

English Level 4

Chapter 3 — Literature

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Literature and contexts: similar storylines, ideas and relationships

The big idea

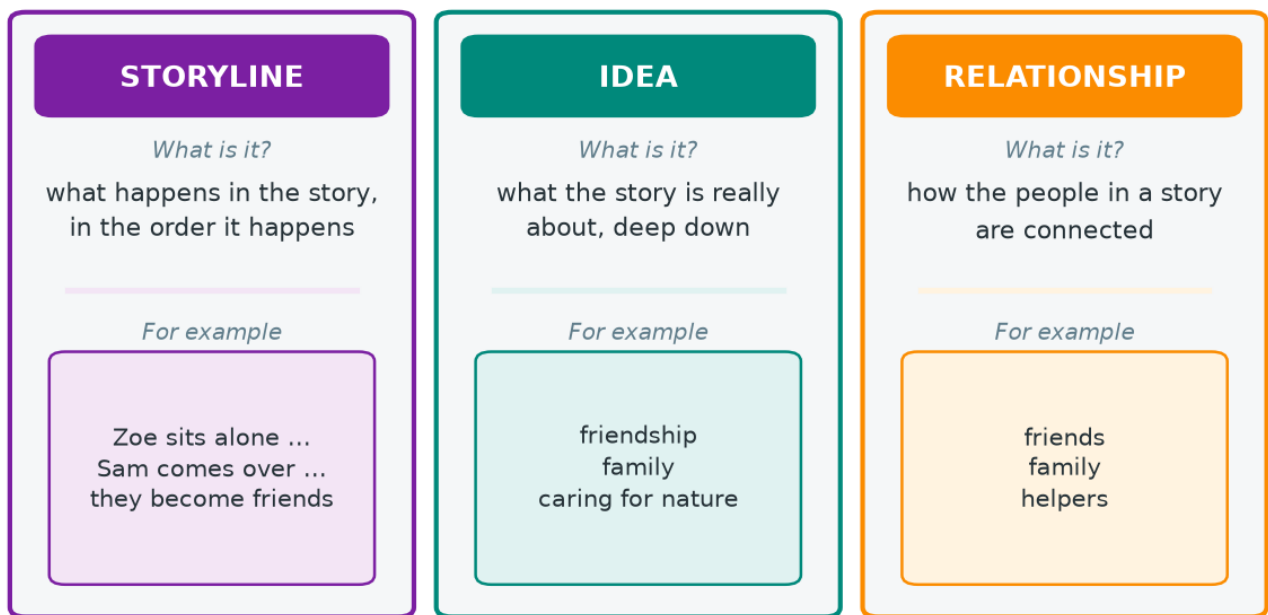
Two stories can feel the same even when they come from different places and different times. One story might happen at a school in Australia. Another might happen on a snowy farm, long ago, far away. But deep down, they can share the same kind of **storyline**, the same big **idea**, or the same kind of **relationship**.

In this section, you will read pairs of stories and poems. Then you will find what is the same in them.

Step 1 — Three things to look for

When you read two texts, look for three things.

Three things to look for



When you read two texts, look for all three.

Three labelled clue cards — storyline, ideas and relationships — each with a short meaning and a small example

- The **storyline** is what happens in the story, in the order it happens. It is like the path the story walks along.
- The **idea** is what the story is really about, deep down — like friendship, family, or caring for nature.
- A **relationship** is how the people in a story are connected — as friends, as family, or as helpers.

Step 2 — The new words

Here are the words you will use in this section.

Word bank

literary text

a text made for you to enjoy, like a story or a poem

compare

to look for what is the same and what is different

storyline

what happens in a story, in the order it happens

poem

a text made of short lines that often plays with sounds

idea

what a story is really about, deep down

poet

a person who writes poems

relationship

how people in a story are connected

author

a person who writes stories

context

where and when a story was made, who made it, and the way of life around it

setting

where and when a story happens

A word bank of ten new words — literary text, storyline, idea, relationship, context, compare, poem, poet, author and setting — each with a short meaning

A **literary text** is a text made for you to enjoy — like a story or a poem. A person who writes stories is an **author**. A **poem** is a text made of short lines, and poems often play with sounds. A person who writes poems is a **poet**.

The **setting** is where and when a story happens. The **characters** are who the story is about.

