

English Level 4

Chapter 2 — Language: expressing and developing ideas

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Complex sentences: independent and dependent clauses

This section owns **VC2E4LA06** and draws on **VC2E4LA06.E01** and **VC2E4LA06.E02**. It feeds both Level 4 standards: the Reading and Viewing standard (students read using “grammatical knowledge such as the use of clauses and phrases to provide details and indicate relationships”) and the Writing standard (“They use grammar and punctuation to create relationships”).

Curriculum focus — This section teaches **VC2E4LA06** (Victorian Curriculum F–10 Version 2.0, English, Level 4 — Language, Language for expressing and developing ideas):

“Understand that complex sentences contain one independent clause and at least one dependent clause typically joined by a subordinating conjunction to create relationships, such as time and causality.”

It draws on the elaboration ids below. These are linkage keys for the question bank and coverage records — illustrations of the CD, not a lesson checklist (TOC D7):

- **VC2E4LA06.E01** — “creating richer, more specific descriptions by using adjectival clauses; for example, ‘Crossing the mountain range was difficult.’ becomes ‘The mountain pass was dangerous when it rained.’”
- **VC2E4LA06.E02** — “creating more precise and detailed sentences by adding adverbial clauses; for example, ‘They crossed the mountain range.’ becomes ‘Although the path was overgrown, they crossed the mountain range.’”

Builds on, does not re-teach: Level 3 delivered the clause as a unit of grammar with a subject and a verb (VC2E3LA06). This section builds on that knowledge without re-teaching it (TOC §4). **Hands forward:** complex sentences feed VC2E5LA05 at Level 5 (independent and dependent clauses, expanded).

Learn

Our class text. We will work from one short piece of writing all the way through this section. It is called “Race Day”. Read it once, just for the story. Then we will look at how its sentences are built.

Race Day

Our class text

Sports day came around fast.

When the bell rang, our class lined up on the oval.

Mia won her race because she kept her eyes on the track.

The runner who came last got the biggest cheer.

Although our legs felt tired, we clapped for every runner.

We had our lunch after the last race.

It was the best day of the year.

— = joining word

— = dependent clause

The class text *Race Day* shown as seven sentences, with each dependent clause printed in blue and each joining word printed in red

Figure 1 — Our class text, “Race Day”. The joining words are red. The dependent clauses are blue.

Beat 1 — A clause: a quick look back

You already know this one.

clause — a group of words built around a subject and a verb. In this section, *clause* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA). Other books may use the word in other ways, but in this section this is what it means.

subject — the part of the clause that tells who or what does the verb.

verb — the doing word or being word. It tells what happens.

In “Our class lined up on the oval.”, the subject is *our class* and the verb is *lined up*. Every clause in “Race Day” has a subject and a verb.

Beat 2 — Some clauses can stand alone

Read this clause out loud, all by itself:

- **Our class lined up on the oval.**

It works. It is a full sentence. It does not need any other words.

independent clause — a clause that can stand alone as a full sentence. *Independent* means it does not need help from other words.

“The sun came out.”, “Mia won her race.” and “We had our lunch.” are all independent clauses. Each one is a full sentence on its own.

Beat 3 — Some clauses cannot stand alone

Now read this clause out loud, all by itself:

- **When the bell rang**

It has a subject (*the bell*) and a verb (*rang*). But it leaves you waiting. *What happened when the bell rang?* This clause cannot stand alone. It needs a partner.

dependent clause — a clause that cannot stand alone as a full sentence. It needs an independent clause to finish the job.

“because she kept her eyes on the track”, “who came last” and “after the last race” are all dependent clauses. On their own, they leave you waiting.

The stand-alone test

Read the clause out loud, all by itself. Does it work?

Independent clause

Our class lined up on the oval.



A full sentence!

Dependent clause

When the bell rang



It leaves you waiting.

A dependent clause needs an independent clause to finish the job.

The stand-alone test in two columns: the left column shows an independent clause with a green tick and the words a full sentence, and the right column shows a dependent clause with a red cross and the words leaves you waiting

Figure 2 — The stand-alone test. Can the clause be a full sentence by itself?

Beat 4 — The joining words

A dependent clause usually starts with a joining word.

conjunction — a joining word. It links clauses together.

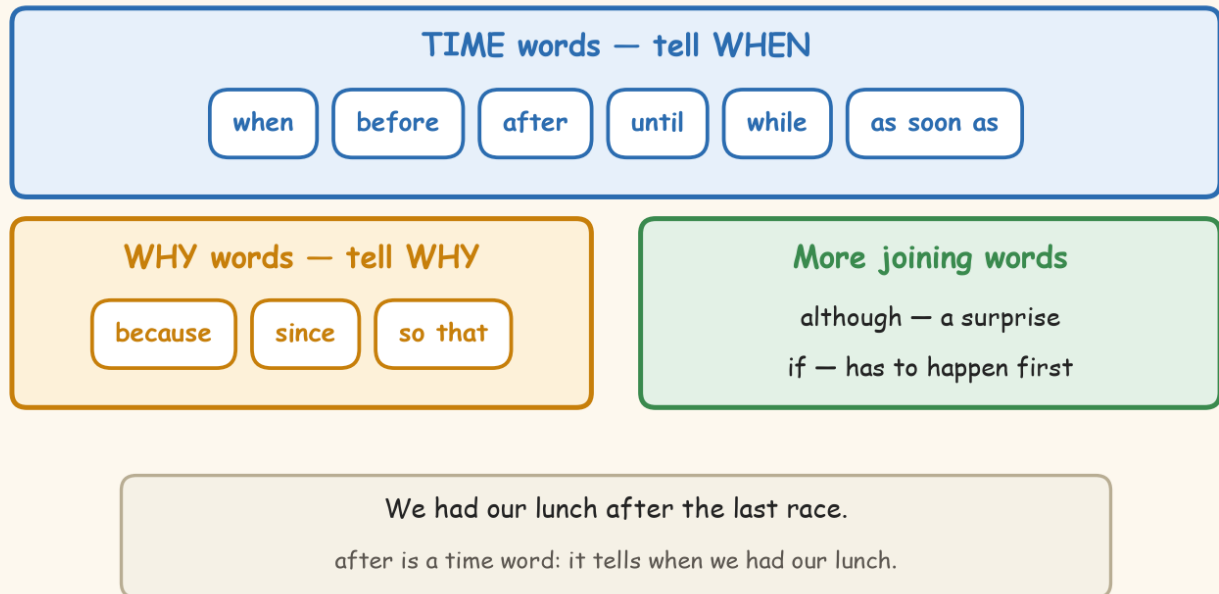
subordinating conjunction — a conjunction that starts a dependent clause and makes it dependent. The word is a big one, but the job is simple: it puts a clause into the “needs help” seat.

Look at “Race Day” again. The red words are the joining words: *when*, *because*, *who*, *although* and *after*.

These joining words do a real job. They tell you how the two clauses fit together.

Joining words and their jobs

Subordinating conjunctions start a dependent clause.



A map of joining words sorted into three labelled groups: time words that tell when (when, before, after, until, while, as soon as), why words that tell why (because, since, so that), and more joining words (although and if)

Figure 3 — Joining words and the jobs they do.

- **Time words** tell *when*: *when, before, after, until, while, as soon as*. “We had our lunch **after** the last race.”
- **Why words** tell *why* something happened: *because, since, so that*. “Mia won her race **because** she kept her eyes on the track.”
- **More joining words**: *although* tells you something you might not expect. *if* tells you something that has to happen first.

Beat 5 — Complex sentences

Now for the big idea.

complex sentence — a sentence with one independent clause and at least one dependent clause. In this section, *complex sentence* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA).

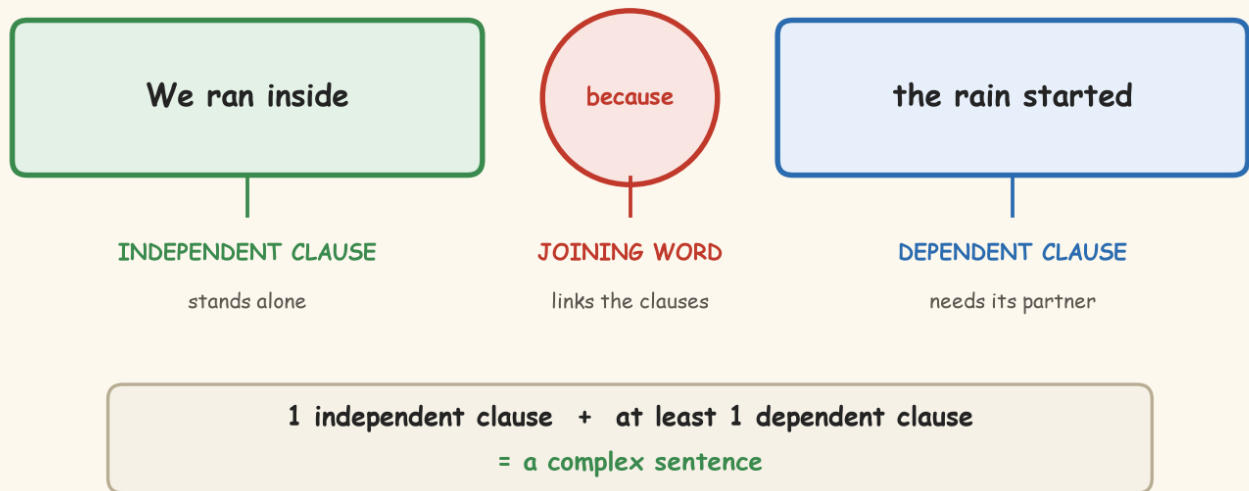
Look at this sentence:

- “We ran inside **because the rain started**.”

We ran inside can stand alone — the independent clause. *because the rain started* cannot stand alone — the dependent clause. The conjunction *because* joins them and tells you *why*. One sentence, two clauses, one joining word: that is a complex sentence.

The parts of a complex sentence

We ran inside because the rain started.



A complex sentence split into three parts: the independent clause in a green box, the joining word because in a red circle, and the dependent clause in a blue box

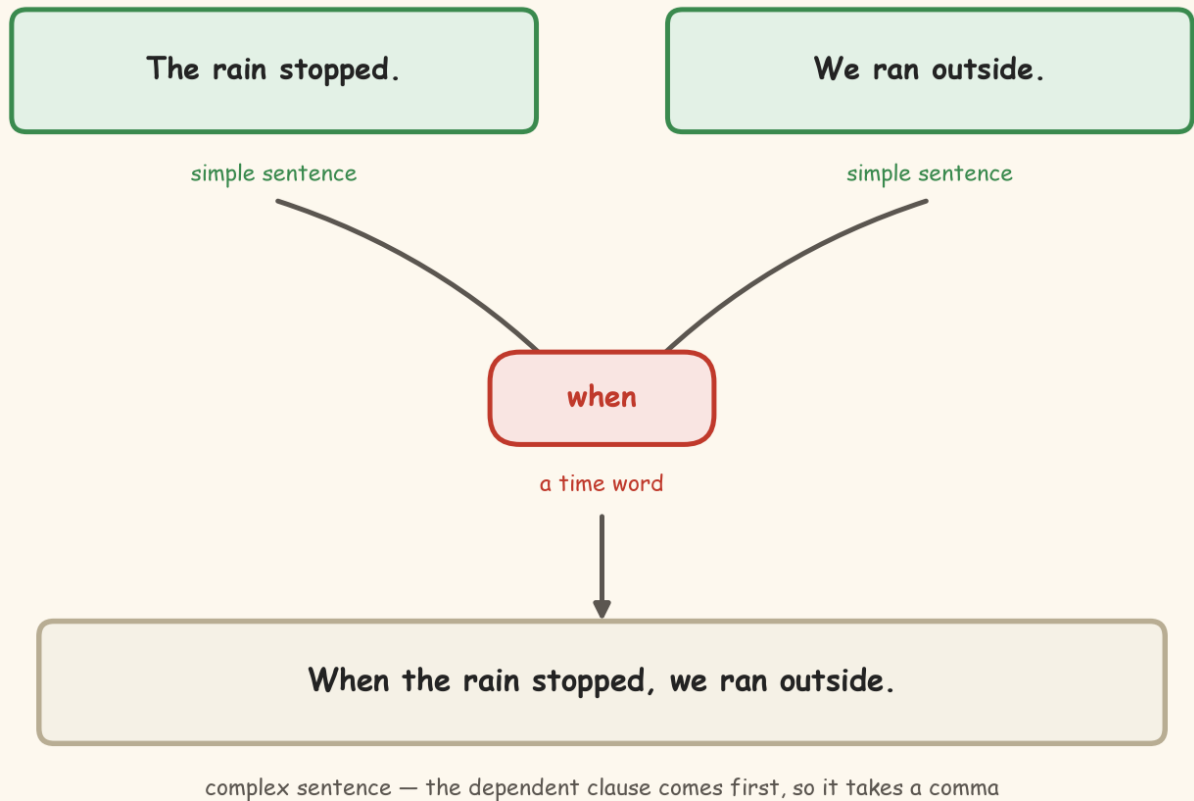
Figure 4 — The parts of a complex sentence.

At least one means one or more. Some complex sentences have two dependent clauses:

- **“When the rain stopped, we ran outside because we wanted to play.”**

Writers build complex sentences by joining smaller sentences together.

Two simple sentences become one complex sentence



A combine flow: two simple sentences in boxes, The rain stopped and We ran outside, joined by an arrow carrying the word when, pointing to one complex sentence, When the rain stopped, we ran outside

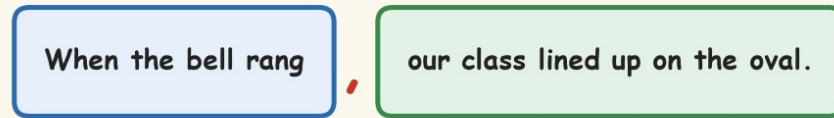
Figure 5 — Two simple sentences become one complex sentence.

Beat 6 — Where does the dependent clause go?

The dependent clause can come first or last. The comma follows one simple rule.

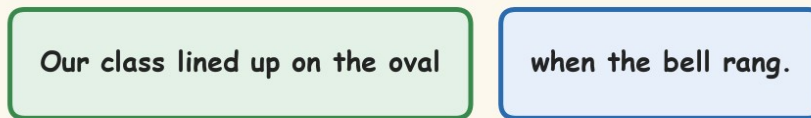
The comma rule

Dependent clause FIRST



Put a comma after the dependent clause.

Dependent clause LAST



Usually no comma.

The comma rule shown in two panels: the top panel shows a dependent clause first followed by a big comma and then the independent clause, and the bottom panel shows the independent clause first and the dependent clause last with no comma

Figure 6 — The comma rule for complex sentences.

- Dependent clause **first** → put a comma after it. “**When the bell rang**, our class lined up on the oval.”
- Dependent clause **last** → usually no comma. “Our class lined up on the oval **when the bell rang**.”

Same story both ways. Read them out loud and hear how the flow changes.

Beat 7 — Clauses that say more about a noun

So far, our dependent clauses have told *when* and *why*. Some dependent clauses do a different job: they say more about a noun.

noun — a naming word: a person, a place or a thing.

adjectival clause — a dependent clause that says more about a noun. It often starts with *who*, *which* or *that*.

Look at this sentence from “Race Day”:

- “The runner **who came last** got the biggest cheer.”

Which runner? The clause *who came last* says more about the noun *runner*.

A clause that says more about a noun

The runner who came last got the biggest cheer.



says more about the noun

The medal that Mia won was gold.



says more about the noun

Adjectival clauses often start with *who*, *which* or *that*.

A sentence with an arrow curving from the clause who came last back to the noun runner, with the label this clause says more about the noun

Figure 7 — An adjectival clause says more about a noun.

Adjectival clauses make writing richer. Compare:

- “The runner got a cheer.”
- “The runner who came last got the biggest cheer.”

The second sentence paints a better picture.

The *when* clauses and *because* clauses from Beats 4 to 6 have a name too.

adverbial clause — a dependent clause that tells *when*, *why* or *how*.

Both kinds are at work in “Race Day”. Sentence 4 uses an adjectival clause. Sentences 2, 3, 5 and 6 use adverbial clauses.

Beat 8 — Why writers use complex sentences

Writers use complex sentences to link ideas and to say *when* and *why* things happen. A whole page of short, simple sentences can feel bumpy. Complex sentences help writing flow.

Use this checklist when you write.

My complex sentence checklist

Use it every time you write.

- 1 My sentence has an independent clause.
- 2 It has a dependent clause that starts with a joining word.
- 3 Dependent clause first? Add a comma after it.
- 4 I read it out loud. Does it make sense?

Tick each step as you go.

A checklist poster with four steps: my sentence has an independent clause; it has a dependent clause starting with a joining word; if the dependent clause comes first I add a comma; I read it out loud to check it makes sense

Figure 8 — My complex sentence checklist. Use it when you write.

Worked examples

Example 1 — with help

Look at the parts of this sentence from “Race Day”. Find the independent clause, the dependent clause and the conjunction. Then say what kind of link the conjunction makes.

“Although our legs felt tired, we clapped for every runner.”

Working

Why

Read the whole sentence first.

See the big picture before you sort the parts.

Find the conjunction: **although**.

A conjunction starts the dependent clause.

Try each part on its own. “we clapped for every runner” is a full sentence.

That is the independent clause.

“Although our legs felt tired” leaves you waiting on its own.

That is the dependent clause.

Although tells you something you might not expect: tired legs — but we still clapped.

It is not a time word and not a why word.

Answer: Independent clause: *we clapped for every runner*. Dependent clause: *Although our legs felt tired*. Conjunction: *although*. The link is a surprise, not a time or a why.

Example 2 — with help

Join these two simple sentences to make one complex sentence. Do it two ways.

“The rain stopped.” “We ran outside.”

Working

Why

Check both clauses: each has a subject and a verb, and each stands alone.

Two simple sentences to work with.

Pick a conjunction. *when* (time) fits. *because* (why) fits too.

The conjunction makes one clause dependent.

Way 1 — dependent clause first: “**When the rain stopped**, we ran outside.”

Dependent clause first → add a comma.

Way 2 — dependent clause last: “We ran outside **when the rain stopped**.”

Dependent clause last → no comma.

Read both ways out loud.

Same story, different flow.

Answer: “When the rain stopped, we ran outside.” or “We ran outside when the rain stopped.” (With *because*: “Because the rain stopped, we ran outside.” or “We ran outside because the rain stopped.”)

Practice questions

With help

Q1. Underline the independent clause. *Hint: which part can be a full sentence on its own?* We cheered because our team won.

Q2. Underline the dependent clause. *Hint: which part leaves you waiting on its own?* After the last race, we had our lunch.

Q3. Circle the conjunction in each sentence. Then tick: does it tell **when** or **why**? (a) We went inside when the rain started. when ☐ why ☐ (b) Mia won her race because she kept her eyes on the track. when ☐ why ☐

Q4. Pick the best conjunction: **before**, **because** or **although**. _____ our legs felt tired, we clapped for every runner.

Q5. Comma check. Remember the rule from Beat 6. Add a comma where one is needed. (a) When the bell rang our class lined up on the oval. (b) Our class lined up on the oval when the bell rang.

Q6. Matching game. Cut out the cards in Figure 9, or copy them onto paper. Draw a line to match each dependent clause card to the independent clause card that finishes it.

Clause matching game

Cut out the cards. Match each blue card to the green card that finishes it.

Dependent clause cards

When the bell rang

Because our team won

After the last race

Although our legs felt tired

Independent clause cards

we had our lunch

our class lined up on the oval

we clapped for every runner

we cheered and clapped

Draw a line from each blue card to its green partner.

A set of matching cards in two columns: four blue dependent clause cards (When the bell rang, Because our team won, After the last race, Although our legs felt tired) and four green independent clause cards mixed up (we had our lunch, our class lined up on the oval, we clapped for every runner, we cheered and clapped)

Figure 9 — Clause cards. Match each blue card to the green card that finishes it.

On your own

Q7. Look at the parts of this sentence: “Although the wind was cold, the game went on.” Write the independent clause, the dependent clause and the conjunction. What kind of link is it: time, why, or surprise? Independent clause: _____
Dependent clause: _____
Conjunction: _____ Kind of link: _____

Q8. Join these two simple sentences to make one complex sentence. Do it two ways, with the dependent clause first in one of them. Add commas where you need them. “The sun came out.” “We took off our hats.” Way 1: _____
Way 2: _____

Q9. Make it richer. Add a dependent clause to this simple sentence to make a complex sentence. The dog digs a hole. My complex sentence: _____

Q10. Which of these sentences are complex? Tick them. (a) The sun came out. ☐ (b) We had our lunch after the last race. ☐ (c) The runner who came last got the biggest cheer. ☐ (d) Our class lined up on the oval. ☐

Text task

Back to “Race Day” (Figure 1).

Sports day came around fast. When the bell rang, our class lined up on the oval. Mia won her race because she kept her eyes on the track. The runner who came last got the biggest cheer. Although our legs felt tired, we clapped for every runner. We had our lunch after the last race. It was the best day of the year.

T1. How many sentences in the text are complex? Write their sentence numbers.

T2. Pick one complex sentence from the text. Write its independent clause and its dependent clause. My sentence: _____ sentence _____ Independent clause: _____ Dependent clause: _____

T3. Find the five joining words in the text: *when*, *because*, *who*, *although* and *after*. Sort them. Which ones tell *when*? Which one tells *why*? Which one says more about a noun?

T4. One sentence in the text has a clause that says more about a noun. Which sentence is it? Which noun does the clause say more about?

T5. Your turn. Write two of your own complex sentences about race day. Use a time word in one and a why word in the other.

Show what you know

Teacher note — this is the section's assessed task, assessed as a Writing product (this CD's modes are Reading and Viewing, and Writing; the Reading and Viewing face is covered by the Text task, T1–T5). Assess against the Level 4 Writing achievement-standard paragraph, in particular "They use grammar and punctuation to create relationships."

Writing — a busy time of your own

Write a short piece about a busy time at school or at home. You could write about sports day, a class trip, a storm, or a day you will never forget. You may pick your own busy time.

Your piece needs:

- 4 to 6 sentences
- at least 3 complex sentences
- at least 2 different conjunctions (for example, *when* and *because*)
- a comma every time your dependent clause comes first

Then pick one of your complex sentences and show its parts: underline the dependent clause and circle the conjunction.

My checklist — tick each one when you can say yes.

Can I...	Yes
write at least 3 complex sentences?	☐
use at least 2 different conjunctions?	☐
put a comma after my dependent clause when it comes first?	☐
show the dependent clause and the conjunction in one of my sentences?	☐

Answers

Q1. We cheered. **Q2.** After the last race. **Q3.** (a) *when* — when. (b) *because* — why. **Q4.** Although. **Q5.** (a) When the bell rang, our class lined up on the oval. (b) No comma. **Q6.** When the bell rang → our class lined up on the oval. Because our team won → we cheered and clapped. After the last race → we had our lunch. Although our legs felt tired → we clapped for every runner. **Q7.** Independent clause: *the game went on*. Dependent clause: *Although the wind was cold*. Conjunction: *although*. Link: surprise. **Q8.** For example: “When the sun came out, we took off our hats.” and “We took off our hats when the sun came out.” (**Because** works too.) **Q9.** Answers can be different. One answer: “The dog digs a hole because it wants to hide its bone.” **Q10.** (b) and (c). **T1.** 5 complex sentences: 2, 3, 4, 5 and 6. **T2.** Answers can be different. For sentence 2: independent clause *our class lined up on the oval*; dependent clause *When the bell rang*. **T3.** Tell *when*: *when, after*. Tell *why*: *because*. Says more about a noun: *who*. (*Although* tells you something you might not expect.) **T4.** Sentence 4: *The runner who came last got the biggest cheer*. The clause *who came last* says more about the noun *runner*. **T5.** Answers can be different. One answer: “We clapped when the race started.” and “We cheered because Mia won.” **Show what you know.** Answers will be different. Check the four points on My checklist.

