Question 1 (1 mark)

Marta Kovács and Ines Duarte tell the same story in two ways. What **changed** between the two tellings?

- A. Only the names of the writers
- B. The characters, the place and the fruit
- C. Nothing — the tellings are the same
- D. Only the endings

Answer: _____

Question 2 (1 mark)

What **stayed the same** in both tellings?

- A. Someone finds the last fruit and shares it with a hungry newcomer.
- B. The story happens in the cold.
- C. The same two animals share the fruit.
- D. The fruit falls from a tall tree.

Answer: _____

Question 3 (2 marks)

Sort the story cards from *The Rock Pool* into the right box. Write the letter of each card in its box. Remember: the setting is where **and when** a story happens.

Cards: **a.** Nina · **b.** a small octopus · **c.** the rock pool at the far end of the beach · **d.** one hot morning · **e.** Nina picks at the net with careful fingers · **f.** the octopus slips into the deep green water

Character	Setting	Event
_____	_____	_____
_____	_____	_____

Marking: 2 marks for all six cards in the right box; 1 mark for exactly one card in the wrong box.

Section B — Connections (4 marks)

Question 4 (1 mark)

A connection links the story to something you know, did or felt. Which sentence is a connection with *The Rock Pool*?



- A. The story is about a girl called Nina.
- B. When the octopus got free, I felt glad, because once I helped a hurt cat at home.
- C. The water in the pool is still and green.
- D. Nina carries a bucket and an old towel.

Answer: _____

Question 5 (1 mark)

Leo's preference: he liked the story because Nina stayed calm. Ivy's preference: she liked the story. Who gave a preference **with a reason**?

- A. Only Leo
- B. Only Ivy
- C. Both Leo and Ivy
- D. No one

Answer: _____

Question 6 (1 mark)

Some readers connect most with **places**. Which sentence shows a reader connecting with a place in *The Rock Pool*?

- A. I would love to sit on the warm rock and watch the quiet pool.
- B. Nina is kind to the octopus.
- C. The problem is the old net.
- D. The story is about helping.

Answer: _____

Question 7 (1 mark)

Which sentence connects with an **idea** in *The Rock Pool*?

- A. Nina's towel is old.
- B. Small, careful steps can fix a big problem.
- C. The crabs run on the sand.
- D. The story happens in the morning.

Answer: _____

Section C — Mood and the writer's craft (4 marks)

Question 8 (2 marks)

Read the ending of *The Rock Pool* again. Mark (tick) the **two words** that build a warm-and-safe mood.

Nina sat back on the warm rock. Her hands shook a little. She was tired, but she felt bright inside, like the morning sun on the water.

Marking: 2 marks for both words marked and nothing else marked; 1 mark for exactly one word wrong.

Question 9 (1 mark)

Read this part again: *Nina's heart went fast. She put down her bucket. She did not pull, and she did not grab. She picked at the net with careful fingers.* What do these action clues tell you about Nina?

- A. Nina is cross with the octopus.
- B. Nina is careful and gentle.
- C. Nina is sleepy.
- D. Nina is scared of the water.

Answer: _____

Question 10 (1 mark)

The writer wants you to feel worried for the octopus. Which words from *The Rock Pool* do that job?

- A. still and green
- B. caught, slowly, tired
- C. warm rock
- D. bright inside

Answer: _____

Section D — Sound and rhythm in a poem (4 marks)

Read this poem. It is used in Questions 11 to 13.

Pond Songs (*three haiku*)

Frog jumps in the pond —
a splash spreads away in rings.
Still water returns.
Rain taps on the leaves.
The drops keep falling, falling.
The snail goes to sleep.
Crickets at midnight —
one thin chirp under the stars.
Morning comes so still.

A haiku is a very short poem from Japan. It has three short lines and catches one little moment.

Question 11 (2 marks)



Mark (tick) the **three sound words** in *Pond Songs*. A sound word names the sound it means.

Marking: 2 marks for all three sound words marked and nothing else marked; 1 mark for exactly one word wrong.

Question 12 (1 mark)

The poet uses the words *splash*, *taps* and *chirp*. What do these sound words do for the reader?

- A. They make the poem rhyme.
- B. They help the reader hear the pond in their head.
- C. They tell the reader how to feed the animals.
- D. They make the poem longer.

Answer: _____

Question 13 (1 mark)

Read the last line of the third haiku: *Morning comes so still*. How do these soft words make you read at the end?

- A. loud and fast, like a march
- B. quiet and slow
- C. with a clap on every word
- D. in a cross voice

Answer: _____

Section E — Making a story from a model (4 marks)

Question 14 (2 marks)

A writer made a plan for a new story. The new story uses the same shape as *The Rock Pool*: beginning, problem, events, ending. Put the four cards in the right order. Write a number from 1 to 4 in each box.