Step 3 — Contexts make stories different

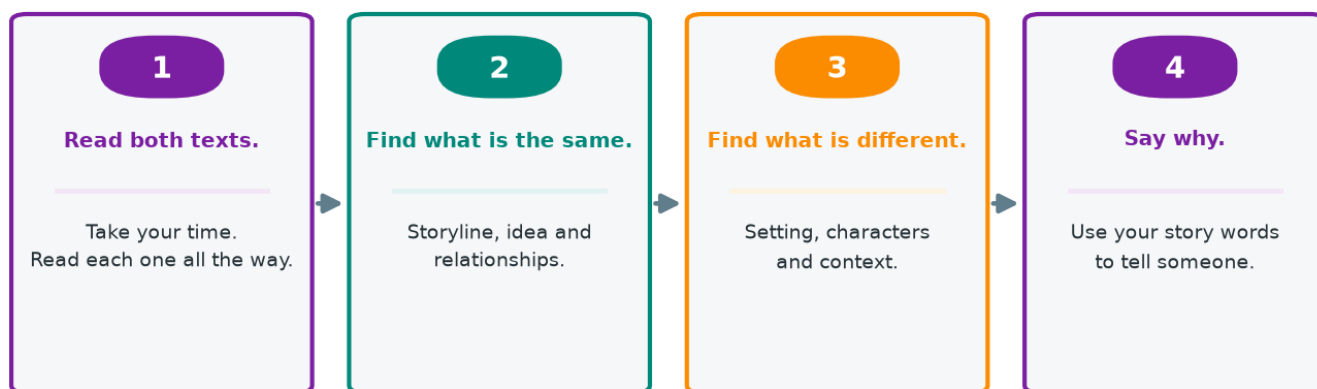
The Year 4 English plan uses the word *contexts*, but it does not say exactly what that word means. So in this section, **context means this: where and when a story was made, who made it, and the way of life around it**. Every question in this section can be answered with that meaning alone.

You met this word in Year 3. This year we add one more part: the **way of life**. Texts from different places and times show different ways of life — different food, homes, weather and work. When you read two texts with different contexts, the way of life is a big clue.

Step 4 — How to compare

To **compare** means to look for what is the same AND what is different. Here is how to compare two texts.

How to compare two texts



To compare means to look for what is the same AND what is different.

Four numbered steps for comparing two texts — read both texts, find what is the same, find what is different, then say why using story words

Step 5 — Talk about it

Talking helps you think. Work with a partner and use the talk frame to share your ideas. Use your new words: *storyline, idea, relationship, context*.

Talk frame — comparing two texts

Say each starter out loud to a partner. Then listen to theirs.

Both stories show ...

In Story 1, In Story 2,

The storylines are the same because

The contexts are different. One is ... , and the other is

I liked ... because

Use your story words: storyline · idea · relationship · context

A talk frame with five sentence starters for comparing texts, such as 'Both stories show ...' and 'The contexts are different. One is ... and the other is ...'

Model texts

On these pages are three pairs of texts. Each pair shares something. Every text here is new — written for this book by writers from Australia and around the world.

Pair 1 — Two friendship stories from Australia

Here are two stories with a similar idea: **friendship**. Both authors are from Australia, but each story happens in a different place.

The Bench by the Oval

by Tara Whitfield (Australia)

Zoe sat on the bench by the oval. It was her first day at the new school.

Children ran and kicked a ball. No one ran with Zoe. She felt very small.

Then the ball rolled to her feet. A boy called Sam ran over.

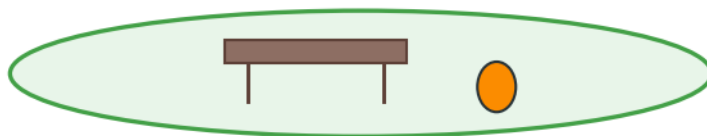
'You can kick it back!' he said.

Zoe kicked the ball. Sam kicked it back. Soon they were both laughing.

'Do you want to play tomorrow?' Sam asked.

'Yes!' said Zoe.

Now the bench by the oval is not a lonely place. It is the place where friends meet.



The story The Bench by the Oval by Tara Whitfield from Australia, set out like a book page: a girl sits alone by a school oval until a boy kicks a ball to her, and by the end the bench is where friends meet

The Rock Pool

by Jonah Reyes (Australia)

Tom was on holiday by the sea. He did not know anyone there. The beach was new and wide.