Full answers

Q1. Try each part on its own. *We cheered* is a full sentence on its own, so it is the independent clause. *because our team won* leaves you waiting, so it is the dependent clause. Underline: **We cheered**.

Q2. *After the last race* cannot be a full sentence on its own — it leaves you waiting for what happened. That makes it the dependent clause. Underline: **After the last race**.

Q3. The conjunction is the joining word that starts the dependent clause. (a) *when* — it tells **when** we went inside. (b) *because* — it tells **why** Mia won her race.

Q4. “Our legs felt tired” and “we clapped for every runner” do not fit a time or a why. They surprise you — tired legs, but still clapping. **Although** is the word for that.

Q5. In (a), the dependent clause *When the bell rang* comes first, so it needs a comma after it: “When the bell rang, our class lined up on the oval.” In (b), the dependent clause comes last, so no comma is needed.

Q6. Read each blue card, then ask: what happened? *When the bell rang* → **our class lined up on the oval**. *Because our team won* → **we cheered and clapped**. *After the last race* → **we had our lunch**. *Although our legs felt tired* → **we clapped for every runner**.

Q7. Find the conjunction first: *although*. Which part stands alone? *The game went on* is a full sentence — the independent clause. *Although the wind was cold* leaves you waiting — the dependent clause. *Although* tells you something you might not expect: a cold wind, but the game went on. Link: **surprise**.

Q8. Both clauses can stand alone, so pick a conjunction and make one of them dependent. Dependent clause first, with a comma: “**When the sun came out**, we took off our hats.” Dependent clause last, no comma: “We took off our hats **when the sun came out**.” *Because* also works: “Because the sun came out, we took off our hats.” / “We took off our hats because the sun came out.”

Q9. Start with the simple sentence, then add a dependent clause with a conjunction. Check your rules: one independent clause, at least one dependent clause, and a comma if the dependent clause comes first. One answer: “The dog digs a hole because it wants to hide its bone.” Another: “When no one looks, the dog digs a hole.”

Q10. A complex sentence has one independent clause and at least one dependent clause. (a) “The sun came out.” — one clause only: not complex. (b) “We had our lunch after the last race.” — independent clause *we had our lunch*, dependent clause *after the last race*: **complex**. (c) “The runner who came last got the biggest cheer.” — the clause *who came last* cannot stand alone: **complex**. (d) “Our class lined up on the oval.” — one clause only: not complex.

T1. Sentence 1 (“Sports day came around fast.”) and sentence 7 (“It was the best day of the year.”) each have one clause — simple sentences. Sentences 2, 3, 4, 5 and 6 each have an independent clause and a dependent clause. That is **5 complex sentences**.

T2. For sentence 2: *When the bell rang* leaves you waiting — dependent clause. *our class lined up on the oval* stands alone — independent clause. For sentence 3: *because she kept her eyes on the track* — dependent clause. *Mia won her race* — independent clause. For sentence 5: *Although our legs felt tired* — dependent clause. *we clapped for every runner* — independent clause. For sentence 6: *after the last race* — dependent clause. *We had our lunch* — independent clause.

T3. *When* and *after* tell **when** something happened. *Because* tells **why**. *Who* starts the clause that says more about the noun *runner*. *Although* is the odd one out: it tells you something you might not expect.

T4. Sentence 4: “The runner who came last got the biggest cheer.” The clause *who came last* says more about the noun *runner*. It is an adjectival clause.

T5. Answers can be different. Check each sentence: one independent clause, one dependent clause, a conjunction, and a comma if the dependent clause comes first. One answer: “We clapped when the race started.” (time word *when*). “We cheered because Mia won.” (why word *because*).

Show what you know. Answers will be different. Check the four points on the checklist: at least 3 complex sentences; at least 2 different conjunctions; a comma after a dependent clause that comes first; and the parts of one complex sentence shown. A strong answer reads like this:

“Last term, our class went on a trip to the farm. When the bus stopped, we ran to the gate. We helped with the goats because the farmer showed us how. Although my boots got muddy, I had the best day.”

It has four sentences, three of them complex, three different conjunctions (*when*, *because* and *although*), and a comma after each dependent clause that comes first.

Adverb groups and prepositional phrases

Chapter 2 · Section 2B · Language — Language for expressing and developing ideas Curriculum code: VC2E4LA07 · Modes: Reading & Viewing, Writing · Elaboration link: .E01

Students learn to: understand how adverb groups or phrases and prepositional phrases work in different ways to provide circumstantial details about an activity. (*VC2E4LA07, VCAA, verbatim*)

This may involve students: investigating in texts how adverb groups/phrases and prepositional phrases can provide details of the circumstances surrounding a happening or state, for example ‘At midnight (time) he rose slowly (manner) from the chair (place) and went upstairs (place).’ (*VC2E4LA07 elaboration .E01, VCAA, verbatim*)

Warm-up: same doing, bigger picture

Read these two sentences.

1. The cat slept.
2. At midnight, the cat slept quietly under the back steps.

Both sentences tell the same doing. But sentence 2 lets you **picture** it. You know **when** it happened, **how** it happened and **where** it happened.

Those extra parts are the work of this section. They have proper names: **adverb groups** (groups built around an adverb — a word that tells how, when or where) and **prepositional phrases** (which start with a small joining word like *in, on, under*).

Let's learn

Step 1 — Find the doing word. A clause is a group of words with its own verb. A **verb** is the doing word in a clause — what someone or something does, or what happens: *slept, rose, fixed*. Every extra part in this section links to a verb, so find the verb first.

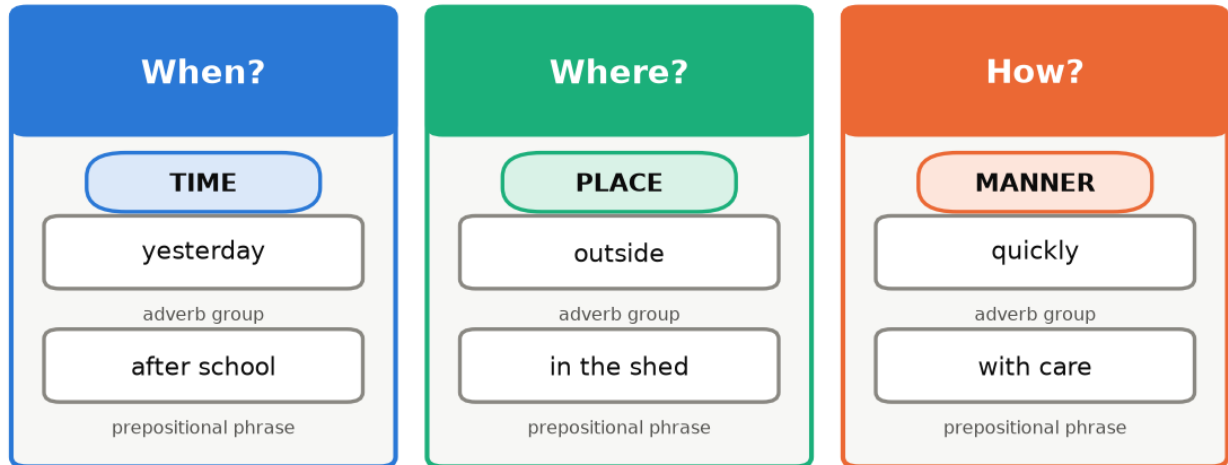
Teacher note: verbs as processes are assumed from Level 3 (VC2E3LA07). The one-line reminder above is a pointer, not a re-teach.

Step 2 — Ask the verb three questions. The extra parts of a sentence usually answer one of three questions about the verb.

Ask the doing word three questions

Mia fixed the bike.

Adverb groups and prepositional phrases can answer these questions about the doing.

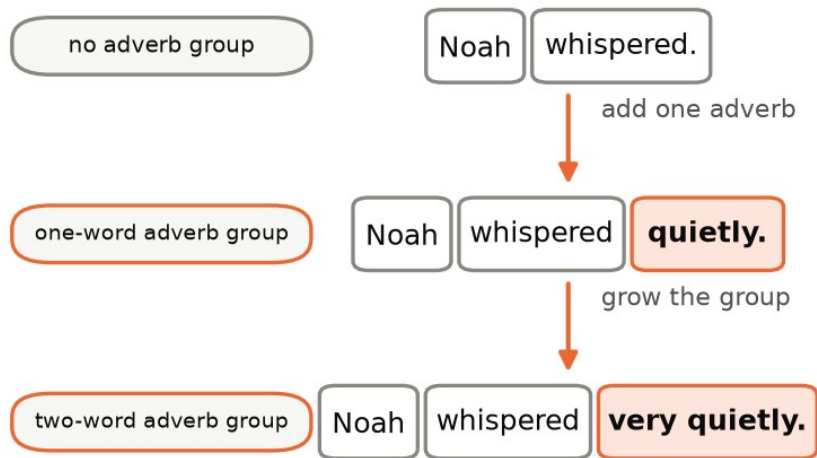


Same action, three kinds of extra part: when, where and how.

Three cards labelled When? (time), Where? (place) and How? (manner). For the action “Mia fixed the bike”, each card shows one answer that is an adverb group (yesterday, outside, quickly) and one answer that is a prepositional phrase (after school, in the shed, with care).

Step 3 — Tool one: the adverb group. An **adverb** is a word that tells more about a verb — how, when or where the doing happens: *slowly, yesterday, outside*. An **adverb group** is an adverb plus any helper words that make it stronger or more exact: *very slowly, far too fast*.

Grow an adverb group



An adverb group can be one adverb, or an adverb with helper words that make it stronger.

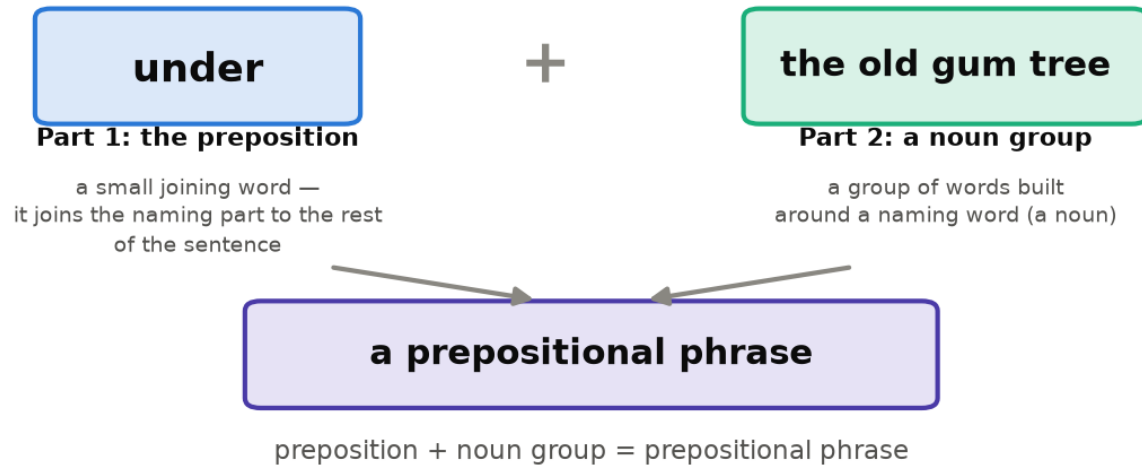
Three rows show the sentence "Noah whispered." growing: first with no adverb group, then "Noah whispered quietly." with a one-word adverb group, then "Noah whispered very quietly." with a two-word adverb group.

Step 4 — Tool two: the prepositional phrase. A **preposition** is a small joining word such as *in, on, under, after, with, from*. It joins a naming part to the rest of the sentence. A **noun group** is a group of words built around a naming word (a noun): *the chair, the old gum tree*. A **prepositional phrase** is a preposition plus its noun group: *from the chair, under the old gum tree*.

Inside a prepositional phrase

The cat slept under the old gum tree.

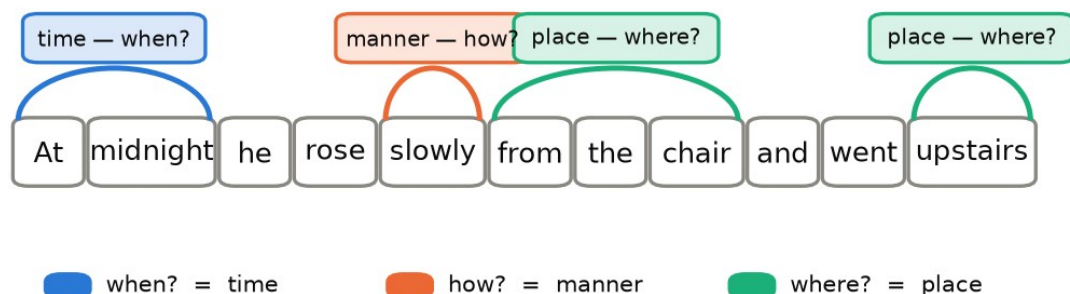
The prepositional phrase is under the old gum tree. Let's look inside it.



The prepositional phrase “under the old gum tree” is split into its two parts: the preposition “under” (a small joining word) plus the noun group “the old gum tree” (a group of words built around a naming word), combining to make a prepositional phrase.

Step 5 — The example sentence. Here is that example sentence, with each phrase labelled by the question it answers.

One sentence, packed with details



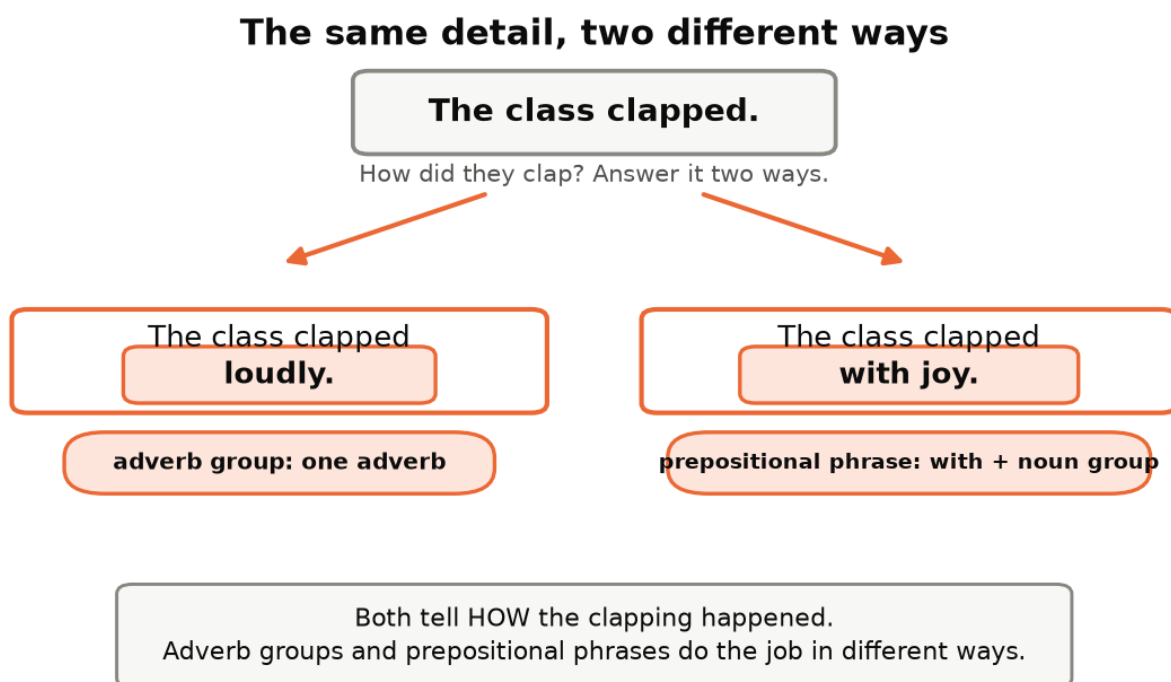
"At midnight he rose slowly from the chair and went upstairs."

Example sentence from the VCAA elaboration for VC2E4LA07.

The sentence “At midnight he rose slowly from the chair and went upstairs” shown as word chips, with arches over the phrases: “At midnight” labelled time (when?), “slowly” labelled manner (how?), “from the chair” and “upstairs” each labelled place (where?).

Notice the mix. One sentence can carry a **when**, a **how** and **two wheres**, all at once. Notice too that the when part and one where part are prepositional phrases (*At midnight, from the chair*), while the how part is a single adverb (*slowly*).

Step 6 — Different tools, same job. Adverb groups and prepositional phrases work in *different* ways, but both can give the same kind of extra part.



The plain sentence “The class clapped.” branches two ways: as an adverb group, “The class clapped loudly.”; as a prepositional phrase, “The class clapped with joy.” Both tell how the clapping happened.

Step 7 — See it in a whole text. A **recount** is a text that tells what happened, in the order it happened. Here is a short recount with every added phrase marked.

Model: a short recount packed with extra parts

Last Friday, our class worked in the school garden.

We pulled weeds carefully.

After lunch, we planted tiny plants in neat rows.

Everyone worked hard until the bell.

Key:

 when? (time) where? (place) how? (manner)

One line under a word = adverb group. Two lines = prepositional phrase.

Every underlined part answers when?, where? or how? about a doing word.

A four-sentence recount: "Last Friday, our class worked in the school garden. We pulled weeds carefully. After lunch, we planted tiny plants in neat rows. Everyone worked hard until the bell." Time phrases are underlined in blue, place phrases in green, manner phrases in orange. One line marks an adverb group; two lines mark a prepositional phrase.

Worked examples

Example 1 — with support: find the extra parts and name them

Find every extra part in this sentence. Say whether each is an adverb group or a prepositional phrase, and whether it tells **when**, **where** or **how**.

After the storm, the family worked quickly on the roof.

Working	Comment
Verb: <i>worked</i> .	Find the doing word first.
Ask <i>when?</i> → After the storm	Starts with the preposition <i>after</i> , then the noun group <i>the storm</i> → a prepositional phrase telling when .
Ask <i>how?</i> → quickly	One adverb, no preposition → an adverb group telling how .
Ask <i>where?</i> → on the roof	Preposition <i>on</i> + noun group <i>the roof</i> → a prepositional phrase telling where .

Three extra parts, two different tools — exactly what VC2E4LA07 asks you to notice.

Example 2 — with support: pack a plain sentence

Start with a plain sentence and pack it with extra parts, one tool at a time.

The bus stopped.

Working	Comment
Verb: <i>stopped</i> .	Start from the doing word.
Add <i>how</i> with an adverb group: The bus stopped suddenly .	One adverb does the job.
Add <i>where</i> with a prepositional phrase: The bus stopped suddenly at the top of the hill .	Preposition <i>at</i> + noun group <i>the top of the hill</i> .
Add <i>when</i> with a prepositional phrase: Before lunch , the bus stopped suddenly at the top of the hill.	Preposition <i>before</i> + noun group <i>lunch</i> .
The plain sentence told you a doing. The packed sentence lets you picture it.	

Practice — with support

Q1. Circle the adverb (a one-word adverb group) in each sentence.

(a) The dog barked loudly. (b) Yesterday, we walked home. (c) The rain came down softly. (d) The bus stops here.

Q2. Each bold part answers one question. Write *when*, *where* or *how*.

(a) **Before dinner**, Sam set the table. (b) He put the forks **on the left**. (c) He worked **slowly**. (d) The cat watched **from the bench**.

Q3. Circle the preposition, then underline the whole prepositional phrase.

(a) The spider hid under the hat. (b) We swam in the shallow pool. (c) After the game, Leo drank water. (d) A bee landed on my cup.

Q4. For each bold phrase, say (i) the question it answers — *when*, *where* or *how* — and (ii) whether it is an adverb group or a prepositional phrase.

(a) Mia fixed the bike **with care**. (b) She fixed it **yesterday**. (c) She worked **in the shed**. (d) The bike rolls **well** now.

Q5. Fill each gap with an adverb group from the box.

very quietly too fast quite well really slowly

(a) The turtle moved _____. (b) The car went _____, so Dad slowed down. (c) The mouse crept _____. (d) Zara can swim _____.

Q6. Fill each gap with a prepositional phrase from the box, then say whether it tells *when* or *where*.

after lunch on the roof in my bag at the park

(a) I found my hat _____. (b) The magpie sat _____. (c) We played tag _____. (d) We walked home _____.

Practice — on your own

Q7. For each verb, write one adverb group and one prepositional phrase that could go with it.

(a) jumped (b) whispered (c) waited

Q8. Read this short recount. List every added phrase in a table with three columns: the phrase | adverb group or prepositional phrase | *when*, *where* or *how*.

On Saturday, our team went to the beach. We looked carefully for shark teeth. Behind the rocks, Leo found a big one. He smiled proudly.

Q9. Pack the sentence *The bird sang.* in two different ways. In the first way, add an adverb group and a prepositional phrase. In the second way, use different extra parts.

Q10. Write two or three sentences about a busy Saturday morning. Use at least one adverb group and one prepositional phrase. Underline each one and label it *when*, *where* or *how*.

Show what you know — VC2E4LA07 (Reading & Viewing + Writing)

Part A — Reading & Viewing. Read the passage. Then complete the table — it covers four of the six underlined phrases — and answer the thinking question.

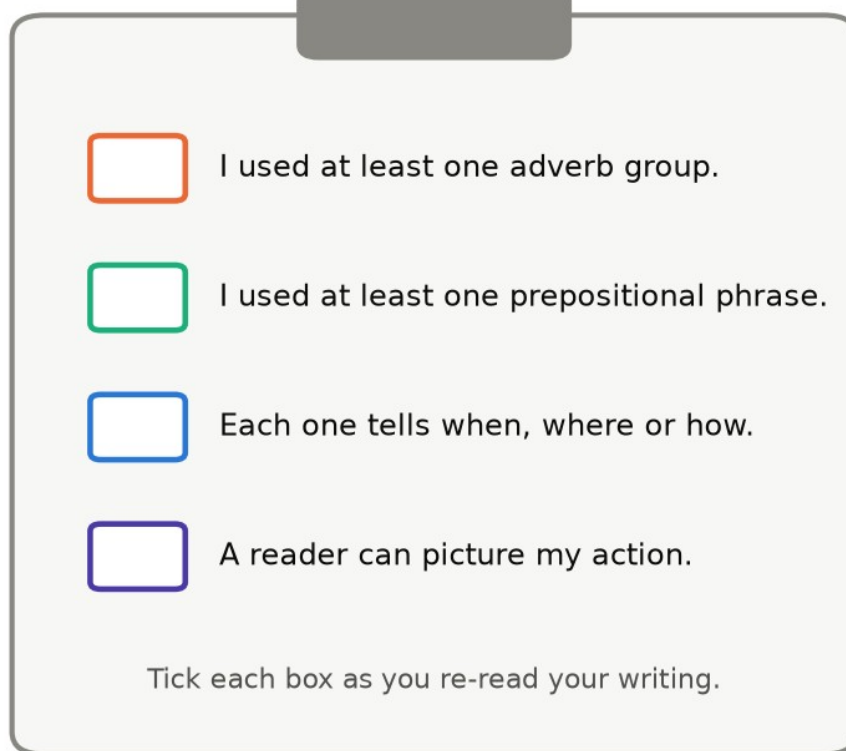
At nine o'clock, the bell rang loudly. Students hurried out of the classroom. On the grass, Sam started a game of tag. He ran quickly to the big oak tree.

Underlined phrase	Adverb group or prepositional phrase?	When, where or how?
At nine o'clock		
loudly		
out of the classroom		
On the grass		

Thinking question: Pick one underlined phrase. In one sentence, say what the reader can picture *because* of it.

Part B — Writing. Write three or four sentences about **the first minute of lunchtime at your school**. Use at least **two adverb groups** and **two prepositional phrases**. Underline each one, then check your work with the writer's checklist.

Writer's checklist



☐ I used at least one adverb group.

☐ I used at least one prepositional phrase.

☐ Each one tells when, where or how.

☐ A reader can picture my action.

Tick each box as you re-read your writing.