Cards: **a.** The puppy ran free, and Omar smiled in the cold, bright snow. · **b.** One snowy morning, Omar went to check the vegetable garden. · **c.** Omar knelt down and worked the wire loose, one loop at a time. · **d.** A small puppy was caught in a bit of old wire.

Beginning	Problem	Events	Ending
_____	_____	_____	_____

Marking: 2 marks for all four cards in the right order; 1 mark for exactly two cards swapped over; 0 marks otherwise.

Question 15 (1 mark)

Omar's story needs an ending. Which ending **fits best**? The ending must fit the story: the same characters, and the problem gets sorted out.

- A. The puppy ran free, and Omar smiled in the cold, bright snow.
- B. Omar went inside and forgot all about the garden.

C. The wire turned into a snake and slid away.

D. Omar got a new bike and rode to the beach.

Answer: _____

Question 16 (1 mark)

The story plan in Question 14 borrows from *The Rock Pool*. What did the writer borrow?

A. The same characters

B. The same setting

C. The story shape — a small creature is caught, someone helps with care, and the creature gets free

D. The same words

Answer: _____

Total: 20 marks

Checkpoint C3 — Solutions

Teacher-facing. C3 is a classroom check, not an exam: about 25 minutes guidance in one sitting, pencil only. All items are objectively markable. Achievement is reported against the Level 3 achievement standard, not against this mark.

Answer key

Q	Section	Answer	Marks
1	A (3A)	B — the characters, the place and the fruit	1
2	A (3A)	A — someone finds the last fruit and shares it with a hungry newcomer	1
3	A (3A)	Character: a (Nina), b (a small octopus) · Setting: c (the rock pool at the far end of the beach), d (one hot morning) · Event: e (Nina picks at the net with careful fingers), f (the octopus slips into the deep green water)	2
4	B (3B)	B — When the octopus got free, I felt glad, because once I helped a hurt cat at home.	1
5	B (3B)	A — Only Leo	1
6	B (3B)	A — I would love to sit on the warm rock and watch the quiet pool.	1
7	B (3B)	B — Small, careful steps can fix a big problem.	1
8	C (3C)	Mark: <i>warm, bright</i>	2
9	C (3C)	B — Nina is careful and gentle.	1
10	C (3C)	B — caught, slowly, tired	1
11	D (3D)	Mark: <i>splash, taps, chirp</i>	2
12	D (3D)	B — they help the reader hear the pond in their head	1
13	D (3D)	B — quiet and slow	1
14	E (3E)	Beginning: b · Problem: d · Events: c · Ending: a	2
15	E (3E)	A — The puppy ran free, and Omar smiled in the cold, bright snow.	1
16	E (3E)	C — the story shape: a small creature is caught, someone helps with care, and the creature gets free	1
Total			20