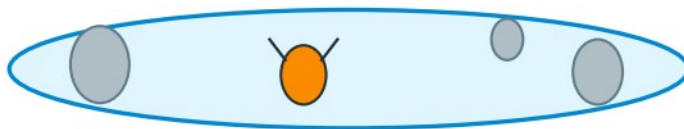
A girl was looking at the rocks. 'Be careful,' she said. 'The crabs are shy.'

Tom looked close. A small crab hid under a rock.

'I'm Mia,' said the girl. 'I come here every summer. Do you want to see the shells?'

Tom and Mia looked in every rock pool. They found shells, a starfish, and a fish as small as a finger.

The beach was new to Tom. But now it had a friend in it.



The story The Rock Pool by Jonah Reyes from Australia, set out like a book page: a boy on holiday by the sea meets a girl who shows him the crabs and shells in the rock pools, and the beach gains a friend

Pair 2 — Two nature poems from different times

Here are two **poems** about nature. One is set **long ago**, about one hundred years back. One is set **now**. Read them and look for the idea about nature in each one.

Two poems about nature

The Apple Tree

by Edith Marlow (Australia) · set long ago

Come, children, come! The apples are red.
Bring the old basket and pick what you see.
Reach for the low ones, the ones by your head,
and leave the small ones for the birds in the tree.

Grandma will cook them till warm and sweet.
We'll sit by the fire when the day's work is done.
The tree gives us apples to share and to eat.
We care for the tree, and it feeds everyone.

LONG AGO

The Garden Patch

by Mei Chen (China) · set now

Our class has a garden beside the school gate.
We put the small seeds in the dirt, in a row.
We water them gently, we watch, and we wait,
and soon there are carrots and beans that will grow.

We leave the bright flowers for the bees passing by.
The garden gives food for our lunch every day.
We care for the dirt under the big blue sky.
It gives us new food in its own quiet way.

NOW

One poem is set long ago. One is set now. What idea about nature is in both?

Two poems side by side — The Apple Tree by Edith Marlow, set long ago, about picking apples by a fire and leaving some for the birds; and The Garden Patch by Mei Chen, set now, about a class garden that feeds bees and children

Pair 3 — Two family mealtimes from different places and times

Here are two texts about everyday life: family meals. One is set in Italy, now. One is set on a farm in Norway, long ago. Look at how each family eats together.

Two family mealtimes

Sunday at Nonna's

by Lucia Bianchi (Italy)

Every Sunday, the family goes to Nonna's house. Nonna means grandma.

The kitchen is warm. It smells of bread and sauce. Everyone has a job. Leo sets the table. His sister Rosa fills the water jug. Dad helps Nonna stir the big pot.

When the food is ready, Nonna sits first, at the head of the table. Then everyone sits.

'Eat!' says Nonna. 'The food is for family.'

Leo eats slowly. He listens to the older ones talk and laugh. Sunday lunch is long. No one is in a hurry.

At Nonna's table, food is not just food. It is how the family says, 'We love you.'

ITALY • NOW

Breakfast by the Fire

by Henrik Olsen (Norway)

One hundred years ago, Ingrid lived on a small farm in Norway.

In winter, the mornings were dark and cold. Ingrid got up early to help her mother make the fire. Soon the pot of porridge was warm and thick.

The family sat at a long wooden table. No one started until Grandpa lifted his spoon.

After breakfast, everyone had work to do. Ingrid gave the hens their food. Her father mended a fence. The snow came down softly outside.

Breakfast was short and quiet. But the fire was warm, and the porridge was hot.

Ingrid liked the cold mornings. They brought the family close to the fire — and close to each other.

NORWAY • LONG AGO

Both families eat together. Look for what is the same, and what is different.

Two short texts side by side — *Sunday at Nonna's* by Lucia Bianchi from Italy, a long family lunch where everyone has a job; and *Breakfast by the Fire* by Henrik Olsen from Norway, set long ago, a short warm breakfast on a snowy farm

Worked examples

Example 1 — we do it together

How are the two friendship stories the same, and how are they different?