A clipboard checklist with four tick boxes: I used at least one adverb group. I used at least one prepositional phrase. Each one tells when, where or how. A reader can picture my action.

Marking guide (4 marks). (1) Table rows correct — phrases named as adverb groups or prepositional phrases (*Reading & Viewing*: uses grammatical knowledge of clauses and phrases). (2) *When/where/how* labels correct. (3) Thinking question names a real effect on what the reader pictures. (4) Part B writing uses at least two adverb groups and two prepositional phrases to build meaning (*Writing*: uses adverbial phrases to build meaning).

Answers

Q1. (a) loudly (b) Yesterday (c) softly (d) here.

Q2. (a) when (b) where (c) how (d) where.

Q3. (a) under — *under the hat* (b) in — *in the shallow pool* (c) After — *After the game* (d) on — *on my cup*.

Q4. (a) how; prepositional phrase (b) when; adverb group (c) where; prepositional phrase (d) how; adverb group.

Q5. (a) really slowly (b) too fast (c) very quietly (d) quite well.

Q6. (a) in my bag — where (b) on the roof — where (c) at the park — where (d) after lunch — when.

Q7. Possible answers: (a) jumped *high* / jumped *over the log*; (b) whispered *softly* / whispered *in my ear*; (c) waited *patiently* / waited *by the gate*.

Q8. *to the beach* — prepositional phrase — where; *On Saturday* — prepositional phrase — when; *carefully* — adverb group — how; *Behind the rocks* — prepositional phrase — where; *proudly* — adverb group — how. (*for shark teeth* is also a prepositional phrase; it tells *what they looked for*, a bonus find.)

Q9. Possible answers: Way 1: *The bird sang sweetly in the gum tree*. Way 2: *Early in the morning, the bird sang from the fence*.

Q10. Check: at least one underlined adverb group and one underlined prepositional phrase, each labelled when/where/how.

Show-what-you-know task, Part A table. At nine o'clock — prepositional phrase — when; loudly — adverb group — how; out of the classroom — prepositional phrase — where; On the grass — prepositional phrase — where. (*to the big oak tree* — prepositional phrase — where; *quickly* — adverb group — how.) Possible thinking answer: *Because of "loudly", I can picture the bell ringing so hard that everyone hears it.*

Show-what-you-know task, Part B. Possible answer: *Quickly, Sam opened his lunch box. Soon he ran to the oval with his friends.* Count the tools: adverb groups = *Quickly, Soon*; prepositional phrases = *to the oval, with his friends*. Check each box on the writer's checklist before handing it in.

Tense: past, present, future and their effect on meaning

For the teacher — curriculum links (VC2E4LA08). Strand: Language — Language for expressing and developing ideas. Modes: Reading and Viewing, Writing. Content description (verbatim): *understand past, present and future tenses and their impact on meaning in a sentence.* Elaborations: .E01 *understanding the tense that types of texts are commonly written in; for example, informative texts are usually written in present tense* · .E02 *identifying the tense in texts they read.* Builds on Level 3 VC2E3LA08 (a verb anchors a sentence in time through tense). That idea is assumed and is not re-taught here.

Learn

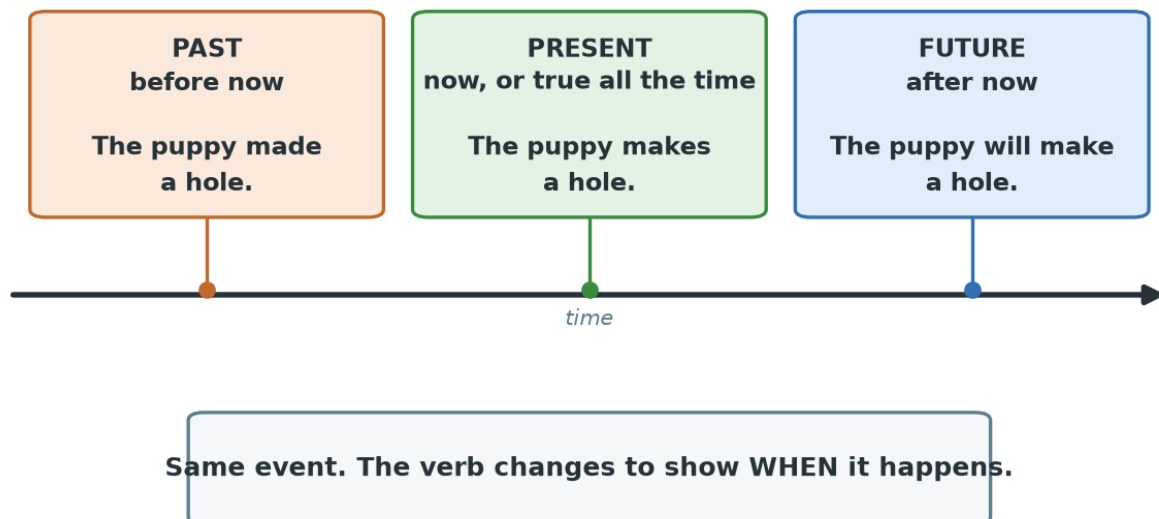
1. What is a tense?

Every sentence has a **verb**. A verb is a doing, being or happening word: *dig, is, rain, will go*.

The **tense** of a verb tells us *when*. English has three tenses:

- **past** — before now
- **present** — now, or true all the time
- **future** — after now

One event, three tenses



A time line with three boxes: past (before now) with the sentence 'The puppy made a hole', present (now, or true all the time) with 'The puppy makes a hole', and future (after now) with 'The puppy will make a hole'.

Here is one sentence in all three tenses. The coloured word is the verb, and it does the work:

The same sentence in three tenses

PAST	<i>before now</i>	I walked to school.
PRESENT	<i>now, or true all the time</i>	I walk to school.
FUTURE	<i>after now</i>	I will walk to school.

The coloured word is the verb. It carries the tense.

The sentence 'I walk to school' shown in three tenses, with the verb coloured: walked for past, walk for present, will walk for future.

The other words stay the same. Only the verb changes — and the meaning changes with it. The past says *already done*. The present says *happening now, or true every day*. The future says *not yet — it is coming*.

2. Making the past tense

Most verbs are **regular verbs**. A regular verb makes its past tense by adding *-ed* (or *-d*):

Making the past tense of regular verbs

Most verbs: add -ed	help → helped	<i>help + ed</i>
Ends in e: add -d	hope → hoped	<i>hope + d</i>
Double the last letter, then add -ed	hop → hopped	<i>hop + p + ed</i>

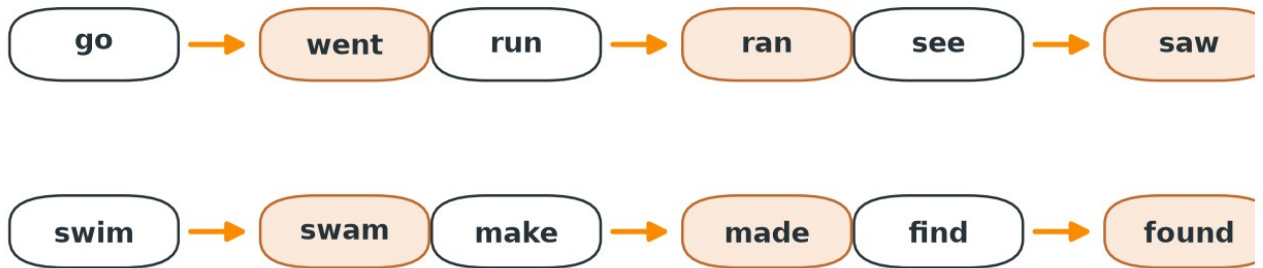
A regular verb makes its past tense with **-ed** (or **-d**).

How regular verbs make the past tense: help becomes helped by adding *-ed*, hope becomes hoped by adding *-d*, and hop becomes hopped by doubling the last letter and adding *-ed*.

Some verbs are **irregular verbs**. An irregular verb makes its past tense by changing in its own way. There is no *-ed*:

Irregular verbs change in their own way

No -ed here. Learn these pairs.



Six irregular verb pairs with arrows: go becomes went, run becomes ran, see becomes saw, swim becomes swam, make becomes made, find becomes found.

3. Making the present tense

The present tense uses the verb as it is: *I walk, they walk*. With *he, she, it* (or one person or thing), add *-s*: *she walks, it grows*.

4. Making the future tense

The future tense puts *will* in front of the verb:

The future tense: will + verb



I **will plant** the seed.

You **will water** it.

We **will watch** it grow.

The future tense tells us what has not happened yet.

The future tense is made with will plus a verb, shown in three sentences: I will plant the seed, you will water it, we will watch it grow.

5. Signal words

A **signal word** is a time word that stands near the verb and gives the tense away. It is a clue — but the verb is the tense.

Signal words give the tense away

These words often stand near the verb and tell you when.



Signal words sorted into three columns: past has yesterday, last night, last week and a moment ago; present has today, now, right now and every day; future has tomorrow, tonight, next week and soon.

6. What tense does to meaning?

Same words, different tense, different meaning:

sentence	tense	what the reader knows
The gate opened.	past	it already happened; it is done
The gate opens.	present	it happens now, or it happens every day
The gate will open.	future	it has not happened yet; we wait for it

Tense also changes how a text feels. The past takes us back to watch something that is over. The present makes facts feel true right now. The future makes us look ahead and wonder what will happen.

7. Tense and types of texts

A writer picks the tense that fits the job of the text.

Which tense does each kind of text usually use?

kind of text	usual tense	why
story (narrative) and recount	past	they tell about things that already happened
information text (report)	present	the facts are true now, not just once
plan or promise	future	they are about things that have not happened yet

A writer picks the tense that fits the job of the text.

A table of text types and their usual tense: a story (narrative) and a recount use the past tense because they tell about things that already happened; an information text uses the present tense because the facts are true now; a plan or promise uses the future tense because it is about things that have not happened yet.

A **narrative** is a story text. A **recount** tells about things that happened, in the order they happened. Stories and recounts usually use the past tense. An **information text** (some people call it a report) gives facts, and facts are true now — so it usually uses the present tense. A plan or a promise looks ahead, so it uses the future tense.

Here are two model texts. The coloured words are the verbs.

Model text 1 — a story (narrative)

Ruby's garden

On Saturday, Ruby **planted** a seed
in the garden. She **watered** it every day.
One week later, a tiny sprout **pushed**
up through the soil. Ruby **smiled**.

coloured words = verbs

Every verb is in the past tense.
A story tells about things that already happened.

A model story called Ruby's garden, written in the past tense, with the verbs planted, watered, pushed and smiled coloured to show they are verbs.

Model text 2 — an information text

All about bees

Bees **live** in a hive.
They **fly** from flower to flower
to **find** food. Bees **make**
honey to **feed** their young.

coloured words = verbs

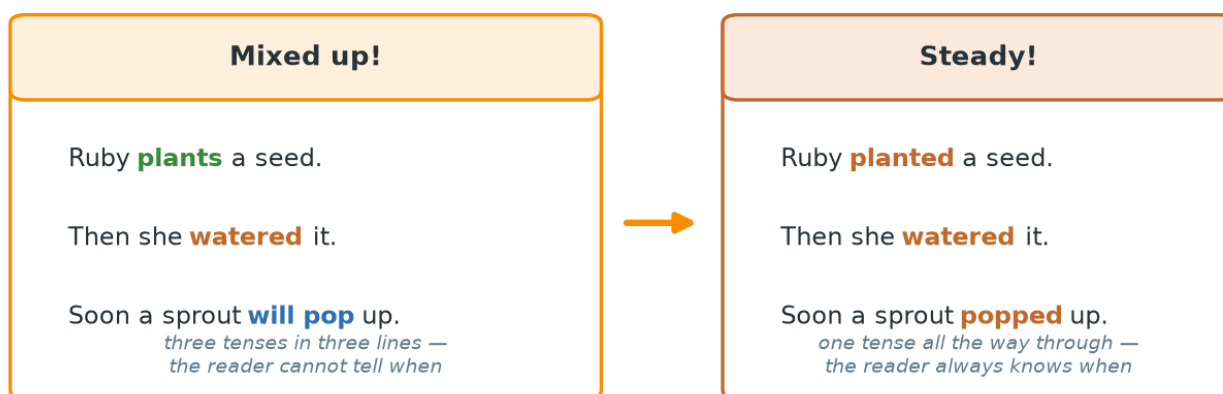
Every verb is in the present tense.
The facts are true now — and every day.

A model information text called All about bees, written in the present tense, with the verbs live, fly, find, make and feed coloured to show they are verbs.

8. Hold your tense steady

Pick the tense that fits your text, and hold it steady. Only change tense when the time really changes.

Keep the tense steady



**Pick the tense that fits your text, and hold it steady.
Only change tense when the time really changes.**

Two cards with the same three sentences: one card mixes three tenses so the reader cannot tell when, and one card keeps the past tense all the way through so the reader always knows when.

Words to know

word	meaning
verb	a doing, being or happening word
tense	the form of a verb that tells us when: past, present or future
regular verb	makes its past tense with <i>-ed</i> (or <i>-d</i>)
irregular verb	makes its past tense in its own way, with no <i>-ed</i>
signal word	a time word that hints at the tense, like <i>yesterday</i> or <i>soon</i>
narrative	a story text
recount	a text that tells about things that happened, in order
information text	a text that gives facts (also called a report)

Worked examples

Example 1 — naming a tense and its meaning

Take the four verbs from the model story *Ruby's garden*: *planted*, *watered*, *pushed*, *smiled*.

Look	Think
<i>planted</i> ends in <i>-ed</i>	regular verb, past tense
<i>watered</i> ends in <i>-ed</i>	regular verb, past tense
<i>pushed</i> ends in <i>-ed</i>	regular verb, past tense
<i>smiled</i> ends in <i>-d</i>	regular verb, past tense
all four verbs are past	the story tells about things that already happened, so the reader knows they are over

Example 2 — choosing a tense for the job

I want to write one fact about bees for an information text. Which tense do I pick?

Think

So

An information text gives facts.

facts are true now and every day

Facts that are true now use the present tense.

I write: *Bees make honey.*

Check the verb.

make — present. It fits the job.

If the job changes, the tense changes. In a story about one bee I watched yesterday, the same fact becomes a happening in the past: *The bee flew to the hive.* The words are nearly the same, but the tense tells the reader it happened once, and it is over.

Practice — with a help hand

Q1. Name the tense of each sentence. The verb is underlined.

- (a) The dog barked at the gate.
- (b) I will pack my bag.
- (c) The sun shines today.
- (d) We saw a big ship.
- (e) Mum reads to us at night.
- (f) They will swim after school.

Q2. Finish the table. Put the same verb into each tense. The first row is done for you.

verb	past	present	future
walk	I walked home.	I walk home.	I will walk home.
jump			
help			

Q3. Sort these signal words into three groups: past, present, future.

yesterday · tomorrow · now · last night · soon · every day · tonight · a moment ago

Q4. Pick the right verb form.

- (a) Yesterday I (help / helped / will help) Dad wash the car.
- (b) Every day the class (line / lined / will line) up at the bell.
- (c) Next week we (visit / visited / will visit) the farm.
- (d) Look! The baby (smile / smiles / smiled).
- (e) Last term our team (win / won / will win) the cup.

Q5. Look at the model story *Ruby's garden* again.

- (a) List the four verbs.
- (b) What tense are they?
- (c) Why does a story usually use that tense?

Q6. Each piece below jumps between tenses. Rewrite it so it holds one tense steady. Keep the meaning.

- (a) Mia kicks the ball. Then she scored a goal!
- (b) Noah walked to the shop. He buys milk. He will walk home.

Have a go — on your own

Q7. Pick one thing you do a lot: kick a ball, make lunch, ride a bike, draw. Write it as three sentences — past, present and future. Underline each verb.

Q8. Look at the model information text *All about bees*.

- (a) What tense is it?
- (b) How do you know? Name two verbs that show it.
- (c) Why does an information text usually use that tense?

Q9. This recount is in the past tense. Rewrite it in the future tense, as a plan. Then write one sentence about what changed for the reader.

On Friday we went to the park. We watched the ducks. We played on the swings.

Q10. Pick a job: (a) tell a story about your weekend, (b) give facts about an animal, or (c) write a plan for a party. Write three or four sentences. Pick the tense that fits the job, and hold it steady. Underline your verbs.

Show what you know

Part A — reading and viewing. Read the text.

The class worm farm Worms live in the soil. They eat dead leaves and make the soil rich. When it rains, worms come up to the top. A worm has no eyes, but it can feel light.

1. Underline the verbs. What tense is this text?
2. How do you know? Name two verbs that show it.
3. What kind of text is this? Why does it use that tense?
4. Change the first sentence to the past tense. What will the reader think now?

Part B — writing. Write four or five sentences for one of these jobs:

- a recount of something your class did this week
- an information text about a pet or another animal
- a plan for your next birthday

Underline your verbs. Then finish this sentence: *I used the _____ tense because ...*

Teacher marking guide (Part A and Part B). Score against the Level 4 achievement standard: Reading and Viewing — students use grammatical knowledge such as tense when demonstrating understanding, and describe the effect of language features; Writing — students “use grammar and punctuation to create relationships, including through the use of tense”.

Look for:

- Part A 1–2: the student identifies the present tense and points to two present verbs (*live, eat, make, rains, come, has, can feel*).
- Part A 3: the student names the text as an information text (report) and explains that facts are true now, so the present tense fits.
- Part A 4: the student writes *Worms lived in the soil.* and explains that the reader now thinks it happened once and is over (or that the worm farm is gone).
- Part B: the student holds one tense steady across the piece, the tense fits the job (recount → past, information text → present, plan → future), and the finished sentence gives a reason that fits the job of the text.

Award the reasoning steps: tense named, tense shown with verbs, effect on the reader explained, tense chosen to fit the job. Two students may pick different jobs in Part B and both score full marks.

Answers

Q1. (a) past (b) future (c) present (d) past (e) present (f) future

Q2. jump: *The cat jumped.* / *The cat jumps.* / *The cat will jump.* help: *I helped.* / *I help.* / *I will help.* (Any sentence with the right verb form is fine.)

Q3. past: yesterday, last night, a moment ago · present: now, every day · future: tomorrow, tonight, soon

Q4. (a) helped (b) line (c) will visit (d) smiles (e) won

Q5. (a) planted, watered, pushed, smiled (b) past (c) a story tells about things that already happened.

Q6. (a) *Mia kicked the ball. Then she scored a goal!* (or all present: *Mia kicks the ball. Then she scores a goal!*) (b) *Noah walked to the shop. He bought milk. He walked home.*

Q7. Answers will vary. Check: three sentences, one per tense, with the verb underlined and the right form.

Q8. (a) present (b) any two of: live, fly, find, make, feed (c) the facts are true now and every day.

Q9. *On Friday we will go to the park. We will watch the ducks. We will play on the swings.* What changed: the reader now reads a plan for something still to come, not a story about something already done.

Q10. Answers will vary. Check: the tense fits the job and is held steady.

Show what you know. See the teacher marking guide. Part A: present tense; two of *live, eat, make, rains, come, has, can feel*; an information text, because the facts are true now; *Worms lived in the soil* — the reader thinks it happened once and is over.

Sound, framing, placement and salience in images

Owens: VC2E4LA09 · **Draws on:** VC2E4LA09.E01, VC2E4LA09.E02

To the teacher: This part is guided — read the teaching pages aloud with your class and have the students read along. Every text, picture and task in this part was written for this book. It builds on Level 3, VC2E3LA10 (images and sound extend the meaning of a text): students already know that pictures and sounds add meaning, and they have met close-ups, direct gaze and loud/soft, fast/slow sound. This part names the maker's choices — framing, placement, salience, angle and sound — and how they work together as one composition. The assessed task is Reading & Viewing plus Writing, marked against the Reading and Viewing hook of the achievement standard: students “explore the framing and composition of still images and moving images and the use of sound”.

Words to know

The Victorian Curriculum is the learning plan for our year level. It uses these words and does not say what they mean. In this book, they have the meanings below. Every task in this part can be answered with these meanings alone.

- A **frame** is the edge of a picture — the line around what we can see. **Framing** is the choice the maker makes about what to put inside the frame, and what to leave outside it.
- **Placement** is where each thing sits in the picture: centre or edge, top or bottom.
- **Salience** is the part of a picture your eyes go to first.
- An **angle** is where the camera sits when it takes the picture: low and looking up, high and looking down, or level with the thing it points at. The person or thing the camera points at is the **subject**.
- **Composition** is how all the parts of a picture work together — the framing, the placement, the salience, the angle and the sound.
- A **storyboard** is a row of small pictures that plans a moving image, one shot after the next, so the maker can see the whole film before making it.

The curriculum calls the things in a picture *elements*. In this book we just say **the things in the picture**. Two more words we will use a lot: a **still image** does not move (a photo, a drawing, a page in a book); a **moving image** changes over time (a film, a show, a game). The person looking at the picture is the **viewer**, and what the viewer feels and thinks is the **viewer response**.

What we will learn

VC2E4LA09 — explore how the use of sound and choices in the framing of an image, the placement of elements in the image, and the salience in the image affect the composition of still and moving images and enhance the meaning of a text

This part draws on **VC2E4LA09.E01** and **VC2E4LA09.E02**:

VC2E4LA09.E01 — examining visual and multimodal texts, building a vocabulary to describe visual elements and techniques such as framing, composition and salience, and beginning to understand how these choices influence viewer response

VC2E4LA09.E02 — identifying the angle at which the camera is pointed at a subject and discussing how the angle influences meaning

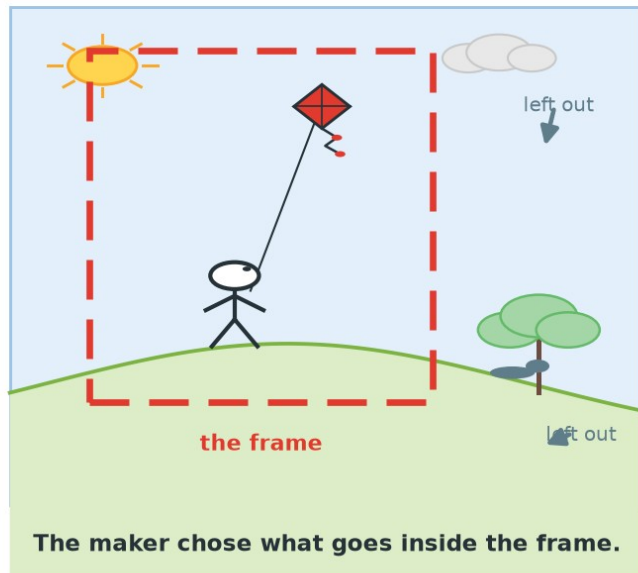
In our words: The person who made a picture made choices. They chose what goes in the frame, where the things sit, what your eyes go to first, where the camera sits and what we hear. These choices work together, and they change how the viewer feels and thinks.

Teaching sequence

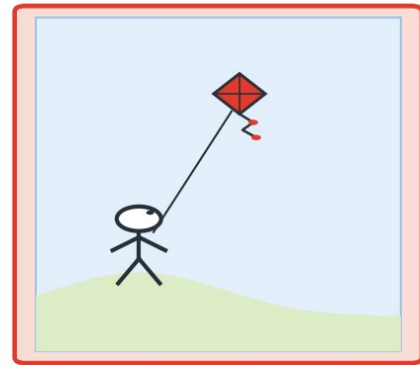
Part 1 — Every picture has a frame

Framing: what is in the frame is in the story

The whole scene



The picture we see



No tree. No dog. No sun.
They were left out of the story.