Marking notes

- **Mark-the-words items (Q8, Q11) — whole marks only:** 2 marks for all target words marked and nothing else marked; 1 mark for exactly one word wrong (one target missed, or exactly one extra word marked); 0 marks otherwise. On the platform these run as H5P *Mark the Words* with the same key.
- **Drag items (Q3, Q14) — whole marks only:** Q3 follows the standard rubric (2 all six cards right; 1 exactly one card in the wrong box; 0 otherwise). Q14 is an ordering item: 2 marks all four cards in the right order; 1 mark for exactly one swap of two cards; 0 marks otherwise. On the platform both run as H5P *Drag the Words* with the same key.
- **Q1:** Version 1 has a bird and a rabbit, a cold garden, an apple. Version 2 has a lizard and a tortoise, a warm stone wall, an orange. The characters, the place and the fruit all changed. The writers' names are not part of the story, and more than the endings changed.
- **Q2:** Both tellings keep the same story shape: someone finds the last fruit, a hungry newcomer arrives, and the fruit is shared. Version 2 is warm, not cold; the animals differ; and only Version 1 names a tree.
- **Q3:** characters are the people and animals (Nina, the octopus); the setting is where and when (the rock pool at the far end of the beach; one hot morning — 3A teaches setting as where AND when); the events are things that happen (Nina picks at the net; the octopus slips away).
- **Q4:** a connection links the text to what the reader knows, did or felt, and points back to the story (3B). Option B links a feeling from the text (glad the octopus got free) to the reader's own experience with *because*. Options A, C and D only retell facts from the story.
- **Q5:** a preference says what you like more or less, and it always comes with a reason (3B). Leo's preference has a *because*; Ivy's does not.
- **Q6:** the warm rock and the quiet pool are the story's place — the reader is connecting with a place (one of the 3B hooks: people, places, events, issues, ideas). B connects with a person (Nina's trait), C with an event (the problem), D with an idea.
- **Q7:** an idea is what the story can teach us or make us think about. Option B states the idea the story shows; A, C and D retell facts.
- **Q8:** *warm* and *bright* come from the warm-and-safe word bank in 3C. *Tired* names how Nina's body feels, and *sun* names a thing — neither is a warm-and-safe describing word doing mood work here. (The mood is warm-and-safe per the 3C word banks: sunny, bright, warm, soft, clean, fresh, snug, quiet, sweet, gold, open, kind.)
- **Q9:** the actions — putting the bucket down, not pulling, not grabbing, picking with careful fingers — are the clues; they build the trait careful and gentle (3C: traits, actions, motivations). Nina's heart going fast shows she is a little scared, but none of the options asks that, and the action clues named in the stem point to care.
- **Q10:** *caught*, *slowly* and *tired* mix the mood recipe (3C: setting words + events = mood) — the octopus caught in the net, moving slowly, looking tired, builds the worried mood. *Still and green* is the calm pool; *warm rock* and *bright inside* are the warm ending.
- **Q11:** *splash*, *taps* and *chirp* name the sounds they mean (onomatopoeia; 3D Step 3). *Jumps*, *spreads*, *rings*, *falling*, *sleep*, *comes* and *still* do not name sounds. Note: *hush* and *sigh* count as quiet sound words in 3D's sorting chart, but neither appears in this poem, so the key is not muddled.
- **Q12:** sound words make the reader hear the scene in their head — that is their effect on the reader's reaction (3D Step 6). The poem does not rhyme, feed anyone or need the words for length.
- **Q13:** soft, quiet words slow the reading down (3D Step 6: *whisper* slows you down; the talk frame's "It makes me READ ..."). *Still* and *quiet* end the poem gently, so the reader reads quiet and slow.
- **Q14:** the plan follows the plot structure 3E teaches: beginning (Omar goes to the garden), problem (the puppy caught in the wire), events (Omar works the wire loose one loop at a time), ending (the puppy runs free). The cards echo the shape of *The Rock Pool* with new setting, characters and details — that is adapting, not copying (3E Steps 2 and 4).
- **Q15:** a fitting ending keeps the same characters and sorts out the problem (3E Step 5). Option A does both: the puppy is free and Omar is glad. B leaves the problem unsorted; C breaks the story's world; D drops the characters and the problem.
- **Q16:** the writer borrowed the story shape — the plot structure — and changed the setting, the characters and the details (3E Steps 1 and 4: borrowing is not copying).

Construction exemplar (F-CONS block, Q14–Q16) — model adapted ending

P2 requires exemplar answers for every construction item; the §7.2 row requires a model adapted ending in the solutions. The F-CONS block asks students to work with an adapted story plan; the objectively markable items key the plan order and the best-fit ending. The model below is the exemplar ending for Omar’s story — what a fitting adapted ending looks like in full.

Model adapted ending (one acceptable answer):

The puppy ran free, and Omar smiled in the cold, bright snow.

Why it fits (the 3E Step 5 checks):

- Same characters: Omar and the puppy are still in the story.
- Problem sorted: the puppy is out of the wire and free.
- Setting kept: the cold, bright snow still fits the snowy garden.
- Shape kept: it lands where *The Rock Pool* lands — the creature goes free, and the helper feels good.

Another acceptable ending (any ending that passes the four checks):

Omar watched the puppy run into the trees. His hands were cold, but he felt warm inside.

Endings that keep the characters and the snowy setting but sort the problem out a different way are also correct. Endings that drop the puppy, leave it caught, or leave the snowy garden are not.

Per-item CD and family mapping (coverage audit)

Q	CD	Section	Item family	H5P type	Marks
1–3	VC2E3LE01	3A	F-MC (Q1, Q2) · F-DRAG (Q3)	Multiple Choice · Drag the Words	4
4–7	VC2E3LE02	3B	F-MC (Q4, Q5, Q6, Q7)	Multiple Choice	4
8–10	VC2E3LE03	3C	F-MARK (Q8) · F-MC (Q9, Q10)	Mark the Words · Multiple Choice	4
11–13	VC2E3LE04	3D	F-MARK (Q11) · F-MC (Q12, Q13)	Mark the Words · Multiple Choice	4
14–16	VC2E3LE05	3E	F-CONS (Q14 drag-order, Q15 and Q16 selection)	Drag the Words · Multiple Choice	4
Total					20

C3’s four §7 families all appear: F-MC (Q1, Q2, Q4–Q7, Q9, Q10, Q12, Q13, Q15, Q16), F-DRAG (Q3), F-MARK (Q8, Q11), F-CONS (Q14–Q16, delivered objectively with the model adapted ending above). C3 carries no F-CLOZE and no F-IMG (per §7.1 and the §7.2 row). C3 has no cloze items, so no cloze variant list is required (§7.4).

End of Checkpoint C3 solutions. The next instrument in this book’s assessment layer is Checkpoint C4 (Speaking and word knowledge), hosted at the end of Chapter 4.