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

Question	A good answer
What is the same about the storylines?	In both stories, someone is new and alone. Then someone comes to them. They play together, and by the end they are friends.
What is the same about the relationships?	Both stories show new friends.
What is the big idea in both stories?	Friendship can start in many places — at school or on a holiday.
What is different about the contexts?	One story happens at a school by an oval. The other happens by the sea, in the holidays.

See how it works? Find one thing, then say where you found it. Now look at the map. It lays the two storylines side by side, step by step.

The same storyline, told two ways

Storyline step	The Bench by the Oval	The Rock Pool
1 New and alone	Zoe sits by the oval. No one runs with her.	Tom is new at the beach. He does not know anyone.
2 Someone comes	Sam runs over when the ball rolls to Zoe.	Mia shows Tom where the crabs hide.
3 They play together	They kick the ball and laugh.	They look in every rock pool.
4 Now they are friends	The bench is where friends meet.	The beach has a friend in it.
Same idea: friendship can start in many places.		Different contexts: school oval · sea holiday

A storyline map with four steps — new and alone, someone comes, they play together, now they are friends — shown in two columns for *The Bench by the Oval* and *The Rock Pool*, with the shared idea 'friendship can start in many places' underneath

Example 2 — we do it together

How do the two nature poems show nature?

Both poems were made in different times, but they share an idea about nature. Here is how one class talked about them.

Question	A good answer
What do the people grow in each poem?	Long ago: apples in a tree. Now: carrots and beans in a class garden.
What idea about nature is in both poems?	Nature gives us food. In both poems, the people care for nature, and nature gives back.
How do the people care for nature in each poem?	Long ago: they leave the small apples for the birds. Now: they leave the bright flowers for the bees.
What is different about the contexts?	One poem is set long ago, with a basket and a fire. The other is set now, at a school garden.

Both poems say the same thing in their own way: **nature gives, so we must care for it**. The time and place change, but the idea stays.

Practice questions

With help

Q1. Put the events of *The Bench by the Oval* in order. Write 1, 2, 3, 4 or 5 next to each one.

Event	Order
Zoe and Sam kick the ball and laugh.	
Zoe sits alone on the bench by the oval.	
The bench is now the place where friends meet.	
The ball rolls to Zoe's feet, and Sam runs over.	
Sam asks Zoe to play tomorrow, and she says yes.	

Q2. Finish the context cards for the two friendship stories. Use the model texts to help you.

Context card	The Bench by the Oval	The Rock Pool
Where does the story happen?		
Who are the characters?		
Who wrote it?		
One thing about the way of life it shows		

Q3. The table below starts the compare for the two friendship stories. Add one more same thing and one more different thing of your own.

Compare the friendship stories	
What is the same?	Both characters are new and alone at the start. Your turn:
What is different?	One story happens at school. Your turn:

Q4. Fill in the table for the two nature poems.

	The Apple Tree (long ago)	The Garden Patch (now)
What do the people grow?		
Who do they share nature with?		
What is one thing that happens now but not long ago?		

Q5. Which mealtime text is it? Write **N** for *Sunday at Nonna's* or **B** for *Breakfast by the Fire*.

A clue from the texts	Write N or B
The family sits at a long wooden table.	
Dad helps stir the big pot.	
Snow falls softly outside.	
Lunch is long, and no one is in a hurry.	
No one starts until Grandpa lifts his spoon.	

Q6. Talk with a partner about the two mealtime texts. Use the talk frame. Then share one idea with the class. Start like this: *Both families ...*

On your own

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

The Paint Pot

At school, Lily was painting a picture. Her paint pot tipped over! Red paint ran all over the table.

Tom saw it. He did not laugh. He got a cloth and helped Lily clean up.

‘Thanks,’ said Lily.

‘Friends help,’ said Tom.

- What is the big idea of *The Paint Pot*?
- Which pair of texts in this section shares the same idea?

Q8. Choose any two texts from this section. Write one way they are the same and one way they are different. Use the words *storyline*, *idea* or *relationship*.

Q9. Think of a meal your family shares. Write two sentences about it. Then write one thing that is the same as the mealtime texts, and one thing that is different.

Q10. Why do you think writers from different places and times write stories with similar ideas? Talk with a partner first. Then write one or two sentences.

Text task

Read these two stories. Talk about them with a partner first. Then do T1 to T6.