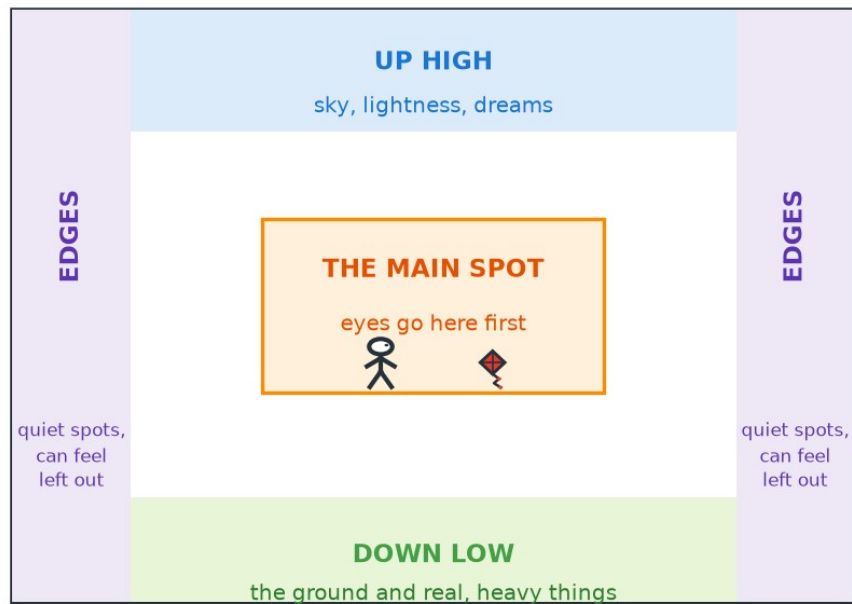
Inside the frame = in the story.

A hill scene drawn twice. On the left, the whole scene shows a girl flying a red kite plus a sun, a tree and a dog, with a dashed red frame drawn around only the girl and the kite; the sun, tree and dog are labelled “left out”. On the right, the picture we see shows only the girl and the kite inside the frame.

Every picture has an edge. That edge is the **frame**. The maker chose what to put inside it.

What is inside the frame is in the story. What was left outside the frame is not in the story. The same hill could feel like a busy place with a dog and a tree, or a quiet place with only a girl and her kite. The framing decided which story we got.

Placement: where things sit in the frame



The same things say different things in different spots.

Centre is the main spot. Edges and corners are quieter.

A picture map with labelled zones: a top band “UP HIGH — sky, lightness, dreams”, a bottom band “DOWN LOW — the ground and real, heavy things”, side bands labelled “EDGES — quiet spots, can feel left out”, and a centre box “THE MAIN SPOT — eyes go here first”.

Where a thing sits in the frame changes what it says to us.

- The **centre** is the main spot. Our eyes go there first.
- **Edges and corners** are quieter. A thing at the edge can feel left out.
- **Up high** in the frame is where the sky and light things live.
- **Down low** is the ground — real, heavy things.

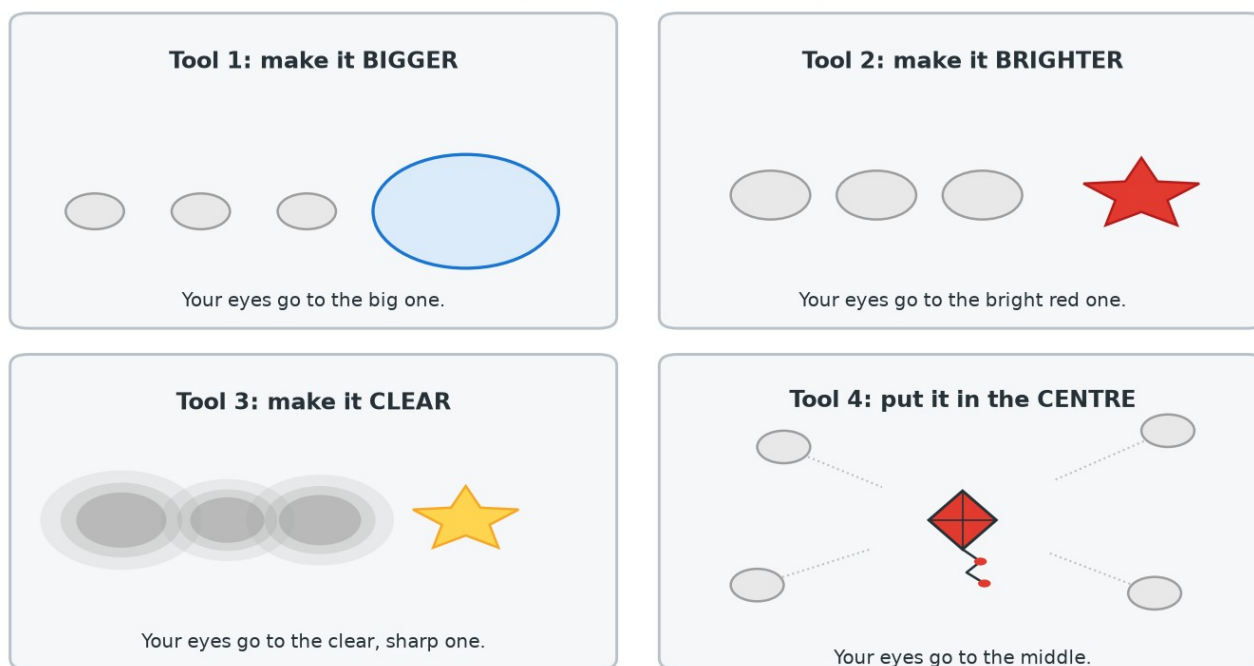
The same girl and the same kite say different things in different spots.

Part 3 — What your eyes go to first: salience

One new word. The Victorian Curriculum uses the word *salience* and does not say what it means. In this part, *salience* means the part of a picture your eyes go to first. Every task here can be answered with that meaning alone.

Saliency: four tools that make one part stand out

Saliency is the part of a picture your eyes go to first.



Makers use these tools so you look where they want you to.

Four panels showing the four tools of saliency: a big circle among small circles ("make it BIGGER"), a bright red star among grey circles ("make it BRIGHTER"), a sharp yellow star next to fuzzy grey shapes ("make it CLEAR"), and a red kite in the centre of a frame while grey shapes sit at the corners ("put it in the CENTRE").

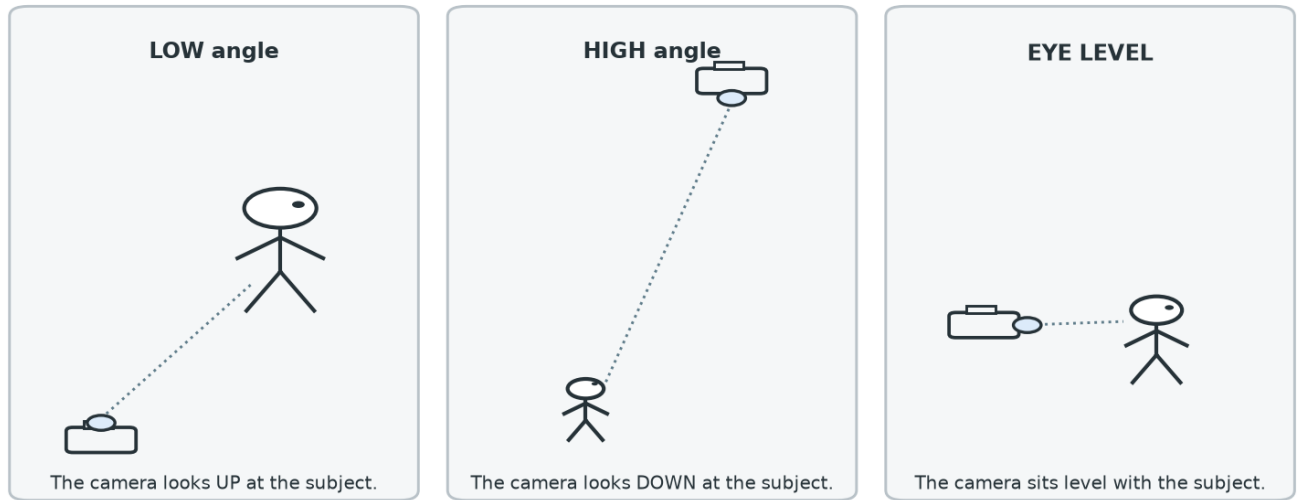
Makers have four tools to give one part of a picture saliency: make it **bigger**, make it **brighter**, make it **clear** while other parts are fuzzy, or put it in the **centre**. Your eyes do what the maker wants.

Look back at the poster in Part 1. Your eyes went to the red kite first. The maker gave it saliency with the *brighter* tool — bright red in a soft blue sky.

Part 4 — Where the camera sits: angle

Camera angle: where the camera sits

The camera is like a pair of eyes. Where it sits changes how the subject looks.



The subject looks big and strong.

The subject looks small and weak.

They look equal, like friends.

The subject is the person or thing the camera points at.

Three panels: a camera low on the ground looking up at a big stick figure (“LOW angle — the subject looks big and strong”), a camera high up looking down at a small stick figure (“HIGH angle — the subject looks small and weak”), and a camera level with a stick figure (“EYE LEVEL — they look equal, like friends”).

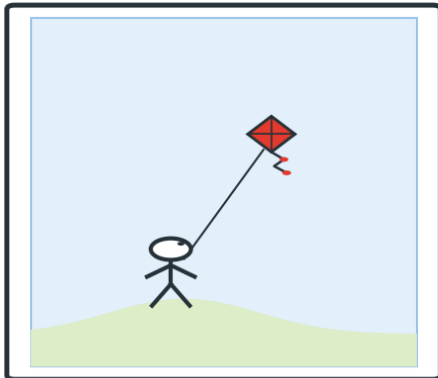
A camera is like a pair of eyes. Where it sits changes how the subject looks.

- **Low angle** — the camera looks up. The subject looks big and strong.
- **High angle** — the camera looks down. The subject looks small and weak.
- **Eye level** — the camera sits level with the subject. They look equal, like friends.

In Level 3 you saw that a big person looking down can look like the boss. A camera plays the same trick with its seat.

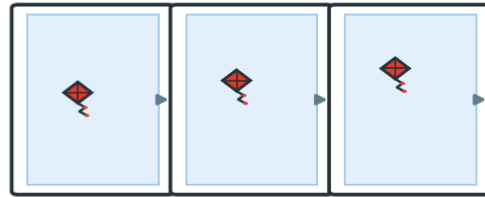
Two kinds of images

STILL IMAGE



It does not move.
A photo, a drawing, a page in a book.

MOVING IMAGE



the picture changes over time



and it can carry sound:
music, voices, noises

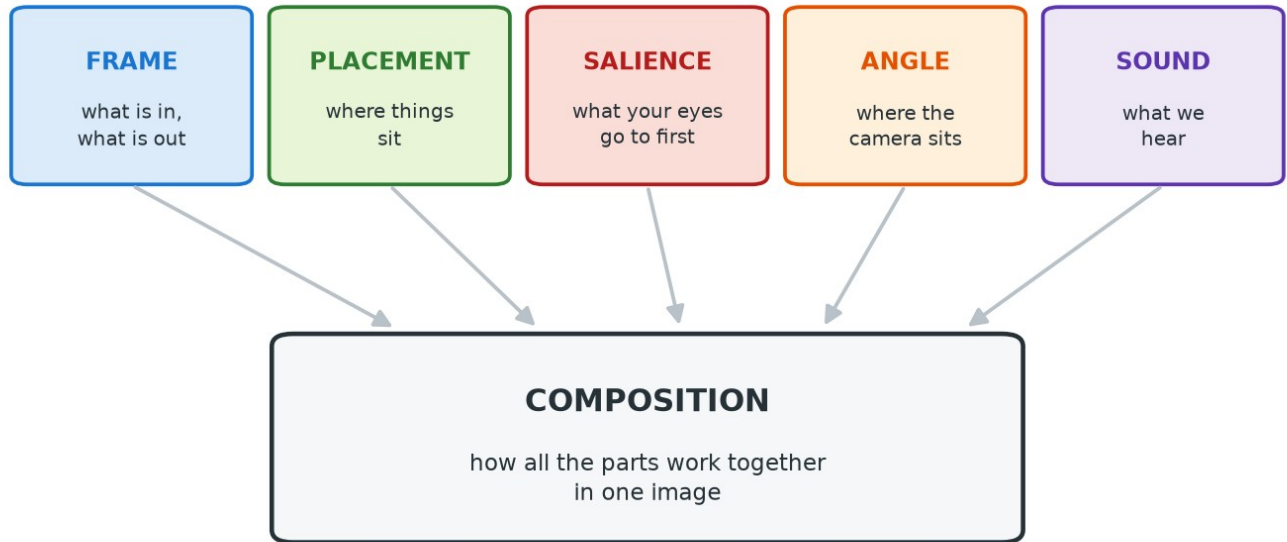
A film, a show, a game: all moving images.

This section works for both kinds.

Two panels. Left: one framed picture of a girl flying a kite, labelled “STILL IMAGE — it does not move; a photo, a drawing, a page in a book”. Right: three small frames in a row with arrows between them and a speaker with sound waves, labelled “MOVING IMAGE — the picture changes over time, and it can carry sound”.

A **still image** does not move. A **moving image** changes over time, and it can carry sound. In a moving image, the maker makes new choices in every shot.

The recipe of a picture



Every image you see was put together on purpose.

Read the parts one by one, and you can see the whole recipe.

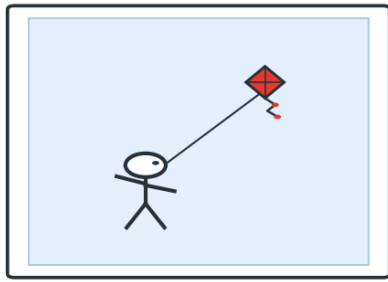
A recipe diagram: five cards — FRAME (what is in, what is out), PLACEMENT (where things sit), SALIENCE (what your eyes go to first), ANGLE (where the camera sits), SOUND (what we hear) — all with arrows into one big card labelled “COMPOSITION — how all the parts work together in one image”.

Put all the choices together and you get the **composition** — how the whole picture works as one. We read it by reading the parts: the frame, the placement, the salience, the angle, and the sound.

Part 6 — Sound has a seat at the table

Sound across a moving image

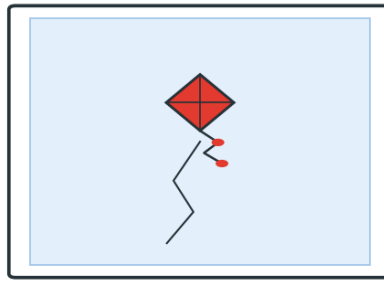
In a moving image, the sound can change from shot to shot — and it steers your feelings.



Shot 2

WHOOSH! Fast drums!

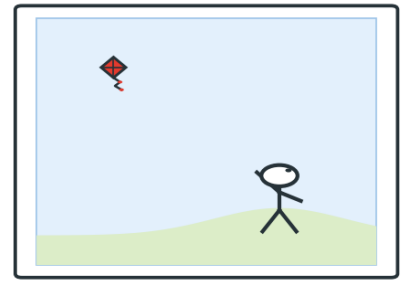
feels wild and jumpy



Shot 3

Music stops. Wind only.

the quiet makes us stop and look



Shot 4

Soft, slow music

feels calm and a little sad

The pictures changed — and the sound changed with them.

Listen to a clip and ask: what is the sound doing to me right now?

Three film frames in a row from the class film: a girl running with her kite over “WHOOSH! Fast drums!” (feels wild and jumpy); a big free kite over “Music stops. Wind only.” (the quiet makes us stop and look); a girl waving at a tiny kite over “Soft, slow music” (feels calm and a little sad).

In Level 3 you met the sound choices: loud and soft, fast and slow, noises, and quiet. They still do their jobs here. New in Level 4: in a moving image, the sound can change from shot to shot — and it steers your feelings as the story moves.

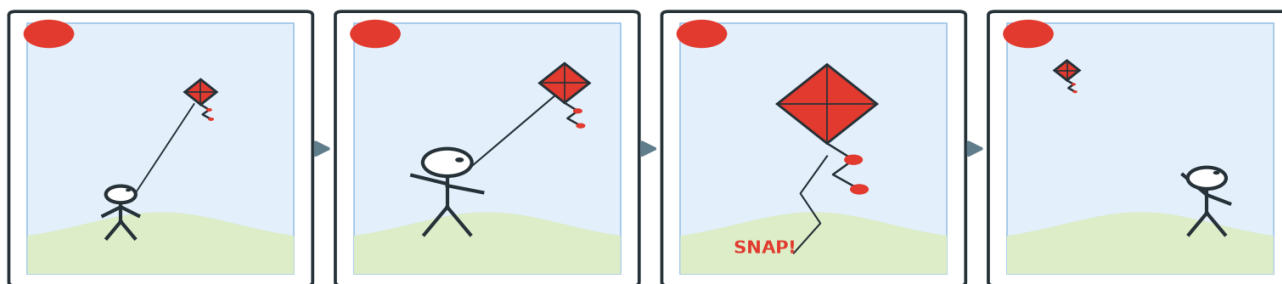
Listen to any clip and ask: *what is the sound doing to me right now?*

Our class text — *The Red Kite*

The Red Kite is a one-minute film, written and drawn for this book. The storyboard shows its four shots.

The Red Kite — storyboard (a one-minute film)

Each shot is a choice about framing, placement, salience, angle and sound.



Wide frame. High angle — we look down at Mia. She looks small.

Sound: soft wind, slow music.

Close frame — only Mia and the kite. Eye level. We run with her.

Sound: WHOOSH! Fast drums.

Low angle — we look up at the kite. It looks huge and free.

Sound: music stops. Wind only.

Wide frame — the big, friendly sky. The kite is a tiny red spot.

Sound: soft, slow music again.

Four shots, four sets of choices — and one story.

Read the class text to hear the whole film, beat by beat.

The storyboard of The Red Kite: four numbered shot frames with arrows between them. Shot 1: wide frame, high angle, small Mia at the bottom of a hill with her red kite (sound: soft wind, slow music). Shot 2: close frame, eye level, Mia running with the kite close (sound: WHOOSH! Fast drums!). Shot 3: low angle, the kite huge with a snapped string (sound: music stops, wind only). Shot 4: wide frame, Mia waving from the hilltop, the kite a tiny red spot in a big sky (sound: soft, slow music again).

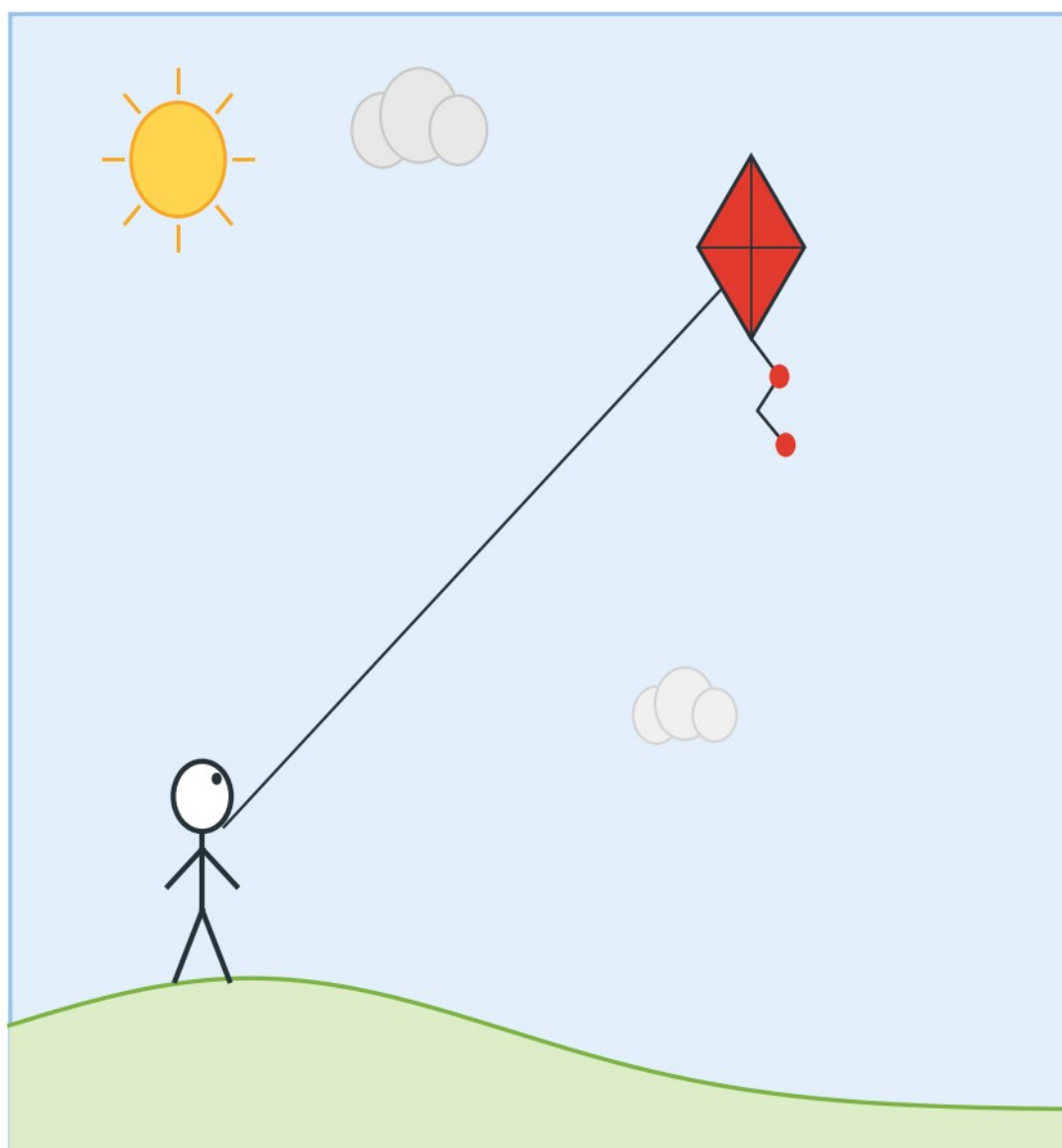
Shot 1. Wide frame. High angle — the camera looks down at Mia from up high. Mia is small at the bottom of a big hill, and the bright red kite sits above her. Sound: soft wind and slow music. *What we get:* the hill looks huge and Mia looks small but brave.

Shot 2. Close frame — the frame holds only Mia and the kite, so nothing else can get in. Eye level — the camera runs with her. Sound: the wind grows. WHOOSH! Fast drums. *What we get:* we are in the run with Mia. It feels fast and wild.

Shot 3. SNAP! The string breaks. Low angle — the camera looks up at the kite, and the kite looks huge in the sky. Sound: the music stops. Wind only. *What we get:* the kite looks free, and the quiet makes us stop and look.

Shot 4. Wide frame — the big friendly sky. Mia waves from the hilltop. The kite is a tiny red spot, high and far. Sound: soft, slow music again. *What we get:* the kite is not lost. The sky has it. It feels calm, and a little sad, and a little happy, all at once.

The poster. The film also has a poster — a still image.



THE RED KITE

a one-minute film

The poster for The Red Kite: a tall picture of a soft blue sky; a bright red kite sits high near the top right with the most salience; a long string runs down to a small girl standing on a green hill in the bottom left; a sun and two soft clouds; the title THE RED KITE at the bottom.

Worked examples

Worked example 1 — reading a still image (with help)

Look at the poster for *The Red Kite*. We read it part by part.

What we can see	Name the choice	What it adds
The red kite is bright red in a soft	Salience (the <i>brighter</i> tool) and	Our eyes go to the kite first. The kite



What we can see	Name the choice	What it adds
blue sky, high in the frame.	placement (up high).	is the star of this story.
Mia is small in the bottom-left corner. The sky above her is huge and empty.	Placement (corner, down low) and framing (all that empty sky is in the frame).	Mia looks small, and the job — that whole sky — looks big.
We look up at the kite from the ground.	Angle (low).	The kite looks high and mighty.
The frame holds only Mia, the kite and the sky. No house, no town, no other people.	Framing (everything else was left out).	The story is only about Mia and the kite. Nothing else gets in the way.

So the poster says, with no words: *this is a story about one small child and one big sky*. That is the composition doing its work.

Worked example 2 — reading a moving image and its sound (with help)

Now shots 2 and 3 of the film. Same kite, same hill — but the choices change.

	Shot 2	Shot 3
Frame	Close — only Mia and the kite.	Wide — open sky around the kite.
Angle	Eye level — we run with Mia.	Low — we look up at the kite.
Salience	Mia and the kite share the frame.	The big red kite is all we see.
Sound	WHOOSH! Fast drums.	Music stops. Wind only.
What it adds	Fast and wild — we are in the middle of the run.	Huge and free — the quiet makes us stop and look.

The picture changed and the sound changed with it. The meaning changed too: from *here we go!* to *look at that!* That is how sound and image work together in a moving text.

Practice tasks

With help

T1. Look at the framing picture (Part 1). Name two things the maker left outside the frame. Pick one of them and put it inside the frame. How would the story change?

T2. Look at the placement map (Part 2). You are making a picture of a lost toy. Where would you put it so it feels left out? Say why that spot works.

T3. Look at the salience tools (Part 3). Which two tools make the red kite stand out on the poster? How do you know?

T4. A maker wants a dragon to look big and strong. Which camera angle should they pick? Say why it works.

T5. Shot 1 of *The Red Kite* uses a high angle — the camera looks down at Mia. What does that angle tell us about Mia and the hill?

T6. With your teacher, act these three sounds: loud fast drums; soft slow humming; no sound at all. Match each one to the shot of *The Red Kite* it fits, and say what it makes you feel.

On your own

T7. Make a frame with your hands and look around the room. What is inside your frame? What is left out? Tell a partner one thing your framing adds to the story of the room.

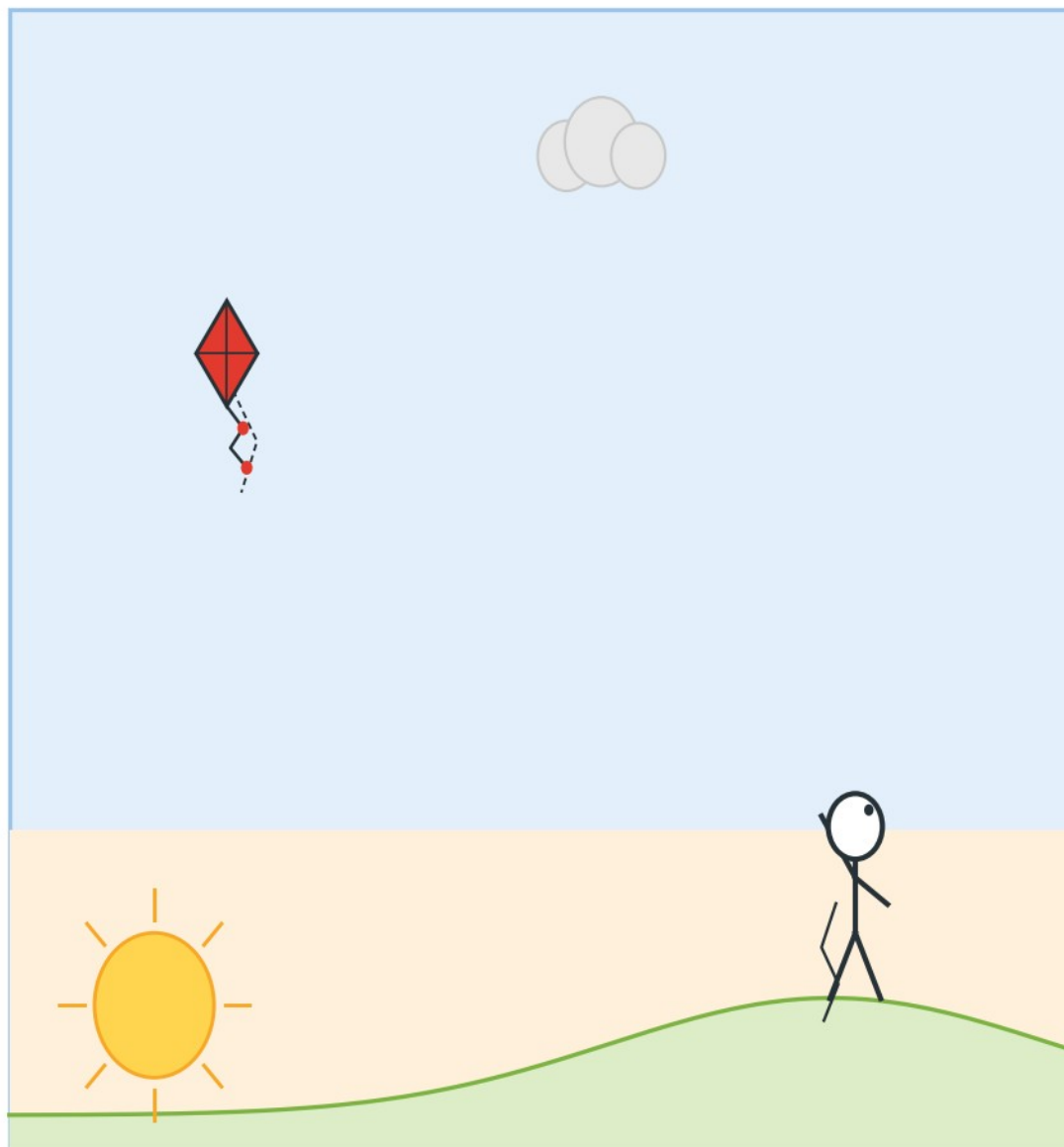
T8. On the poster, Mia is small in the corner. Draw her big in the centre instead. Does the poster say the same thing? Write one sentence about what changed.

T9. You are making a film about a child meeting a friendly whale in the sea. Pick a camera angle for the first shot — low, high or level. Write one sentence saying why you picked it.

T10. Pick one shot of *The Red Kite* and change one sound choice. Tell the class what changes in the meaning.

Marked task — your turn to be the maker

Part A — Reading and Viewing. Look at this still image from the end of the film. Answer in full sentences.



The kite is free

a still image for the marked task

The still image “The kite is free”: a wide sunset sky; the red kite, small and high, drifts near the top left with a piece of broken string hanging from it; a small girl stands on a hill in the bottom right waving; a low sun sits at the left; one soft cloud; lots of empty sky between the girl and the kite.

A1. What do your eyes go to first? Name the salience tool that did the work.

A2. Where does Mia sit in the frame? What does that placement add?

A3. Where is the camera — low, high or level? Say how you know.

A4. Name one thing the maker left outside the frame, and say how you know it is not there.

A5. Choose one sound for this image. What would it make the viewer feel?

Part B — Writing. Make the next image for the film. Maybe the kite comes back. Maybe a new friend finds it. Maybe Mia walks home under the stars — it is your call. Draw your image (or say it clearly in words). Then:

1. Label **three** choices you made, using our words: framing, placement, salience, angle, sound.
2. Write two or more sentences saying how your choices help the meaning — what the viewer should feel, and which choices make them feel it.

How it is marked.

	Working towards	Meeting	Going further
Naming the choices	Names one or two choices with help.	Names three or more choices with our words.	Names the choices and says how they work together as one composition.
What each choice adds	Says what a choice adds with help.	Says what each named choice adds, on their own.	Says what each choice adds and why that choice works on the viewer.
Sound	Adds a sound with help.	Chooses a sound and says what it makes the viewer feel.	Explains how the sound works with the picture choices.

The viewer's checklist

Five questions for any image you read.

1	FRAME What is inside the frame? What was left out?
2	PLACEMENT Where do the things sit? Centre or edge? Top or bottom?
3	SALIENCE What do your eyes go to first? Which tool did the work?
4	ANGLE Where is the camera? Below, above, or level?
5	SOUND What can you hear? What does it make you feel?

Notice it. Name it. Say what it adds.

A card listing five question groups for reading any image: FRAME — what is inside the frame, what was left out; PLACEMENT — where do the things sit, centre or edge, top or bottom; SALIENCE — what do your eyes go to first, which tool did the work; ANGLE — where is the camera, below, above, or level; SOUND — what can you hear, what does it make you feel. Bottom line: “Notice it. Name it. Say what it adds.”

Notice it. Name it. Say what it adds. That is the whole game, and it works on any image you will ever meet.

Answers

Many tasks have more than one good answer. A good answer always says what you noticed and what it adds. These are example answers.

T1. The tree, the dog and the sun were left out (any two). One answer: put the dog inside the frame, and the story is no longer just about a girl and a kite — now it is also about a girl and her dog.

T2. In a corner or at an edge. Our eyes go to the centre first, so a toy at the edge waits to be found — it feels left out, and that is just right for a lost toy.

T3. The *brighter* tool — the kite is bright red and everything else is soft blue and green — and the *up high* placement, high in the frame where the sky is. (Size is not one: the kite is not the biggest thing, the sky is.)

T4. A low angle. When the camera looks up at the dragon, the dragon looks big and strong to the viewer.

T5. The hill looks huge and Mia looks small. The high angle makes her job — getting that kite up — look big, and makes Mia look brave for trying.

T6. Loud fast drums fit shot 2 (fast and wild, in the run). Soft slow humming fits shot 1 or shot 4 (calm, and a little sad at shot 4). No sound at all fits shot 3 (the quiet makes us stop and look at the free kite).

T7. Answers will be different. A good one names what is inside the frame, what is left out, and says what the framing adds — for example, “my frame has only the fish tank, so the story of the room is about the fish”.

T8. One answer: no, it says something different. A big Mia in the centre makes the story about Mia; the small Mia in the corner made the story about the kite and the sky.

T9. One answer: a low angle, looking up at the whale, so the whale looks huge and mighty and the child looks small and brave — like shot 3 with the kite.

T10. One answer: put soft slow music over shot 2 instead of fast drums, and the run stops feeling wild and starts feeling like a slow, safe game.

A1. Most viewers’ eyes go to the red kite first. The tool is *brighter* — bright red in a soft sky. (Some eyes go to Mia waving; if so, the tool is *clear* — she is the only sharp, busy part at the bottom. Both answers are good with a reason.)

A2. Mia sits in the bottom-right corner, down low. The corner makes her feel quiet and small, and the huge empty sky above her makes the kite’s new home feel very big.

A3. One answer: low — we look up at the kite from the ground, so the kite feels high and far. Another good answer: level with Mia, because we stand on the hill beside her and wave with her. The mark is for the reason, not the answer.

A4. One answer: no houses and no town — the frame holds only sky, hill, sun, Mia and the kite, so we know the place is quiet and empty. Another: no string to a hand — the broken string tells us the kite is no one’s now.

A5. One answer: soft wind and one slow note of music, so the viewer feels calm and happy for the kite, not sad. Another: no sound at all, so the sky feels huge and quiet.

Part B. Answers will be different. A good one labels three real choices from our five words, and its sentences match its picture — the choices and the feeling agree. Mark with the table above.

Where this leads

In **6A** you will make your own texts, and the picture and sound parts will be your choices to make. In **3B** and **3C** the same questions help you read the pictures inside stories. And in Year 5 you will look at how a whole film builds its meaning, image by image and sound by sound (VC2E5LA07).

Vocabulary: synonyms, antonyms and shades of meaning

English 4 · Chapter 2 — Language: expressing and developing ideas · Section 2E

In English, words are your tools. The more words you have, the better you can say *exactly* what you mean. This section is about three big ideas:

- a **synonym** is a word that means the same, or nearly the same, as another word;
- an **antonym** is a word that means the opposite of another word;
- a **shade of meaning** is the small difference between one word's meaning and another word's meaning — like the difference between two blues that are nearly the same colour.

Your **vocabulary** is the whole set of words you know and use. Every time you add a synonym, an antonym or a brand-new word, your vocabulary gets bigger — and your writing and talking get sharper.

What the curriculum says (verbatim): VC2E4LA10 — *Students learn to:* expand vocabulary by exploring a range of synonyms and antonyms, and using words encountered in a range of sources. *This may involve students:* building vocabulary from research about technical and learning area-specific topics, for example gravity and magnetic forces (elaboration .E01); determining or clarifying the shades of meaning of synonyms and antonyms (elaboration .E02). (VCAA, Victorian Curriculum 2.0 English, Level 4. Modes: Speaking and Listening; Reading and Viewing; Writing.)

Teacher note (§2A-2): Elaboration .E03 of VC2E4LA10 (words formed from an Aboriginal and Torres Strait Islander language) is excluded under this book's front-of-book notice and is **not** taught here. This section carries the content description through its remaining scope: synonyms, antonyms and words encountered in other sources.

Learn

Part 1 — Same and nearly the same: synonyms

Read this short original poem out loud.

The Word Picker

My friend said the show was *good*. My sister said it was *great*. My nan said, 'The best I have seen!' — three words for one feeling. Wait!

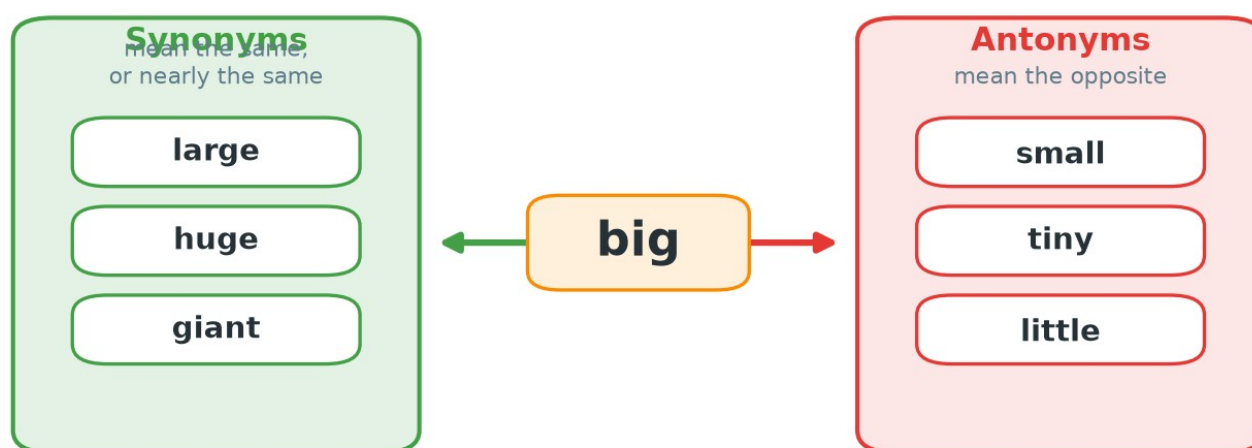
The wind can blow, or it can gust, it can howl from the hill, it can roar. The rain can drizzle, or it can pour — each word tells you something more.

Words have opposites too: hot and cold, and day and night, full and empty, loud and soft — each pair flips from left to right.

So don't just grab the first word that happens to come your way. Pick the word that shows what you mean, and your writing will have its say.

Good, *great* and *the best* all point at the same feeling — that is what synonyms do. A writer who knows synonyms never has to use *good* five times in a row.

One word, two ways to go



Synonyms point one way. Antonyms point the other way.

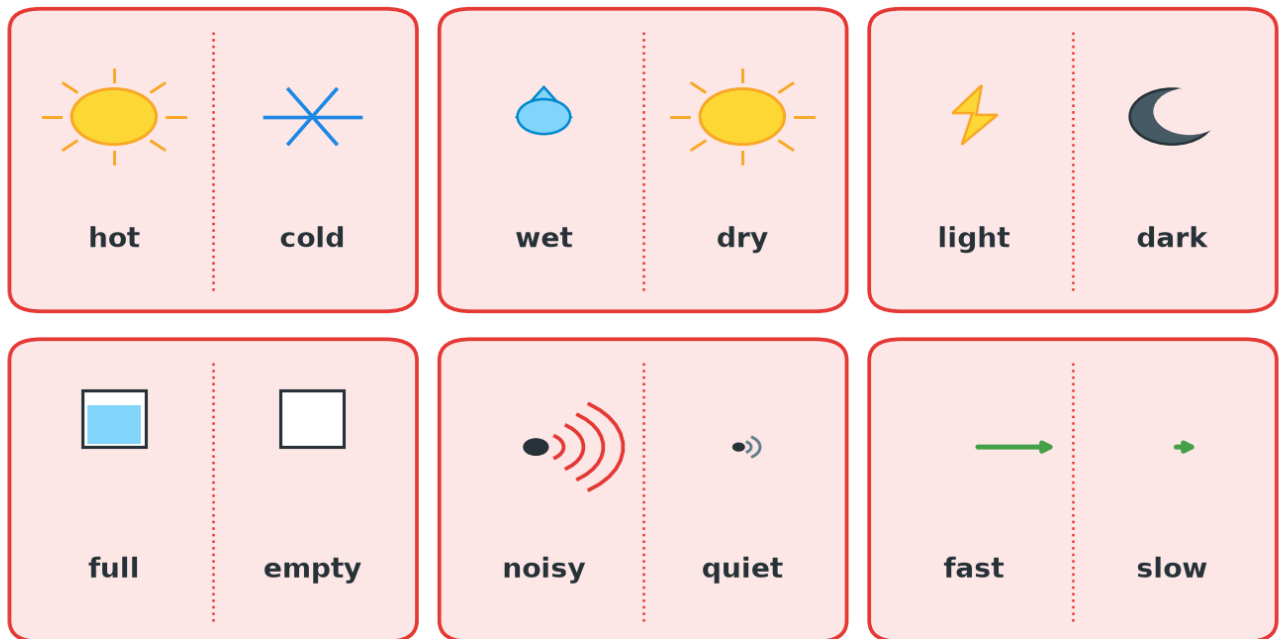
Word map with the word 'big' in the middle; on the left a green group of synonyms (large, huge, giant) and on the right a red group of antonyms (small, tiny, little)

But careful! Synonyms usually mean *nearly* the same, not *exactly* the same. *Large*, *huge* and *giant* all tell about size, yet each one feels bigger than the last. That small difference is called a **shade of meaning**, and Part 3 is all about it.

Part 2 — Opposites: antonyms

An antonym flips a word's meaning over. *Hot* and *cold* are antonyms, and so are *noisy* and *quiet*. Writers love antonyms because they show change: *The park was quiet. Then the game began, and the park was noisy.*

Antonym pairs: words that mean the opposite



Say each pair out loud. Can you feel the meaning flip?

Six cards showing antonym pairs with small pictures: hot and cold, wet and dry, light and dark, full and empty, noisy and quiet, fast and slow

Part 3 — Shades of meaning

Think about the colour blue. There is pale blue, sky blue and deep blue. They are all blue, but each one is a different **shade**. Words work the same way.

Look at the five happy words on the meaning thermometer. Every one of them means *happy* — but each one carries a bigger feeling than the one below it.

The meaning thermometer: how strong is the feeling?



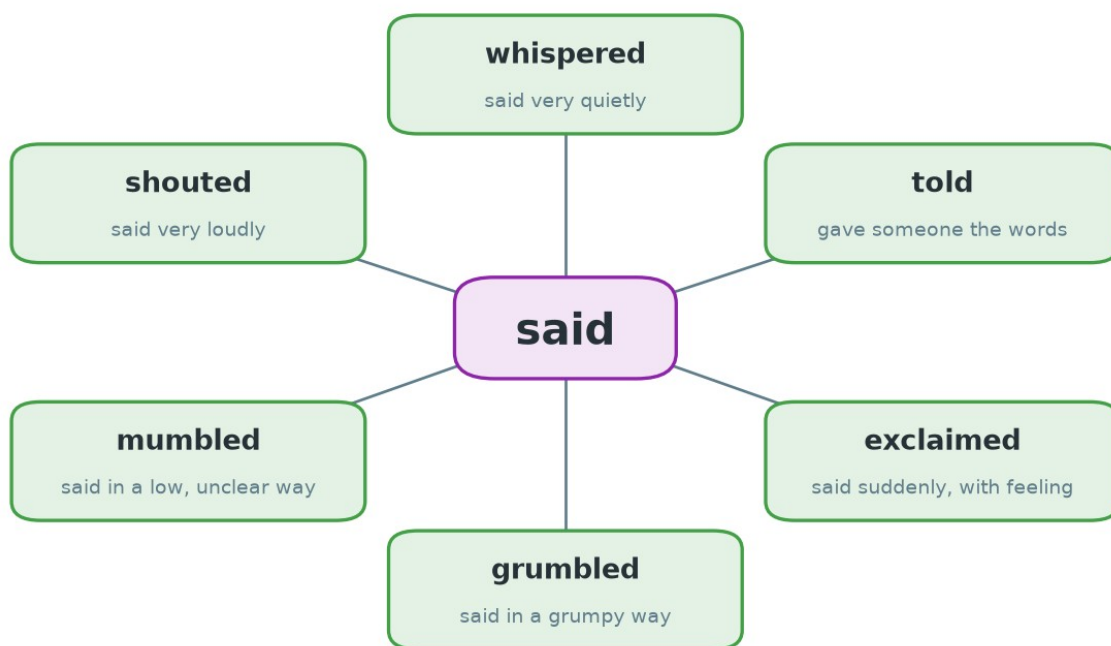
A purple meaning thermometer showing five happy words from the smallest feeling to the biggest: glad, pleased, happy, delighted, overjoyed

A good test is to try the word in your sentence and ask: *too big, too small, or just right?*

- 'I was **overjoyed** when my pen rolled under the desk.' Too big! *Overjoyed* is for huge, wonderful news.
- 'My team won the grand final and I was **glad**.' Too small! Winning the grand final is bigger news than *glad*.

The same idea works for other word families. Here is a web of words that all do the job of *said* — but each one paints a different picture of *how* something was said.

A web of words for 'said'



Each word does the same job as 'said' — but each paints a different picture.

A word web with 'said' in the middle and six synonyms around it — whispered, shouted, mumbled, grumbled, exclaimed, told — each with a short note about how it sounds

Part 4 — New words from many sources

You meet new words in every part of your day, not just in English. New words come from a range of sources. Some of those sources:

- **books you read** — story words like *gloomy* and *whisper*;
- **science lessons** — topic words like *gravity*, *magnet* and *force*;
- **recipes** — doing words like *stir*, *boil* and *slice*;
- **sport and games** — words like *bounce*, *score* and *goal*;
- **signs and labels** — words like *exit*, *fresh* and *local*;
- **apps and shows** — words like *pause*, *level* and *quest*.



Six source cards — books you read, science lessons, recipes, sport and games, signs and labels, apps and shows — with arrows pointing into a box labelled ‘Your word bank’

The trick is to *keep* the words you meet. Start a word bank at the back of your book: for each new word, write the word, where you found it, what it means, and a sentence of your own. Here is what a model page looks like.

A model word-bank page

New word	Where I found it	What it means	My sentence
gravity	science lesson	the pull that brings things down to Earth	The ball came back down because of gravity.
stir	a recipe for soup	to mix something round and round with a spoon	Stir the soup slowly so it does not splash.
drizzle	the weather report	rain that falls in very small drops	It only drizzled, so we still played outside.

Copy this page into the back of your book. Add a row every time you meet a new word.

A model word bank table with the columns New word, Where I found it, What it means, My sentence, and three filled example rows for gravity, stir and drizzle

Worked examples

Worked example 1 — swapping a verb (a doing word) for a better one (step by step)

Lin writes: *Sam went to the shop*. She wants to show that Sam is **in a hurry**. Should she swap *went* for *strolled*, *rushed* or *marched*?

Working	Comment
What does each word mean? <i>Strolled</i> = walked in a slow, easy way. <i>Rushed</i> = went fast, in a hurry. <i>Marched</i> = walked with quick, strong steps.	Synonyms, but with different shades of meaning.
What does the sentence need to show? Sam is in a hurry — he goes fast, because he is late.	Match the shade to the situation.
Pick rushed : <i>Sam rushed to the shop</i> .	<i>Rushed</i> shows the hurry.

One sentence, three swaps

Lin writes: Sam went to the shop.