Bread with Grandpa

by Marta Novak (Slovakia)

It was snowing outside, but Grandpa's kitchen was warm.

'Today you make the bread,' Grandpa said to Ana.

Ana put on Grandpa's big apron. She mixed flour and water and salt. Grandpa showed her how to push the dough with her hands. Push, fold, turn. Push, fold, turn.

'Now we wait,' said Grandpa. 'Bread takes time.'

They watched the dough grow big and round.

Then Grandpa put the bread in the oven. Soon the kitchen smelled like a bakery.

When the bread was ready, Ana cut the first slice. She gave it to Grandpa.

'For you,' she said. 'You showed me how.'

Grandpa smiled. 'Bread is better when you make it with someone.'



The story Bread with Grandpa by Marta Novak from Slovakia, set out like a book page: on a snowy day, Ana learns to make bread with her grandpa — push, fold, turn, wait — and gives him the first slice, because bread is better made with someone

The Boat Shed

by Coral Bennett (Australia)

Summer had come to the bay. Ben walked to the boat shed with his grandpa.

Grandpa's boat was called the Minnow. It was old, and its net had a hole.

'Hold this rope,' Grandpa said. 'Watch my hands.'

Grandpa mended the net, loop by loop. Ben held on to the rope. He watched every move.

'Now you try,' said Grandpa.

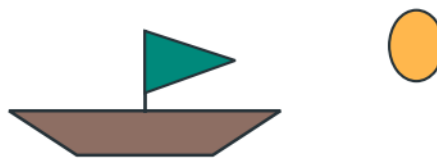
Ben tried. The rope slipped. He tried again. The second loop held.

'Good,' said Grandpa. 'Mending takes time. You learn it one loop at a time.'

When the net was fixed, they sat on the warm sand. They watched the sun go down over the bay.

'Tomorrow we take the boat out,' said Grandpa. 'You earned your seat.'

Ben smiled. Work with Grandpa was the best kind of fun.



The story *The Boat Shed* by Coral Bennett from Australia, set out like a book page: in summer, Ben helps his grandpa mend a net for the boat *Minnow*, loop by loop, and earns his seat on tomorrow's trip

T1. Put the events of *Bread with Grandpa* in order. Write 1, 2, 3 or 4 next to each one.

Event

Order

Ana gives Grandpa the first slice.

Ana mixes the flour and water.

The dough grows big and round.

Grandpa puts the bread in the oven.

T2. What relationship do both stories show?



T3. What is the same about the two storylines? Finish each line.

- In both stories, a child _____.
- In both stories, the grandparent _____.
- In both stories, the work _____.

T4. Write two ways the contexts are different. Think about the place, the weather and the work.

T5. What idea do both stories share about families?

T6. Talk with a partner. Then write three or four sentences: how are the two stories the same, and how are they different? Use the words *storyline* and *context*. In T6, your teacher looks for one same thing, one different thing, and your reason.

Ideas for answers

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

Q1. 3, 1, 5, 2, 4 — (1) Zoe sits alone on the bench. (2) The ball rolls to Zoe's feet, and Sam runs over. (3) Zoe and Sam kick the ball and laugh. (4) Sam asks Zoe to play tomorrow. (5) The bench is now the place where friends meet.

Q2. *The Bench by the Oval*: at a school, by the oval. Zoe and Sam. Tara Whitfield. Idea: children play ball games at break time. *The Rock Pool*: by the sea, on the rocks. Tom and Mia. Jonah Reyes. Idea: families go to the beach in the holidays.

Q3. Ideas — same: in both stories, someone helps first, and no one has to stay alone. Both stories end with friends. Different: one story has a ball, the other has crabs and shells. In one story the friends meet at school; in the other they meet in the holidays.

Q4. *The Apple Tree*: apples. The birds get the small apples. (Long ago, there is no school garden — the food comes from a tree, and the family cooks by the fire.) *The Garden Patch*: carrots and beans. The bees get the bright flowers. Now, children grow food at school.

Q5. B, N, B, N, B.

Q6. Ideas: *Both families eat together, and everyone has a job. In Italy the meal is long; on the farm long ago, the meal is short. Both families show love with food.*

Q7. The big idea is that friends help each other. It shares the idea with the friendship pair — *The Bench by the Oval* and *The Rock Pool*.