She can swap 'went' — and each swap tells us something new.

strolled	Sam strolled to the shop. <i>Sam had lots of time. He walked in a slow, easy way.</i>
rushed	Sam rushed to the shop. <i>Sam was in a hurry. He went fast!</i>
marched	Sam marched to the shop. <i>Sam walked with quick, strong steps. He meant business.</i>

Same happening, different picture — the verb you pick sets the scene.

One sentence, 'Sam went to the shop', shown three ways — with *strolled*, *rushed* and *marched* — and a note under each swap saying what it tells the reader

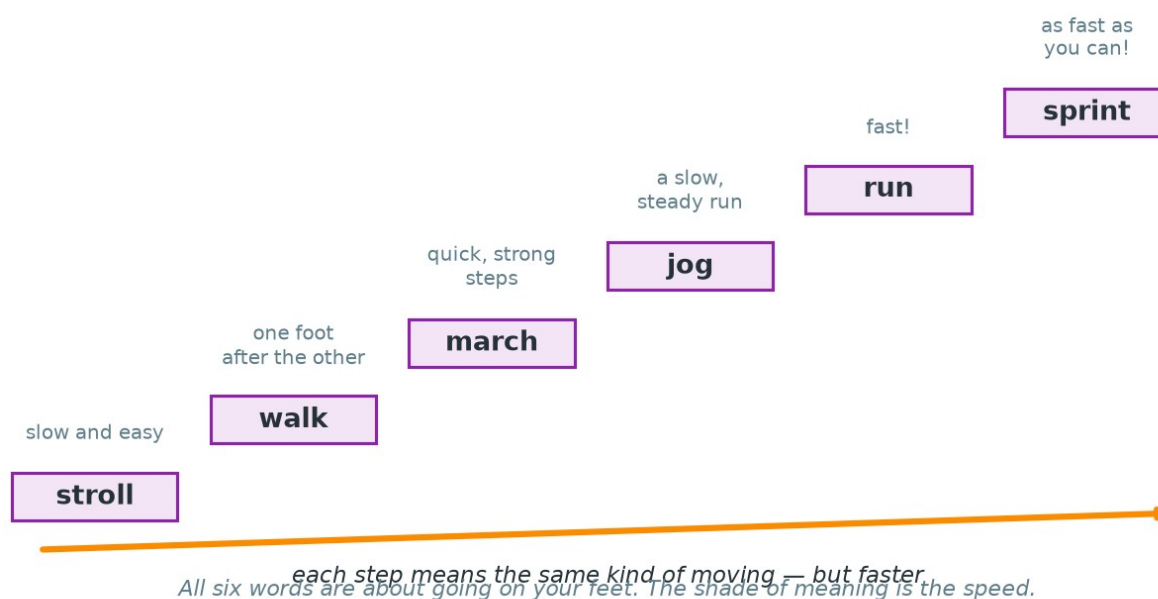
Worked example 2 — ordering a word family (step by step)

Put these moving words in order from slowest to fastest: *run*, *stroll*, *sprint*, *walk*, *jog*, *march*.

Working	Comment
<i>Stroll</i> is the slowest — a slow, easy walk.	Start at the small end.
<i>Walk</i> is the everyday speed; <i>march</i> is quicker, with strong steps.	Two shades in the middle.
<i>Jog</i> is a slow run; <i>run</i> is fast; <i>sprint</i> is as fast as you can go.	Three shades at the big end.

Answer: stroll → walk → march → jog → run → sprint

Speed steps: slowest to fastest



Six rising steps labelled stroll, walk, march, jog, run and sprint, showing the words in order from slowest to fastest

All six words are about moving on your feet. The shade of meaning is the speed.

Practice tasks

With a helping hand

Q1. Match each word to a synonym. Draw a line (or write the pairs).

Word	Synonym bank
big	afraid
quick	huge
scared	start
begin	tiny
shout	fast
small	yell

Q2. Write an antonym for each word.

- a) hot b) wet c) dark d) full e) noisy f) fast

Q3. Circle the word that fits, then tell your partner *why* it fits.

- a) 'My team won the grand final! I was (**glad** / **overjoyed**)!'
- b) 'Thanks for my pen back. I'm (**glad** / **overjoyed**) it wasn't lost.'
- c) The storm was coming, and the wind was (**whispering** / **roaring**) in the trees.

Q4. Read the story, then do the tasks below.

A Turn in the Weather

One morning the sun was hot and the sky was clear. Mia sat on the dry grass and read her book. By lunch a cool wind began to blow. Dark clouds rolled in, and the light grew dim. The first fat drops of rain landed on her page. Soon the rain was pouring. Mia ran inside. The house was warm and dry, but outside the world was wet and wild.

- a) Find **two pairs** of words in the story that are antonyms.
- b) Find **one word** in the story that is a synonym for *big* (it describes the rain drops).
- c) Talk: tell your partner what *wild* tells you about the rain. Then write one sentence using your own word for the rain.

Q5. *Word-swap talk* (with a partner). Take one card each: **said, walk, big, scared**. Say a sentence using your card word. Your partner swaps it for a stronger synonym and says the sentence back. Then swap roles.

Q6. Rewrite each sentence with a stronger word choice. You may borrow from the word bank.

Boring word	Word bank
good, bad	brave, clever, grumpy, kind
big, small	giant, huge, tiny
ran, walked	dashed, marched, sprinted, strolled
looked	stared, watched

- a) The good dog ran fast.
- b) The bad wind made a big noise.
- c) The small girl looked at the big tree.

On your own

Q7. Look at Picture A (below, in Your big task). Write three sentences about it. Then re-read them and swap **three** words for words with a stronger or better shade of meaning. Underline your swaps.

Q8. *Word hunt*. Find **two** new words from two different sources (a book, a science lesson, a recipe, a sign, an app). Add a row for each to your word bank: word, where you found it, what it means, your sentence.

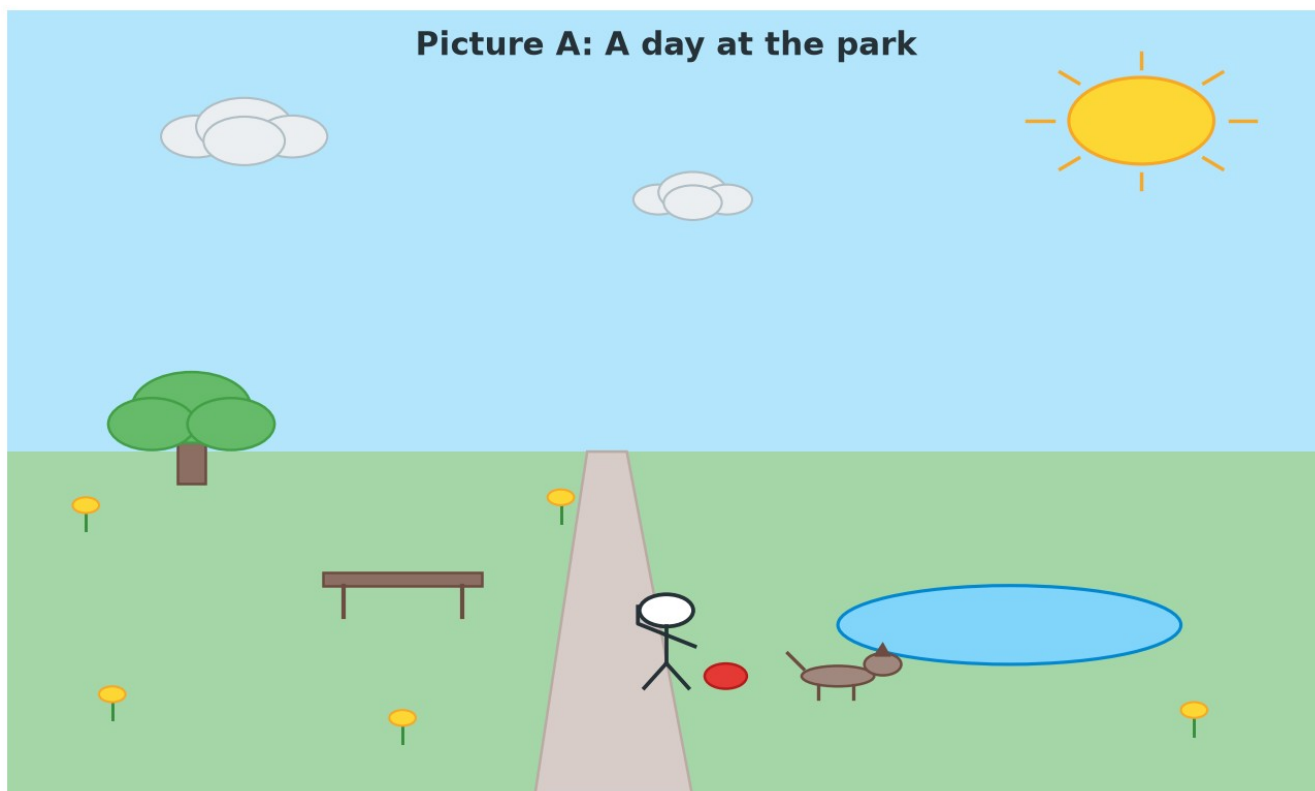
Q9. Write a tiny story (3–4 sentences) that uses **two antonym pairs** to show a change — like the quiet park that turned noisy.

Q10. Pick a feeling word (*scared, angry* or *happy*). Make your own meaning steps: write **four** words for that feeling, from the smallest feeling to the biggest. Check each step with a sentence of your own.

Your big task — The Word-Swap Talk

This task is observed or recorded by your teacher (Speaking and Listening), and your sentences are a written product (Writing).

Part A — Write. Look at Picture A. Write 3–4 sentences about what is happening.



Picture A: a park on a sunny day, with a child waving near a red ball, a dog, a pond, a bench, a tree, flowers, clouds and the sun

Part B — Edit. Re-read your sentences.

- Swap at least **two** words for synonyms with a stronger shade of meaning.
- Swap at least **one** word for an antonym, so the meaning changes (for example: *The sun was hot* → *The sun was cool*).
- Underline every swap.

Part C — Talk. Read your sentences to your partner or small group. For each swap, say: the new word, what it means, and why it paints a better picture. Listen to your partner's swaps and respond to one of them.

Your checklist (what you should be able to tick):

- ☐ I wrote sentences that match the picture.
- ☐ I used at least two synonym swaps with the right shade of meaning.
- ☐ I used at least one antonym swap that changes the meaning.
- ☐ I said my swaps out loud and explained each one.
- ☐ I listened and responded to my partner.

Teacher marking guide (rubric language quoted verbatim from the Level 4 achievement standard):

- Speaking and Listening: *students use an expanded vocabulary and language to develop relationships in different contexts. They share and extend ideas and information.*
- Writing: *They edit their texts to improve content and structure. ... They expand their vocabulary, such as through using synonyms and antonyms.*

Working towards: swaps attempted but the shade of meaning or the antonym choice changes the sentence in a way the student cannot explain. **Working at:** synonym and antonym swaps fit the picture, and the student explains each swap's meaning out loud. **Working beyond:** the student chooses precise shades of meaning on purpose and extends a partner's idea in the talk.

Answers

Q1. big–huge; quick–fast; scared–afraid; begin–start; shout–yell; small–tiny.

Q2. a) cold b) dry c) light d) empty e) quiet f) slow. (Other answers are possible if the meaning really is opposite.)

Q3. a) *overjoyed* — winning the grand final is huge news, so it needs the biggest feeling word. b) *glad* — getting your pen back is nice, small news. c) *roaring* — a storm wind is loud and strong; *whispering* is far too quiet.

Q4. a) Any two pairs: hot–cool, dry–wet, light–dark, inside–outside (hot–warm is *not* an antonym pair — it is a synonym pair). b) *fat* — ‘the first **fat** drops of rain’. c) Answers will vary; *wild* tells us the rain was rough, strong and out of control. Example sentence: *The rain hammered on the roof.*

Q5. Check with your teacher that you both swapped a word and said the new sentence back. Example swaps: said → shouted; walk → march; big → giant; scared → terrified.

Q6. Answers will vary. Examples: a) *The clever dog sprinted to the gate.* b) *The grumpy wind howled a huge noise.* c) *The tiny girl stared at the giant tree.*

Q7. Answers will vary. Check: three underlined swaps, each with a stronger or better-fitting shade of meaning.

Q8. Answers will vary. Check: two new words, two different sources, each with a meaning and a sentence in the word bank.

Q9. Answers will vary. Check: two antonym pairs and a change in the story (for example quiet–noisy, dark–light).

Q10. Answers will vary. Example for *scared*: worried → afraid → frightened → terrified, with a sentence for each step.

Punctuation for dialogue

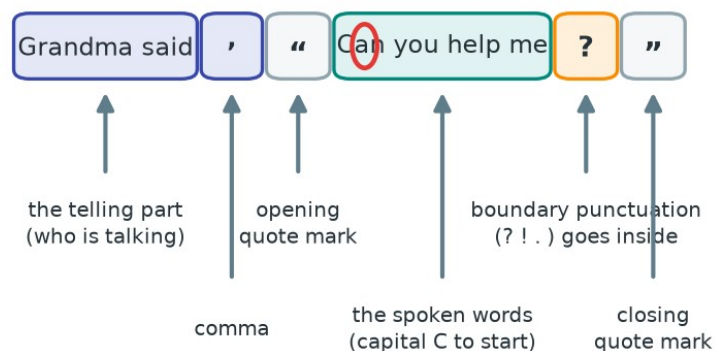
Section spec — VC2E4LA11 (Language · Language for expressing and developing ideas · modes: Reading & Viewing, Writing) **Content description (verbatim):** understand that punctuation signals dialogue through quotation marks and that dialogue follows conventions for the use of capital letters, commas and boundary punctuation **Elaborations:** .E01 identifying the use of quotation marks, capital letters, commas and boundary punctuation to signal dialogue in texts · .E02 using punctuated dialogue in their own writing

Learn

When the people in a story talk, the words they say out loud are called **dialogue**. Writers have agreed ways of writing dialogue so a reader always knows who is talking and what they say. An agreed way of writing is called a **convention**. This section teaches the conventions for dialogue.

Look at this line of dialogue:

The parts of a dialogue line



Everything between the two quote marks is what Grandma says.

A labelled diagram of one dialogue line built from coloured chips: the telling part “Grandma said” in blue, a comma chip, a grey opening quote mark, the spoken words “Can you help me” in green with a red ring on the capital C, an orange question mark, and a grey closing quote mark.

Quotation marks are the pair of marks “ ” that wrap around the spoken words. In this book we also call them **quote marks**. The opening quote mark goes before the spoken words and the closing quote mark goes after them. Everything between the two is what the person says. The part that tells who is talking, like *Grandma said*, is called the **telling part**.

The three rules of dialogue

The three rules of dialogue

Rule 1 — wrap the spoken words in quote marks.



Rule 2 — start the spoken words with a capital letter.



Rule 3 — put the boundary punctuation inside the quote marks.



Keep all three rules together — they work as a team.

Three rule cards. Rule 1: wrap the spoken words in quote marks, shown on the line Leo said, “Goal!” with red rings on the quote marks. Rule 2: start the spoken words with a capital letter, shown on “Mum is here,” said Ava. with a red ring on the M. Rule 3: put the boundary punctuation inside the quote marks, shown on “I can swim!” said Kai. with a red ring on the exclamation mark.

- **Rule 1 — quote marks.** Put an opening quote mark before the spoken words and a closing quote mark after them.
- **Rule 2 — capital letter.** The spoken words always start with a capital letter, even when they sit in the middle of a sentence.
- **Rule 3 — boundary punctuation inside.** **Boundary punctuation** is the mark that ends a piece of writing: the full stop (.), the question mark (?) or the exclamation mark (!). That end mark goes *inside* the closing quote mark, because it belongs to the spoken words. Pick the mark that fits: a full stop tells, a question mark asks, and an exclamation mark shows big feelings.

Boundary punctuation — the end marks

Every line of spoken words needs one of these, inside the closing quote mark.

	tells us something	 I like this song   said Ruby.
	asks something	 What is that   asked Noah.
	shows big feelings	 Watch out   shouted Mia.

Full stop, question mark or exclamation mark — pick the one that fits the spoken words.

Three rows, one for each end mark. A big orange full stop with the job “tells us something” and the model line “I like this song,” said Ruby. A big orange question mark with the job “asks something” and the model line “What is that?” asked Noah. A big orange exclamation mark with the job “shows big feelings” and the model line “Watch out!” shouted Mia.

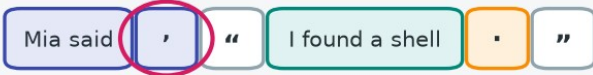
The end marks also help when you read dialogue out loud. A ? makes your voice go up at the end. A ! means a big, strong voice. A , means a short stop.

The telling part can move

The telling part can come *before* the spoken words or *after* them. The comma always sits next to the telling part.

The telling part can move — watch the comma

Telling part first



The comma goes after the telling part, before the opening quote mark.

Spoken words first



The comma goes inside, just before the closing quote mark. "said" keeps a small letter.

Same words, same rules — the comma always sits next to the telling part.

Two side-by-side cards. Left card, "Telling part first": the line *Mia said, "I found a shell."* with a red ring on the comma after the telling part. Right card, "Spoken words first": the line *"I found a shell," said Mia.* with a red ring on the comma inside, before the closing quote mark, and a note that "said" keeps a small letter.

- Telling part first: the comma goes after the telling part, before the opening quote mark. *Mia said, "I found a shell."*
- Spoken words first: the comma goes inside, just before the closing quote mark, and the telling part keeps a small letter. *"I found a shell," said Mia.*

When the words ask or shout, the comma steps aside

If the spoken words end with a question mark or an exclamation mark, that mark is already doing the comma's job — so no comma is added.

When the words ask or shout, the comma steps aside

“ Pass the ball , ” called Sam.

telling words —
the comma joins them on

“ Can you pass the ball ? ” asked Sam.

asks — the ? does the joining.
No comma.

“ Run ! ” shouted Sam.

shouts — the ! does the joining.
No comma.

A ? or ! inside the quote marks means you do not add a comma too.

Three rows. Row 1: “Pass the ball,” called Sam. with the comma highlighted. Row 2: “Can you pass the ball?” asked Sam. with a crossed-out comma, because the question mark does the joining. Row 3: “Run!” shouted Sam. with a crossed-out comma, because the exclamation mark does the joining.

New speaker? New line!

When a different person starts talking, start a new line. It helps the reader see who is talking.

New speaker? New line!

All in one lump

"Can you hold this box?" asked Ruby. "It
is for our cubby." Kai took the box.
"Where does it go?" he said. "On top!"
said Ruby.

Who is talking? It is hard to tell.

A new line for each speaker

"Can you hold this box?" asked Ruby.
"It is for our cubby."

Kai took the box. "Where does it go?"
he said.

"On top!" said Ruby.

Now you can see each speaker.

When a different person starts talking, start a new line.

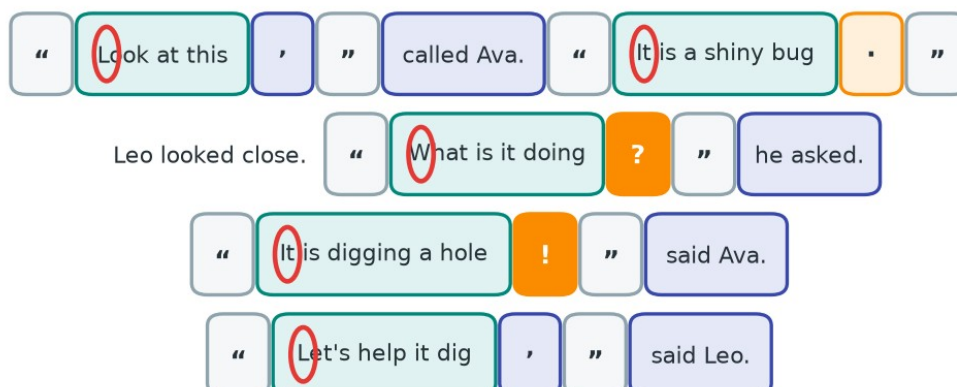
Two cards with the same conversation. The left card squeezes every line into one block and is hard to follow. The right card starts a new line for each speaker and is easy to follow.

Model passage

Read the passage and watch the rules do their work. The colours match the rules above.

A model passage — spot the rules at work

Ava and Leo were in the garden.



- the spoken words ● telling part + joining comma ● boundary punctuation
- quote marks ● capital letter ring

Each speaker starts on a new line. Every rule, every time.

A model passage with colour-coded chips. Line 1: Ava and Leo were in the garden. Line 2: “Look at this,” called Ava. “It is a shiny bug.” Line 3: Leo looked close. “What is it doing?” he asked. Line 4: “It is digging a hole!” said Ava. Line 5: “Let’s help it dig,” said Leo. Spoken words are green with red rings on the capital letters, telling parts are blue, commas are blue, end marks are orange, and quote marks are grey. A key shows the colours.

Now try with a partner. Read the passage out loud, one voice for Ava and one voice for Leo. Then answer:

1. How many speakers are there, and how does the page show it?
2. Find a line that asks something. Which boundary punctuation does it use, and what does your voice do?

Worked examples

Example 1 — find the parts (Reading & Viewing)

Here is one line from a story:

“We can go to the park,” said Dad.

Find each part of the dialogue.

Part	Where it is	Why it is there
Telling part	<i>said Dad</i> — it tells who is talking.	So the reader knows the speaker.
Quote marks	“ before <i>We</i> and ” after <i>Dad</i> .	Rule 1: they wrap the spoken words.
Capital letter	the <i>W</i> in <i>We</i> .	Rule 2: the spoken words start big.
Comma	inside, before the closing quote mark.	The spoken words came first, so the comma sits next to the telling part.

Part	Where it is	Why it is there
Boundary punctuation	there is no end mark here — the comma does the joining.	The spoken words tell, and the telling part comes after them.

So the line follows every convention: quote marks, capital letter, and a comma joining the telling part.

Example 2 — fix a broken line (Writing)

A writer forgot every piece of punctuation in this line. Fix it.

dad said do you want a biscuit

Fix it! A dialogue line with no punctuation

No capitals. No quote marks. No comma. No end mark.

dad said do you want a biscuit



Dad said , “ Do you want a biscuit ? ”

- 1 Capital D starts the sentence: Dad
- 2 A comma goes after the telling part: said,
- 3 Quote marks wrap the spoken words
- 4 Capital D starts the spoken words: Do
- 5 A ? goes inside — It asks something

Say the line out loud. If it sounds right and looks right, you have it.

A red card shows the broken line “dad said do you want a biscuit”. An arrow points to the fixed line built from chips: Dad said, “Do you want a biscuit?” Numbered notes list the five fixes: capital D for Dad, comma after the telling part, quote marks around the spoken words, capital D for Do, and a question mark inside because the words ask something.

Step	Fix	Rule
1	<i>Dad</i> gets a capital D.	Names and the start of a sentence take a capital.
2	Add a comma after <i>said</i> .	The telling part comes first, so the comma goes after it.
3	Add an opening quote mark before <i>Do</i> .	Rule 1: wrap the spoken words.
4	<i>Do</i> gets a capital D.	Rule 2: the spoken words start with a capital.
5	Add a ? inside, then a closing quote mark.	Rule 3: the words ask, so the question mark ends them — inside

Step	Fix	Rule
		the quote marks.

The fixed line is: *Dad said, "Do you want a biscuit?"*

Practice tasks

With help

Q1. For each line: (a) how many pairs of quote marks are there? (b) copy the spoken words.

- (a) *"We won!" shouted Leo.*
- (b) *Grandma said, "Come and look at this."*
- (c) *"Is it time for lunch?" asked Mia.*

Q2. Draw a line to match each name with its job.

Name	Job
quote marks	starts the spoken words
capital letter	tells who is talking
comma	wraps around the spoken words
boundary punctuation	joins the telling part to the spoken words
telling part	finishes the spoken words, inside the quote marks

Q3. Pick the boundary punctuation that fits (. ? or !). Then write the whole line with the mark inside the quote marks.

- (a) *Dad said, "I found your hat ____"*
- (b) *Leo asked, "Can I have a biscuit ____"*
- (c) *Ava shouted, "The ball went on the roof ____"*

Q4. Two of these lines are missing their comma. Fix them. One line is already right — tick it.

- (a) *Mum said "You can come now."*
- (b) *"Pass me the ball" called Noah.*
- (c) *"I can swim," said Kai.*

Q5. Sort these lines into two groups: telling part first, or spoken words first.

- (a) *Dad said, "Time for bed."*
- (b) *"I like your hat," said Mia.*
- (c) *"Where is the ball?" asked Leo.*
- (d) *Grandma said, "Come and help me."*
- (e) *"We can play later," said Mum.*
- (f) *"It is raining!" shouted Ava.*

Q6. Each line has one mistake. Copy the line and fix the mistake.

- (a) *"i will help you," said Mum.*
- (b) *"Where is my hat"? asked Dad.*
- (c) *grandma said, "Time for bed."*

Have a go — no help here

Q7. Copy these two lines with all their dialogue punctuation. The words are in order; everything else is your job.

line 1: *mia said where is the puppy* line 2: *i think he is under the bed* said dad

Q8. Read the passage.

Ruby and Kai were making a cubby. "Can you hold this box?" asked Ruby. Kai took the box. "Where does it go?" he said. "On top!" said Ruby. "Our cubby needs a roof."

- (a) How many speakers are there? How do you know?
- (b) Copy one telling part.
- (c) Copy the boundary punctuation that asks something, and say whose words it ends.
- (d) Which boundary punctuation shows big feelings? Copy the words it ends.

Q9. Write two lines of dialogue of your own. Line 1: a friend asks you a question. Line 2: you answer with a big yes. Use the telling part, the quote marks, a capital letter and the right boundary punctuation in every line.

Q10. Choose the line that follows every convention. Say what is wrong with the other two.

- (a) *"Can we go to the park?" asked Zara.*
 - (b) *"Can we go to the park"? asked Zara.*
 - (c) *"can we go to the park?" asked Zara.*
-

Writing task

Choose one starting point and write a tiny story scene of 4–6 lines.

1. Two friends find a surprise in the garden.
2. Two friends build a cubby, and something falls down.

Your scene must include:

- at least **three** lines of dialogue,
- a **new line for each new speaker**,
- every convention from this section: quote marks, a capital letter at the start of the spoken words, a comma joining each telling part, and the boundary punctuation inside the quote marks.

Before you hand it in, check your work against the list.

Dialogue checklist

Tick each box as you check your own writing.

☐

I wrapped the spoken words in quote marks.

☐

I started the spoken words with a capital letter.

☐

I used a comma to join the telling part.

☐

I put the boundary punctuation inside the quote marks.

☐

I started a new line for each new speaker.

☐

I read my dialogue out loud to check it.

A checklist with six tick boxes: I wrapped the spoken words in quote marks; I started the spoken words with a capital letter; I used a comma to join the telling part; I put the boundary punctuation inside the quote marks; I started a new line for each new speaker; I read my dialogue out loud to check it.

Marking guide (teacher). Score against the Writing achievement-standard extract, “They use grammar and punctuation to create relationships”: award one check per convention present and correct — paired quotation marks; capital letter opening the spoken words; comma correctly placed beside the reporting clause; terminal punctuation inside the quotation marks; new line per new speaker. A scene meeting 4–5 of 5 is working at standard; 3 of 5 is towards standard; below 3 is not yet. The task is assessed on the product the student writes, not on decoding.

Answers

Q1. (a) 1 pair; *We won!* (b) 1 pair; *Come and look at this.* (c) 1 pair; *Is it time for lunch?* **Q2.** quote marks → wraps around the spoken words; capital letter → starts the spoken words; comma → joins the telling part to the spoken words; boundary punctuation → finishes the spoken words, inside the quote marks; telling part → tells who is talking. **Q3.** (a) *Dad said, "I found your hat."* (b) *Leo asked, "Can I have a biscuit?"* (c) *Ava shouted, "The ball went on the roof!"* **Q4.** (a) *Mum said, "You can come now."* (b) *"Pass me the ball," called Noah.* (c) is right. **Q5.** Telling part first: (a), (d). Spoken words first: (b), (c), (e), (f). **Q6.** (a) *"I will help you," said Mum.* (b) *"Where is my hat?" asked Dad.* (c) *Grandma said, "Time for bed."* **Q7.** *Mia said, "Where is the puppy?"* and *"I think he is under the bed," said Dad.* **Q8.** (a) Two speakers, Ruby and Kai; the page starts a new line for each speaker and the telling parts name them. (b) any of *asked Ruby / he said / said Ruby.* (c) the ? after *Can you hold this box* — it ends Ruby's words. (d) the ! after *On top* — Ruby's words. **Q9.** answers will vary; each line must show quote marks, a capital at the start of the spoken words, and the right boundary punctuation inside. **Q10.** (a). In (b) the ? sits outside the quote marks. In (c) the spoken words start with a small letter.

How each answer works

Q1. Each line is one piece of speech, so each has one pair of quote marks. Copy only the words between the marks: (a) *We won!* (b) *Come and look at this.* (c) *Is it time for lunch?*

Q2. quote marks wrap around the spoken words (Rule 1). The capital letter starts the spoken words (Rule 2). The comma joins the telling part to the spoken words. Boundary punctuation finishes the spoken words, inside the quote marks (Rule 3). The telling part tells who is talking.

Q3. (a) The words tell, so a full stop goes inside: *Dad said, "I found your hat."* (b) The words ask, so a question mark goes inside: *Leo asked, "Can I have a biscuit?"* (c) The words shout, so an exclamation mark goes inside: *Ava shouted, "The ball went on the roof!"* In every line the end mark sits inside the closing quote mark.

Q4. (a) The telling part comes first, so the comma goes after it: *Mum said, "You can come now."* (b) The spoken words come first, so the comma goes inside, before the closing quote mark: *"Pass me the ball," called Noah.* (c) has its comma already — tick it.

Q5. Look for the telling part. If *said*, *asked* or *shouted* comes before the quote marks, the telling part is first. Telling part first: (a) *Dad said*, and (d) *Grandma said*,. Spoken words first: (b), (c), (e), (f), because the quote marks open the line.

Q6. (a) The spoken words must start with a capital: *"I will help you," said Mum.* (b) The question mark belongs inside the quote marks: *"Where is my hat?" asked Dad.* (c) The sentence must start with a capital: *Grandma said, "Time for bed."*

Q7. Line 1: the telling part comes first, the words ask, so: *Mia said, "Where is the puppy?"* Line 2: the spoken words come first, the words tell, so the comma goes inside: *"I think he is under the bed," said Dad.*

Q8. (a) Two speakers. The telling parts *asked Ruby*, *he said* and *said Ruby* name them, and a new line starts when the speaker changes. (b) Any telling part, for example *asked Ruby*. (c) The ? after *"Can you hold this box"* — it ends Ruby's question. (d) The ! after *"On top"* — Ruby shouts it with big feelings.

Q9. A model answer: *"Can you play ball with me?" asked Sam. "Yes! I love that game," I said.* Check your own lines against the three rules.

Q10. (a) follows every convention. (b) breaks Rule 3: the ? is outside the closing quote mark, but it belongs to the spoken words. (c) breaks Rule 2: the spoken words start with a small *c* instead of a capital.

Quoted and reported speech

This section owns **VC2E4LA12** and draws on **VC2E4LA12.E01**. It feeds the Level 4 Reading and Viewing standard (“knowledge of punctuation for dialogue”) and the Writing standard (“They use grammar and punctuation to create relationships, including through the use of tense.”). It hands forward to Level 5 **VC2E5LA09**, where the punctuation line continues.

Curriculum focus — This section teaches **VC2E4LA12** (Victorian Curriculum F–10 Version 2.0 (VCAA), English, Level 4 — Language, Language for expressing and developing ideas):

“explore how quoted (direct) and reported (indirect) speech are used”

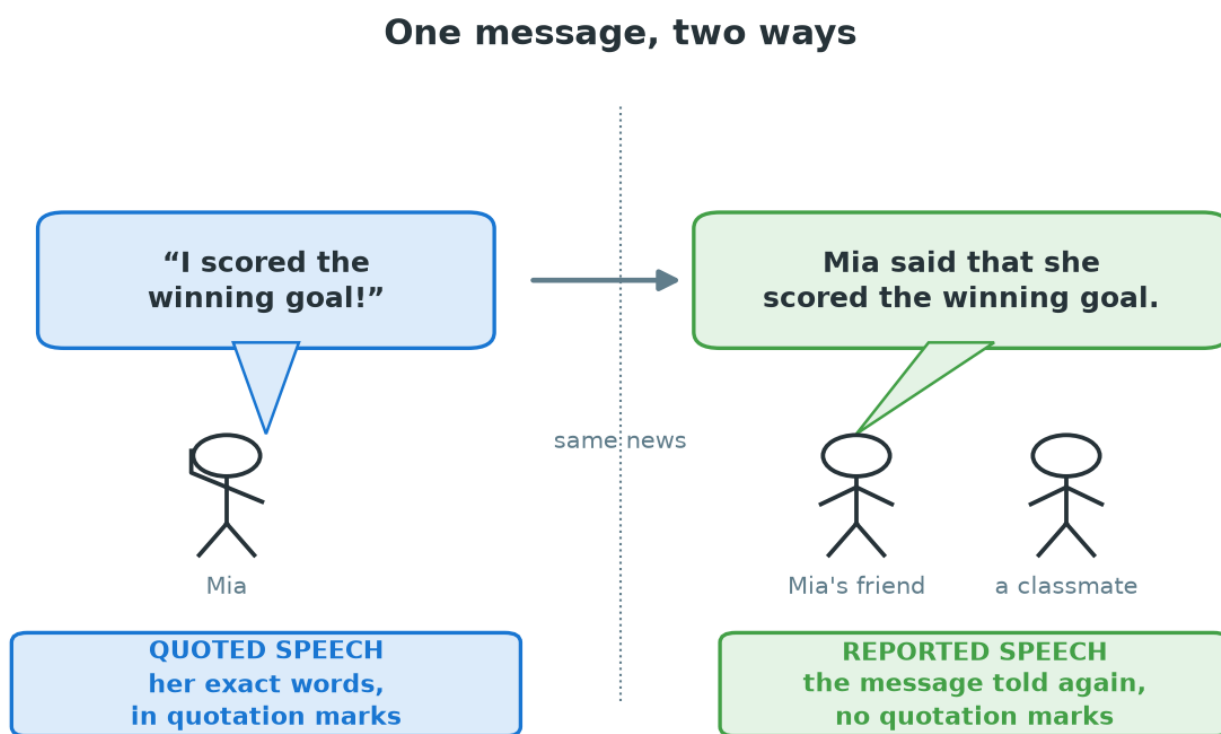
It draws on the elaboration id below. This is a linkage key for the question bank and coverage records — an illustration of the CD, not a lesson checklist (TOC D7):

- **VC2E4LA12.E01** — “investigating examples of quoted (direct) speech (for example, ‘He said, “I’ll go to the park today.”’) and reported (indirect) speech (for example, ‘He told me he was going to the park today.’) and why they have been used in different contexts”.

2F teaches the punctuation of dialogue. This section uses that knowledge: it teaches how quoted speech and reported speech differ, how to move between the two, and why a writer picks one or the other. Mode tags for this CD: Reading and Viewing, Writing.

Learn

One message, two ways. Mia plays in the football match at lunch. At the end, she runs to her friends. What she says can be written in two different ways.



Two panels showing one message two ways. Left panel: Mia with a speech bubble holding her exact words in blue, I scored the winning goal, with quotation marks around them, labelled quoted speech. Right panel: Mia’s friend telling another student the same news in a green bubble, Mia said that she scored the winning goal, with no quotation marks, labelled reported speech.

Figure 1 — One message, two ways. Same news. Two ways to write it.

speech — the words someone says.

When we write down someone's speech, we can do it two ways.

quoted speech — the person's very own words, exactly as they said them. Quoted speech sits inside quotation marks.

reported speech — the message told again, in our own words. Reported speech has no quotation marks, and some words shift to fit the new sentence.

quotation marks — the pair of marks “ ” that sit around someone's exact words. You met them in 2F, when you learned to punctuate dialogue (the words people say in a story). Here, they are our biggest clue that speech is quoted.

Read our class text. This story was written for this book. Read it once for the story. Then look for the two kinds of speech.

The Garden News

Quoted speech is blue. Reported speech is green.

On Friday, the class went to see the school garden.

Mr Lee opened the gate and smiled.

“Our garden won first place!” he said.

“You all worked so hard.”

The class cheered.

“We will plant beans next!” called Ruby.

That night, Ava told her dad the news.

She said that the school garden won first place.

She told him that everyone worked hard.

She said that the class would plant beans next.

Dad asked if he could come and see it.

Ava answered that the garden was open every day.

quoted speech — the exact words

reported speech — the message told again

The class text, The Garden News, in four short paragraphs. The quoted sentences are printed in blue and the reported sentences in green, with a key. Quoted: Our garden won first place, You all worked so hard, and We will plant beans next. Reported: She said that the school garden won first place, She told him that everyone worked hard, She said that the class would plant beans next, Dad asked if he could come and see it, and Ava answered that the garden was open every day.

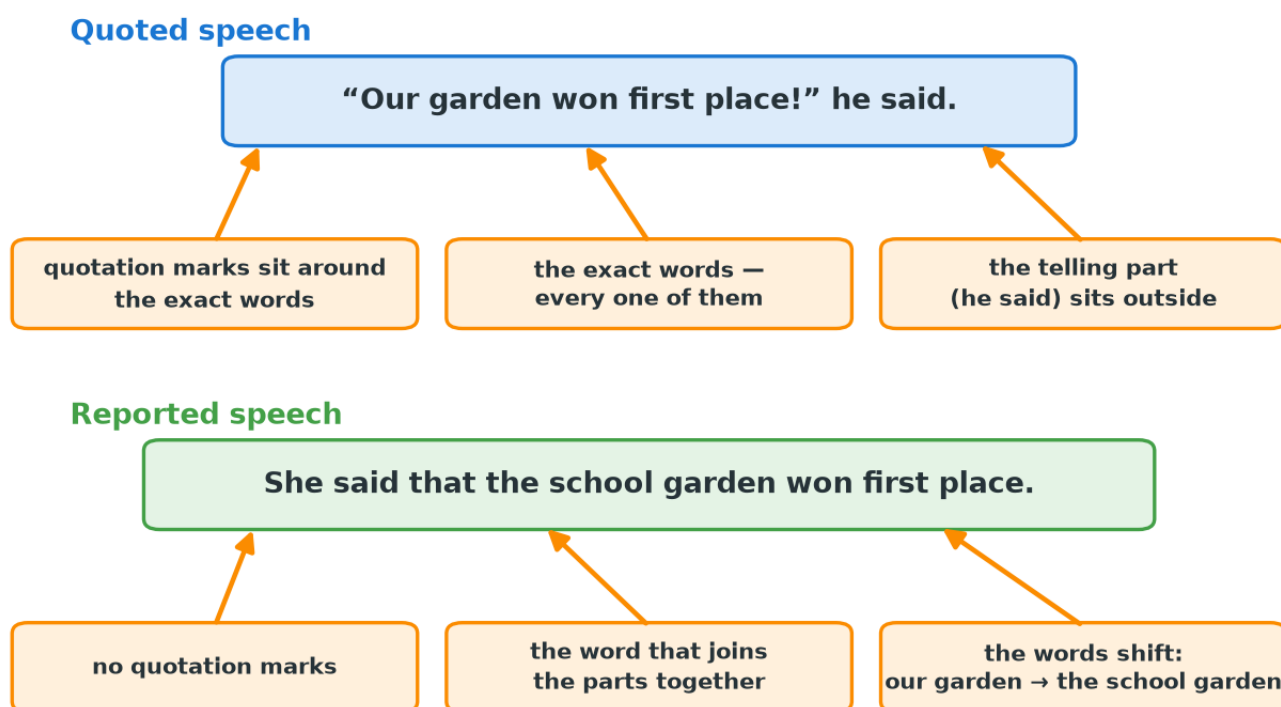
Figure 2 — Our class text, “The Garden News”. Quoted speech is blue. Reported speech is green.

Look at the two halves of the text. The top half is **in the moment** — we are there, and we hear the exact words. The bottom half is **later** — Ava tells the news again. Same news. Two kinds of speech.

How to spot them

Every piece of quoted speech and every piece of reported speech leaves clues.

How to spot them



A clue chart in two rows. Top row, blue: the sentence *Our garden won first place! he said*, with three clue tags pointing to it — quotation marks around the exact words, the exact words themselves, and a telling part (*he said*) outside the quotation marks. Bottom row, green: the sentence *She said that the school garden won first place*, with three clue tags — no quotation marks, the word that joins the parts, and shifted words (*the garden becomes the school garden*; *won stays but the speaker changes*).

Figure 3 — Clues to look for. Top: quoted speech. Bottom: reported speech.

Quoted speech clues

1. Quotation marks sit around the words.
2. The words are the person’s exact words — every one.
3. A telling part (like *he said* or *called Ruby*) sits outside the marks.

Reported speech clues

1. No quotation marks.
2. The word *that* often joins the parts: *She said **that** the garden won*. (You can leave *that* out and it still works.)
3. Some words shift: *I* becomes *she*, *we* becomes *they*, *will* becomes *would*.

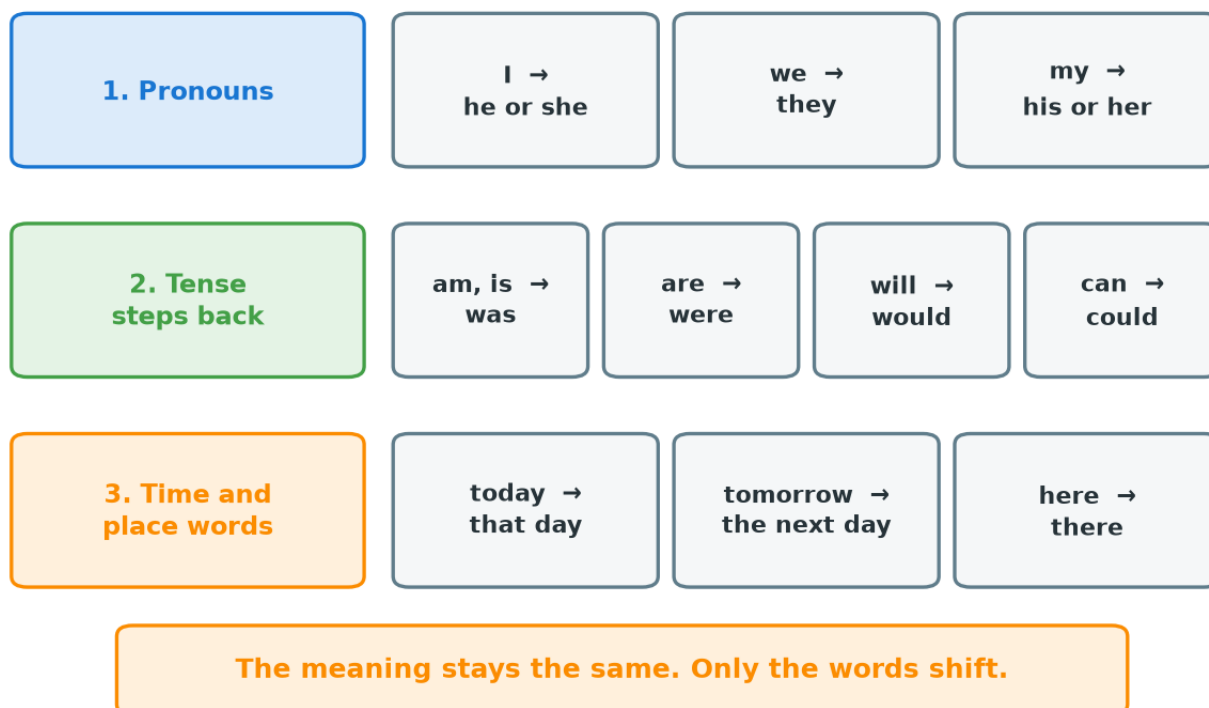
The three changes

To turn quoted speech into reported speech, make up to three changes. You already know **tense** from 2C — tense is the form of a verb that shows the time of the action.

pronoun — a little word that stands in for a noun. *I*, *you*, *he*, *she*, *we* and *they* are pronouns.

The three changes

To turn quoted speech into reported speech, make up to three changes.



The three changes chart. Row one, pronouns: I changes to he or she, we changes to they, my changes to his or her. Row two, tense steps back: am and is change to was, are changes to were, will changes to would, can changes to could. Row three, time and place words: today changes to that day, tomorrow changes to the next day, here changes to there. A note at the bottom says: the meaning stays the same — only the words shift.

Figure 4 — The three changes: pronouns, tense, time and place words.

Change 1 — pronouns. The speaker's words must fit the person telling them now. *I* becomes *he* or *she*. *We* becomes *they*.

Change 2 — tense steps back. The speech happened before we report it, so the verb often steps back one tense. *Will* becomes *would*. *Can* becomes *could*. *Am* and *is* become *was*.

Change 3 — time and place words. Words like *today* and *here* were true where the speaker stood. When we report later, they can shift: *today* becomes *that day*, *tomorrow* becomes *the next day*, *here* becomes *there*.

Watch out! The meaning never changes. We change the words, not the message. And reported speech never has quotation marks.

Reporting verbs

The verb that tells us someone spoke is called a **reporting verb**. *Said* is the most common one, but there are many more. A strong reporting verb tells us how the words came out.

Reporting verbs

A reporting verb tells us someone spoke. Pick one that fits how the words came out.



A chart of reporting verbs in four families. Telling: said, told, explained, added. Asking: asked, wondered, answered. How the words came out: whispered, shouted, called, cheered. Promises and feelings: promised, warned, complained, agreed. A note reads: pick a verb that fits how the words came out.

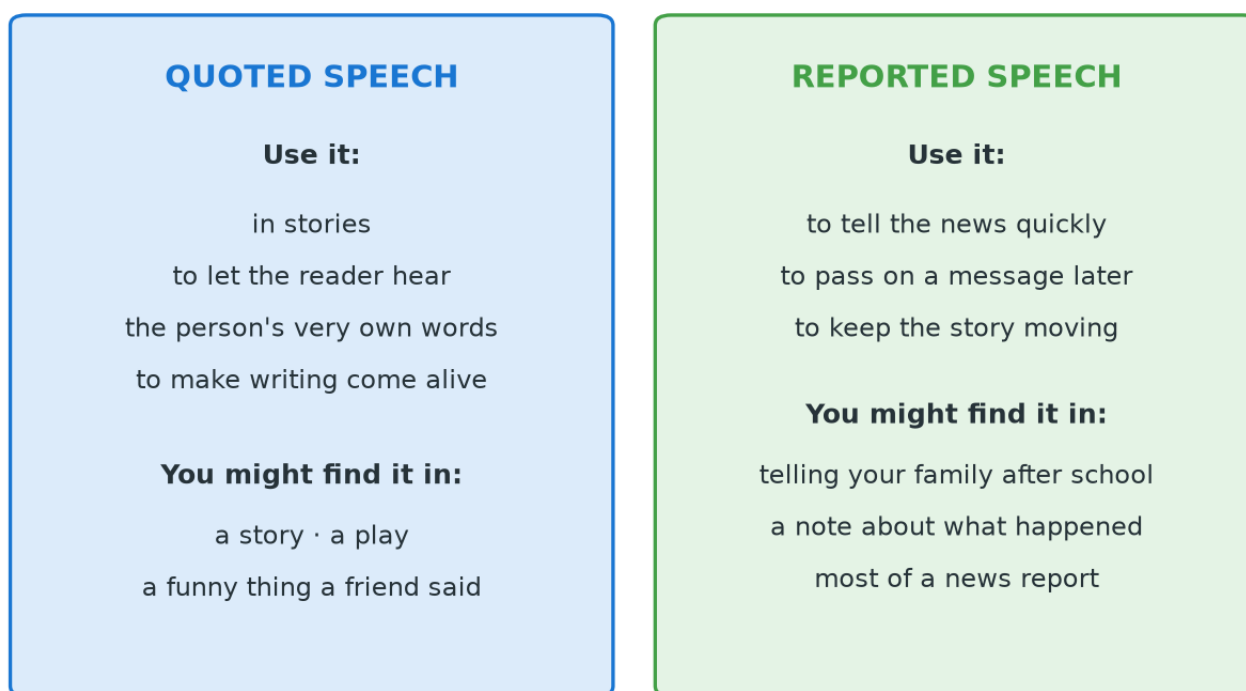
Figure 5 — Reporting verbs come in families.