Q8. Answers will be different. A good answer names the two texts and uses a story word. Idea: *The Bench by the Oval* and *Bread with Grandpa* are different. *One has the idea of friendship, and the other has the idea of family. But both storylines end with someone sharing.*

Q9. Answers will be different. Idea: *My family eats dinner together every night. My sister sets the table. The same thing: everyone has a job, like at Nonna's. The different thing: we eat in the kitchen, not at a long table.*

Q10. Idea: *People all around the world have the same big things in life — friends, family, food and nature. So writers in different places and times write about the same ideas, but in their own way of life.*

T1. 4, 1, 3, 2 — (1) Ana mixes the flour and water. (2) Grandpa puts the bread in the oven. (3) The dough grows big and round. (4) Ana gives Grandpa the first slice.

T2. Both stories show a grandparent and a grandchild.

T3. Ideas: In both stories, a child helps a grandparent. In both stories, the grandparent shows the child how to do the work. In both stories, the work takes time, and the child learns it step by step. In both stories, they share something warm at the end.

T4. Ideas: *Bread with Grandpa* happens in a kitchen in the snow, in winter; *The Boat Shed* happens by the bay in summer. Ana makes bread; Ben mends a net. One kitchen smells like a bakery; the other place has sand and sea.

T5. Ideas: families share skills and time. Things made together are better. Love shows in working side by side.

T6. Idea: *Both stories have the same storyline. A child helps a grandparent, and the grandparent shows the child how. The work takes time, and at the end they share something good. The contexts are different. One story is set in a snowy kitchen with bread. The other is set by the sea in summer with a boat net. Both stories show that families teach and share.*

Check yourself

Check yourself

☐

Can you say what a storyline, an idea and a relationship are in a story?

☐

Can you find two texts with a similar storyline or idea?

☐

Can you say what is the same and what is different in two texts?

☐

Can you use the word context to say where and when a text was made?

☐

Can you talk with a partner and share your ideas about texts?

If you can do these, you are ready for 3B.

A self-check list with five 'Can you ...' questions about storylines, ideas, relationships, contexts and comparing texts

Responding to literary texts: structures, features and opinions

English 4 · Chapter 3 · Section 3B

What we learn — VC2E4LE02 (Literature · Engaging with and responding to literature): “describe the effects of text structures and language features in a range of literary texts when responding to and sharing opinions.” **Draws on** .E01, .E02, .E03. **You will:** read and view a story and a poem, then talk and listen about them. **Achievement standard (Reading and Viewing):** “They describe the effects of text structures and language features. They share opinions about texts.” **Achievement standard (Speaking and Listening):** “They share and extend ideas and information. They differentiate between the language of opinion, facts and feelings.” **Builds on (Level 3, not re-taught):** VC2E3LE02, VC2E3LE03 — making connections to texts, and talking about an author’s words and pictures.

The big idea

When you read a story, you find out what happens. But strong readers notice something else too: **how** the text is made. A writer makes many choices. They choose the shape of the story. They choose each word. Those choices are not accidents — they work on you, the reader. They make you feel, picture, wonder, and want to keep reading.

When you can name what a writer did, say what it does to you, and say what you think about it, you are **responding** to the text. That is what this section is about.

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

- **literary text** — a text made to be enjoyed and thought about: a story, a poem or a play.
 - **text structure** — the way a text is put together. In a story, the structure is its shape: how it starts, how it builds, and how it ends.
 - **language feature** — a choice a writer makes with words on purpose, like picking strong doing-words or naming words that paint a picture.
 - **effect** — our English learning plan talks about the *effects* of structures and features, but it does not say exactly what an *effect* is. So in this section, an **effect** means this: what a structure or a feature makes you do, notice, feel or picture as you read. Every question here can be answered with that meaning alone.
 - **tension** — the *what-happens-next?* feeling. Writers build tension so you want to keep reading.
 - **flashback** — when a story jumps back in time to show you something that happened before, then jumps back to now.
 - **resolution** — the part near the end where the problem gets sorted out.
 - **noun group** — you know that a noun is a naming word. A **noun group** is a group of words that names one thing. In *the small, white waves*, the naming word is *waves*, and the other words help you picture them.
 - **opinion** — what you think about something. Two readers can have different opinions about the same story, and both can be right — an opinion is about the reader, not just the text. But in this section, every opinion needs a reason from the text.
 - **character** — a person (or animal) in a story.
 - **plot** — what happens in a story, in the order the writer tells it.
-

Step 1 — Read our story, and feel its shape

Here is our story. Read it once, slowly. Notice how it makes you feel as you go.