“Be quiet,” he whispered. tells us more than *“Be quiet,” he said.* The words are the same. The reporting verb does extra work.

Which one, when?

Writers pick the kind of speech on purpose. Here is why.

Which one, when? Writers choose on purpose



Two big cards. Blue card, quoted speech: use it in stories, to let the reader hear the person's very own words, and to make writing come alive. Examples: a story, a play, a funny thing a friend said. Green card, reported speech: use it to tell the news quickly, to pass on a message later, and to keep the story moving. Examples: telling your family after school, a note about what happened, most of a news report.

Figure 6 — Writers choose on purpose.

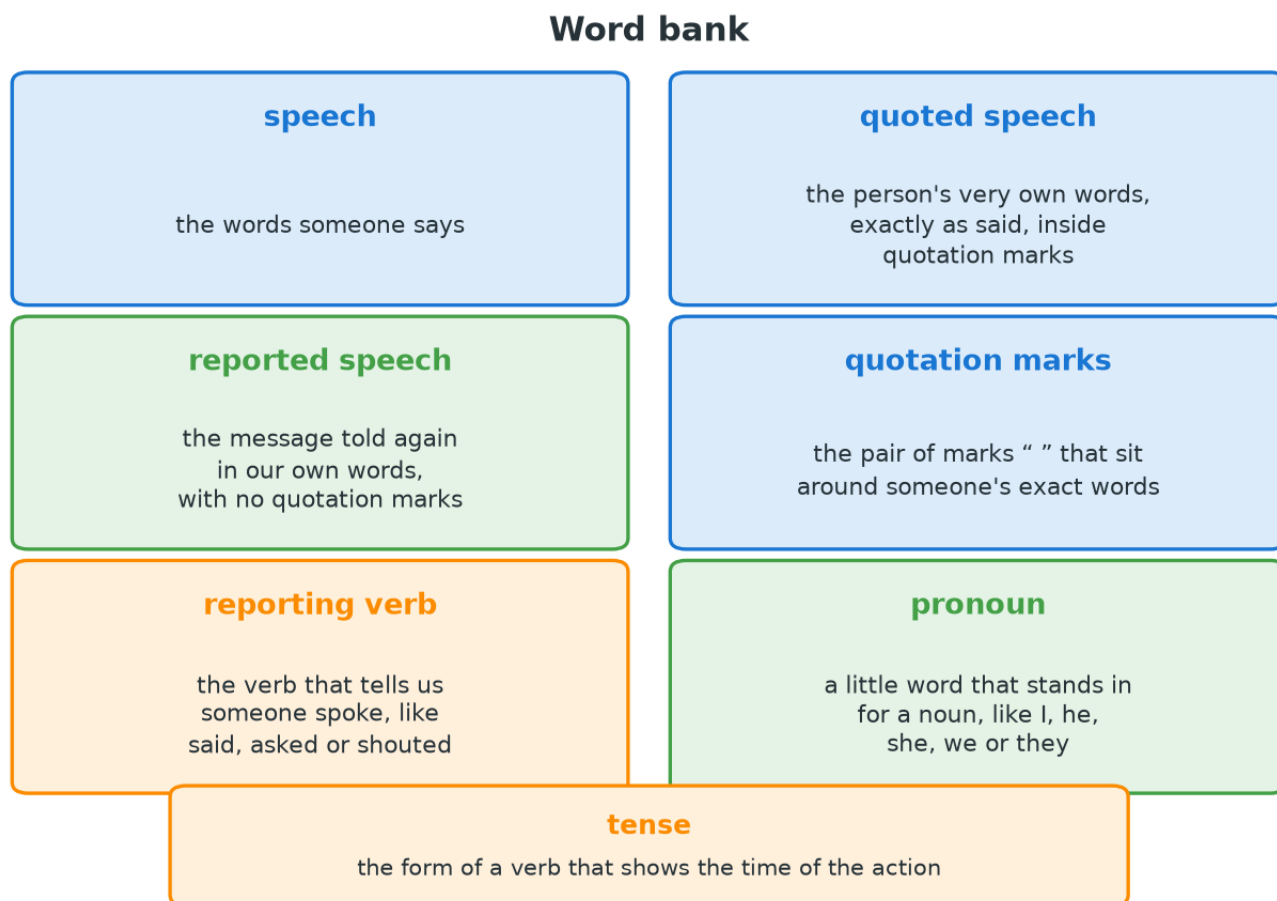
Use quoted speech when

- you are writing a story and want the reader to hear the person,
- the exact words matter — they are funny, kind or exciting,
- you want the reader to feel they are in the moment.

Use reported speech when

- you are telling someone later what was said,
- the message matters more than the exact words,
- you want to move the story along quickly.

Real texts often mix both. A news report might tell most of the news in reported speech, then use one piece of quoted speech so we hear a real person. Our class text does the same thing.



Word bank cards. speech: the words someone says. quoted speech: the person's very own words, exactly as said, inside quotation marks. reported speech: the message told again in our own words, with no quotation marks. quotation marks: the pair of marks around someone's exact words. reporting verb: the verb that tells us someone spoke, like said, asked or shouted. pronoun: a little word that stands in for a noun, like I, he, she, we or they. tense: the form of a verb that shows the time of the action.

Figure 7 — Word bank. Every word here is defined in this section.

Worked examples

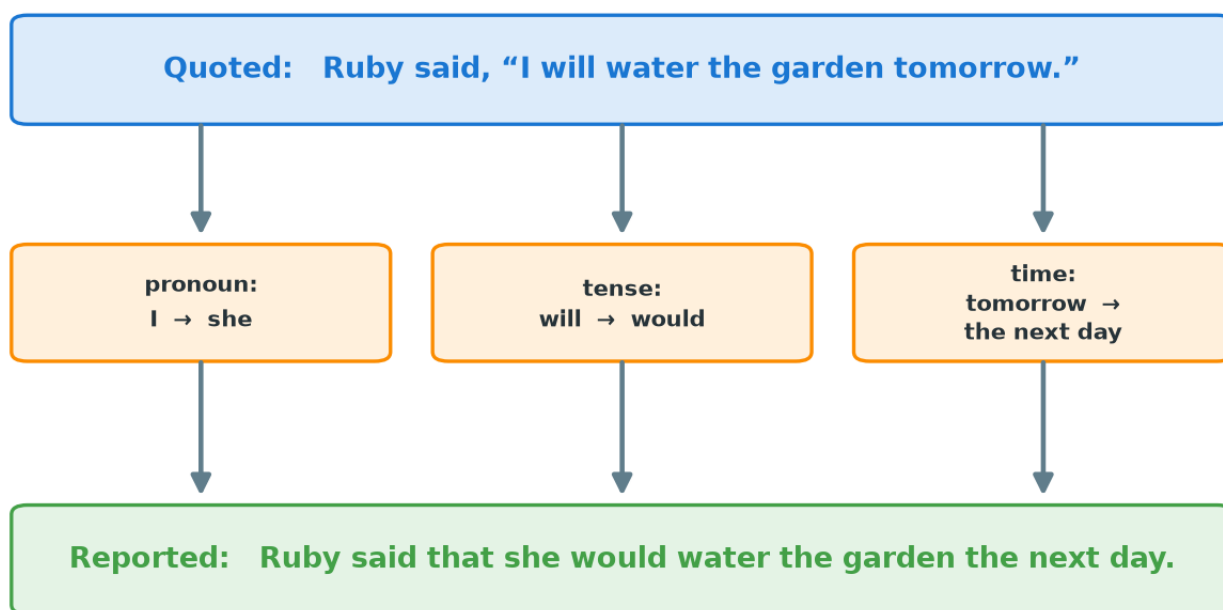
Example 1 — turn quoted speech into reported speech

Task. Ruby said, “I will water the garden tomorrow.” Write this as reported speech.

Step	Think
Start with who spoke: <i>Ruby said that ...</i>	Ruby is the speaker. <i>Said</i> is our reporting verb.
Change the pronoun: <i>I</i> → <i>she</i> .	Ruby is a girl, and someone else is telling it now.
Step the tense back: <i>will</i> → <i>would</i> .	The speaking happened before the telling.
Change the time word: <i>tomorrow</i> → <i>the next day</i> .	“Tomorrow” was true when Ruby spoke.
Take away the quotation marks and end with a full stop.	Reported speech never has quotation marks.

Answer: Ruby said that she would water the garden the next day.

Worked example — three changes, one new sentence



No quotation marks in reported speech.

A worked change in three stages. Stage one shows the quoted sentence *Ruby said, I will water the garden tomorrow*, in blue inside quotation marks. Three arrows in the middle are labelled *pronoun: I to she*, *tense: will to would*, and *time: tomorrow to the next day*. Stage three shows the reported sentence *Ruby said that she would water the garden the next day*, in green with no quotation marks.

Figure 8 — Example 1 as a picture: three changes, one new sentence.

Example 2 — turn reported speech into quoted speech

Task. Ava answered that the garden was open every day. Write this as quoted speech.

Step	Think
Start with who spoke: <i>Ava answered, ...</i>	<i>Answered</i> is the reporting verb. Keep it.
Put the exact words back: <i>was</i> steps forward to <i>is</i> .	Quoted speech uses the time the speaker spoke in.
Change the pronoun if you need to.	“The garden” stays “the garden” — no pronoun shift here.
Add quotation marks around the exact words and a comma before them.	Quoted speech always lives inside quotation marks.

Answer: Ava answered, “The garden is open every day.”

Check: read your quoted speech out loud. It should sound like Ava talking.

Have a go — with help

Q1. Quoted or reported? Write **Q** for quoted speech and **R** for reported speech. The first one is done for you.

Sort the cards — quoted or reported?

QUOTED

done

"We will plant beans next!" called Ruby.

REPORTED

Cards to sort

She said that the class would plant beans next.

Dad asked if he could come and see it.

"Our garden won first place!" he said.

Ava answered that the garden was open every day.

"You all worked so hard."

Six sentence cards to sort into two columns labelled *Quoted* and *Reported*. Card one, done as an example, reads *We will plant beans next! called Ruby* and sits in the *Quoted* column. The other cards read: *She said that the class would plant beans next*; *Dad asked if he could come and see it*; *Our garden won first place! he said*; *Ava answered that the garden was open every day*; and *You all worked so hard*.

Figure 9 — Sort the cards. One is done for you.

Q2. Circle the reporting verb in each sentence.

- a) "We can help," **offered** the twins. (*done* — *offered*)
- b) "Where are my boots?" asked Noah.
- c) Mum shouted, "Dinner is ready!"
- d) The teacher explained, "The fair starts at nine."

Q3. Change the pronoun to fill the gap. The first one is done for you.

- "I will dig the soil," said Leo. → Leo said that **he** would dig the soil. (*done*)
- "We can carry the pots," said Ruby and Ava. → Ruby and Ava said that _____ could carry the pots.
- "My gloves are red," said Mia. → Mia said that _____ gloves were red.
- "I like the beans," said Noah. → Noah said that _____ liked the beans.

Q4. Step the tense back to fill the gap. The first one is done for you.

- “I am ready,” said Ava. → Ava said that she **was** ready. (*done*)
- “We will win,” said the team. → The team said that they _____ win.
- “I can help,” said Leo. → Leo said that he _____ help.
- “It is fun,” said Mia. → Mia said that it _____ fun.

Q5. Turn the quoted speech into reported speech. Use the three changes from Figure 4. The first one is done for you.

- “I will fetch the tools,” said Ruby. → Ruby said that she would fetch the tools. (*done*)
- “We are planting carrots today,” said the class. → The class said that _____ carrots _____.
- “I can open the gate,” said Noah. → _____

Q6. Which form fits? Write **quoted** or **reported**.

- a) You are writing the exciting part of your story. You want the reader to hear your character. → _____
- b) You tell your family what your teacher said this morning. → _____
- c) You write a news report about the school fair. Most of it tells what people said, fast. → _____
- d) Your friend said something very funny. You want everyone to hear the exact words. → _____

Have a go — on your own

Q7. Turn each sentence into reported speech.

- a) “I love this garden,” said Ava.
- b) “We will come back tomorrow,” said the class.
- c) “I found a worm,” said Leo.

Q8. Turn each sentence into quoted speech. Add quotation marks.

- a) Ruby said that she was tired.
- b) Dad asked if he could help.

Q9. Here is a sentence with a plain reporting verb: “Look out!” said Mia. Rewrite it two ways — once with **shouted** and once with **whispered**. Which one fits a football match? Why?

Q10. Write two sentences about the football match at lunch. In one sentence, use quoted speech. In the other, use reported speech.

Text task — “The New Garden Opens”

This is the task your teacher will mark for this section. Read the text below. It was written for this book. Then answer T1 to T5.

The New Garden Opens

On Friday, our school opened the new garden. The whole class went to look. Mr Lee opened the gate and smiled. The students asked when they could start planting. Mr Lee answered that the class could start the next week. He said that everyone would take a turn. “This garden belongs to all of you,” he said. Ruby clapped her hands. She told her friend that she would grow the tallest beans in the school.

T1. Copy the one sentence of quoted speech in the text.

T2. Copy two sentences of reported speech from the text.

T3. The writer used reported speech for most of the text, and saved the quoted speech for one sentence. Why do you think the writer did that? What does the quoted speech let the reader hear?

T4. Take this sentence from the text: *He said that everyone would take a turn.* Write it as quoted speech. Add quotation marks.

T5. Now you write. Write a short piece of three or four sentences about something that happened at your school. Use at least one sentence of quoted speech and at least one sentence of reported speech.

Answers

Q1. Q, R, R, Q, R, Q (in card order from Figure 9: *We will plant beans next!* — Q; *She said that the class would plant beans next.* — R; *Dad asked if he could come and see it.* — R; *“Our garden won first place!” he said.* — Q; *Ava answered that the garden was open every day.* — R; *“You all worked so hard.”* — Q). **Q2.** b) asked. c) shouted. d) explained. **Q3.** they; her; he. **Q4.** would; could; was. **Q5.** they were planting carrots that day; Noah said that he could open the gate. **Q6.** a) quoted. b) reported. c) reported. d) quoted. **Q7.** a) Ava said that she loved the garden. b) The class said that they would come back the next day. c) Leo said that he found a worm. **Q8.** a) Ruby said, “I am tired.” b) Dad asked, “Can I help?” **Q9.** “Look out!” shouted Mia. / “Look out!” whispered Mia. *Shouted* fits a football match — Mia wants everyone to hear, fast. Whispering would be too quiet and too slow. **Q10.** Answers will be different. Check: one sentence has quotation marks and the exact words; the other has no quotation marks and tells the message again.

T1. “This garden belongs to all of you,” he said. **T2.** Any two of: The students asked when they could start planting. Mr Lee answered that the class could start the next week. He said that everyone would take a turn. She told her friend that she would grow the tallest beans in the school. **T3.** Reported speech moves the news along fast. The one piece of quoted speech lets the reader hear Mr Lee’s very own words, so the moment feels alive and kind. **T4.** He said, “Everyone will take a turn.” **T5.** Answers will be different. Check that the piece has at least one sentence with quotation marks (quoted speech) and at least one sentence without (reported speech), and that the meaning stays the same.

Full answers

Q1. Look for the clues. Quoted speech has quotation marks and the exact words: *We will plant beans next!* called Ruby, *“Our garden won first place!” he said*, and *“You all worked so hard.”* Reported speech has no quotation marks and the words shift: *She said that the class would plant beans next*, *Dad asked if he could come and see it*, and *Ava answered that the garden was open every day*.

Q2. The reporting verb is the word that tells us someone spoke. b) *asked* — Noah wants an answer. c) *shouted* — Mum’s words come out loud. d) *explained* — the teacher makes something clear.

Q3. The pronoun must fit the new speaker. Ruby and Ava are two people, so *we* becomes *they*. Mia is a girl, so *my* becomes *her*. Noah is a boy, so *I* becomes *he*.

Q4. Tense steps back one step. *Will* becomes *would*. *Can* becomes *could*. *Is* becomes *was*.

Q5. *We* becomes *they*. *Are planting* becomes *were planting*. *Today* becomes *that day*: The class said that they were planting carrots that day. For Noah: *I* becomes *he*, *can* becomes *could*: Noah said that he could open the gate.

Q6. Quoted speech lets the reader hear the exact words — use it for the exciting part of a story (a) and the funny thing your friend said (d). Reported speech moves fast — use it to tell your family later (b) and for most of a news report (c).

Q7. a) *I* → *she*, *love* → *loved*: Ava said that she loved the garden. b) *We* → *they*, *will* → *would*, *tomorrow* → *the next day*: The class said that they would come back the next day. c) *I* → *he*: Leo said that he found a worm. (*Found* is already past, so it does not need to step back.)

Q8. Work the changes the other way. a) *Was* steps forward to *am*, and *she* steps back to *I*: Ruby said, “I am tired.” b) *Could* steps forward to *can*, and *he* becomes *I*: Dad asked, “Can I help?”

Q9. “Look out!” shouted Mia. — shouting is loud and fast, so it fits a football match. “Look out!” whispered Mia. — a whisper is quiet and slow; it would fit a library, not a match. The reporting verb changes how we hear the scene.

Q10. One answer: Mia kicked the ball hard. “I scored!” she shouted. Her friend told the teacher that Mia scored the winning goal. The first speech sentence has quotation marks and the exact words. The second tells the message again with no quotation marks.

T1. The only words inside quotation marks are Mr Lee’s: “This garden belongs to all of you,” he said.

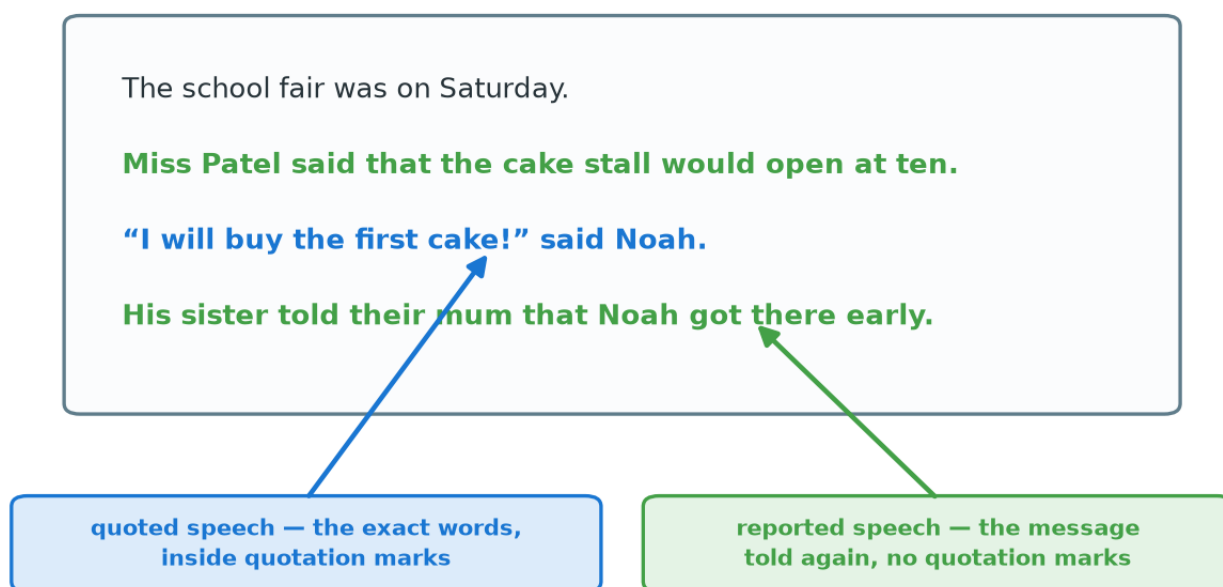
T2. Reported sentences have no quotation marks and often use *that*. Pick any two — for example: He said that everyone would take a turn. She told her friend that she would grow the tallest beans in the school.

T3. Give the reason and the effect. The reason: most of the text is news, and reported speech passes news on quickly. The effect: the quoted sentence lets the reader hear Mr Lee’s very own words. It makes him feel real, and it makes the moment warm.

T4. Step the tense forward (*would* → *will*), put the words inside quotation marks, and add a comma: He said, “Everyone will take a turn.”

T5. Mark the piece against three checks. One: is there at least one sentence of quoted speech, with quotation marks around the exact words? Two: is there at least one sentence of reported speech, with no quotation marks? Three: does the writing make sense, with full stops and capital letters in the right places? Figure 10 shows one model answer.

A model for T5 — one school happening, both kinds of speech



Check: at least one of each, and the meaning stays the same.

A model piece of four sentences about the school fair, with the quoted sentence in blue and the reported sentences in green. The reported sentences read Miss Patel said that the cake stall would open at ten, and His sister told their mum that Noah got there early. The quoted sentence reads, I will buy the first cake, said Noah. Labels point out the quoted speech, in quotation marks, and the reported speech, with no quotation marks.

Figure 10 — One model answer for T5. It has one piece of quoted speech and two pieces of reported speech.

Teacher notes

- **Coverage.** VC2E4LA12 is owned in full: students explore how quoted (direct) and reported (indirect) speech are used. The section identifies both forms (Figures 1–3), moves between them (Figures 4, 8; Examples 1–2; Q3–Q8), and explores why each is used in different situations (Figure 6; Q6; Q9; T3), matching elaboration .E01. The id is carried in the traceability block as a linkage key only (D7). The CD’s own wording uses the parenthetical names “direct” and “indirect”; student-facing prose here uses *quoted speech* and *reported speech* throughout, because the curriculum’s own words are the exempt syllabus text while the teaching register stays at the Yr4 ceiling (D1).
- **Mode discipline (D9).** The CD carries both Reading and Viewing and Writing. The assessed text task splits accordingly: T1–T3 are reading-and-viewing work (find, copy, explain effect), and T4–T5 are writing work (compose against the forms), scored against the Writing achievement-standard paragraph.
- **Level discipline.** 2F owns punctuation of dialogue (VC2E4LA11) — this section assumes quotation marks and dialogue punctuation as known and does not re-teach them. Tense (2C, VC2E4LA08) is likewise assumed. The section keeps the tense shift simple (one step back: will → would, am/is → was, can → could); it does not name or drill perfect forms, which are beyond Level 4. No Level 3 or Level 5 content is re-taught (D2). Hands forward to Level 5 VC2E5LA09.
- **Originality (D3).** The class text “The Garden News”, the assessed text “The New Garden Opens”, every model sentence and all figures are original artifacts written for this section. No published text is reproduced or named. All children’s names are invented.
- **Content policy (D2).** No Aboriginal and Torres Strait Islander content is required by this CD, and none is introduced. There is no §2A exclusion for this section.
- **Vocabulary (D1).** Student-facing prose verified at or below Yr4 by `vocab_gate_2g.py` against the word ladder. The subject term *quotation marks* (plural form) is defined at first use and carried under Rule 2 exemption 2; *pronoun* and *tense* are defined at first use and sit at or below the ceiling themselves.
- **Cross-links.** 2F (punctuation for dialogue) is the sister section and should come first. Q9 and T3 build the habit of naming the effect of a language choice, which 3B and 5D extend. The reporting-verb work feeds the vocabulary growth named in the Writing achievement standard.