Mia and the Big Wave

our story — read it once, slowly, and feel its shape

- 1 The sand was warm under Mia's feet, but her tummy felt cold. The beach was loud with shouts and splashes. Mia stood at the edge of the water and watched the waves.
- 2 Out at sea, a big wave was growing. It lifted and lifted, like a blue hill on the move. Mia's mouth went dry.
- 3 "You can do it," said Nana, behind her. But Mia shook her head.
- 4 Last summer, Mia had run into these same waves, fast and bold. A wave had crashed over her head. The water had pulled her and spun her round. She had come up coughing, with salt in her eyes. From that day on, the big waves looked like monsters to her.
- 5 Back on the beach, Nana sat down in the sand. "Watch the wave," she said. "It is big, yes. But you are ready too. Breathe in slow. Then duck under. Waves are strong, but you can be calm and quick."
- 6 Mia looked at Nana's kind face. She looked at the wave. It was close now. Its white top was falling forward.
- 7 Mia breathed in slow. One, two. She stepped in. The cold water grabbed her legs. She did not stop.
- 8 The wave rose high over her head. Mia ducked down low and pushed through. For a moment, everything was noise and bubbles.
- 9 Then — Mia popped up into the sun. The wave rolled on behind her, big and done. She had gone right through it!
- 10 Nana clapped from the sand. Mia laughed and laughed.
- 11 The next wave was already growing out at sea. Mia did not step back. She breathed in slow, and waited for it.

The end

The original story Mia and the Big Wave, printed as a readable card with eleven short numbered paragraphs, about a girl named Mia who is scared of big waves until her Nana helps her duck under one

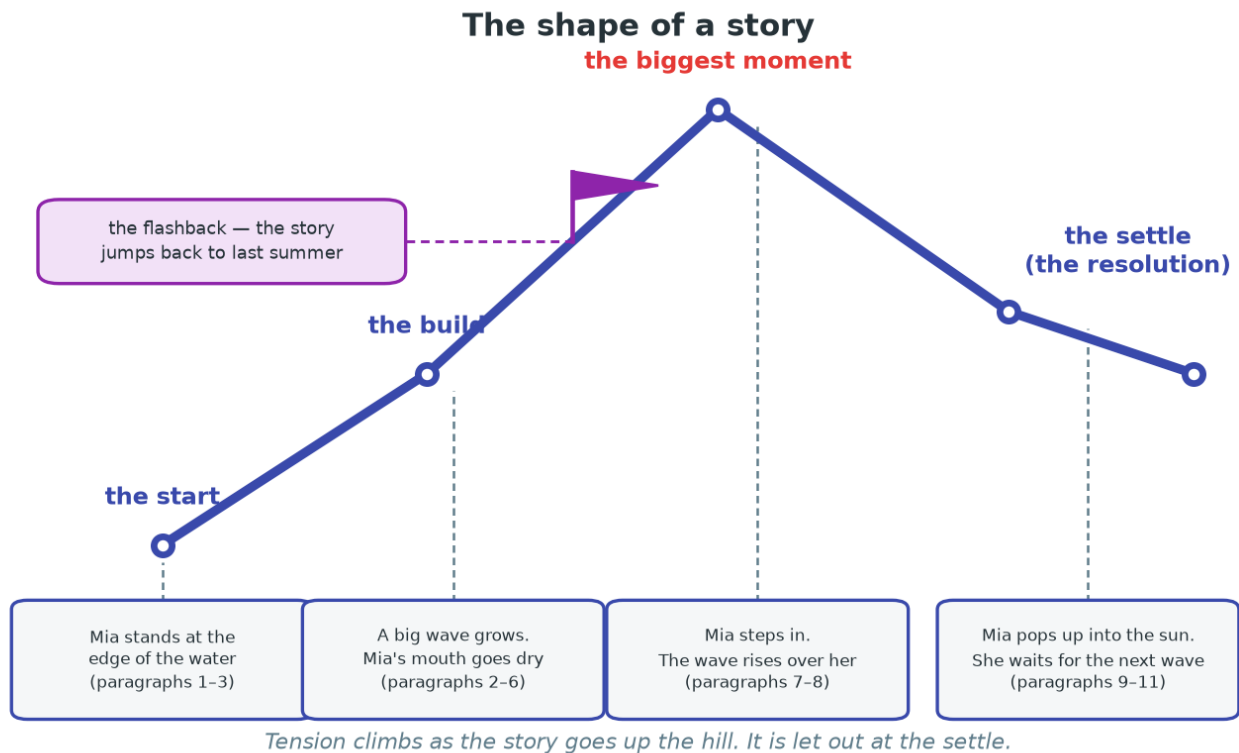
Step 2 — The shape of a story: start, build, biggest moment, settle

Most stories are built with the same shape:

1. **The start** tells you who is in the story, and where and when it happens.
2. **The build** — a problem starts, and the **tension** grows. You start to wonder what will happen next.

3. **The biggest moment** — the part the whole story has been waiting for.
4. **The settle** — the problem gets sorted out. This is the **resolution**.

Let's put *Mia and the Big Wave* on that shape.



*A story shape map drawn like a hill. The path climbs from 'the start' through 'the build' to 'the biggest moment', then comes down to 'the settle'. Four story events from *Mia and the Big Wave* are placed along the path, and the flashback is marked with a small purple flag where the story dips back in time*

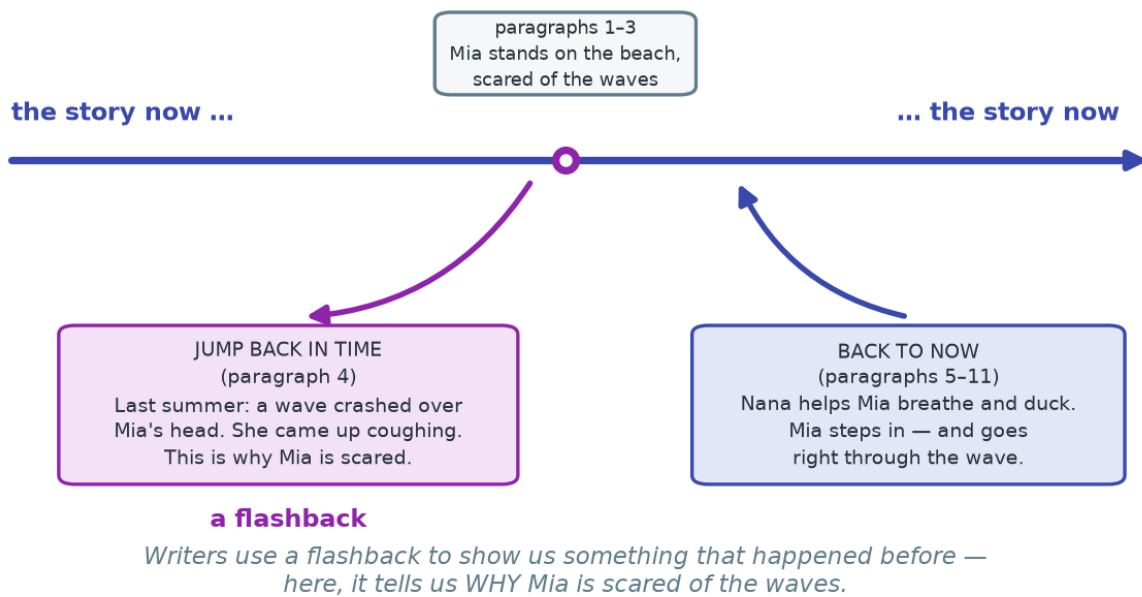
Feel how the writer holds you at the top: in paragraph 7, Mia steps into the cold water, and in paragraph 8 the wave rises over her head. You cannot stop reading there. That is **tension** doing its work.

Step 3 — Flashback: when the story jumps back in time

Look at paragraph 4. Mia is standing on the beach — but the story is suddenly about last summer. A wave crashed over her. She came up coughing. Then paragraph 5 brings us back to the beach, where Nana is talking.

That jump back in time is a **flashback**. The writer uses it to show you **why** Mia is scared of the waves. Without the flashback, you would only know *that* she is scared. With it, you know the moment the fear started — and you feel more for Mia.

What a flashback does

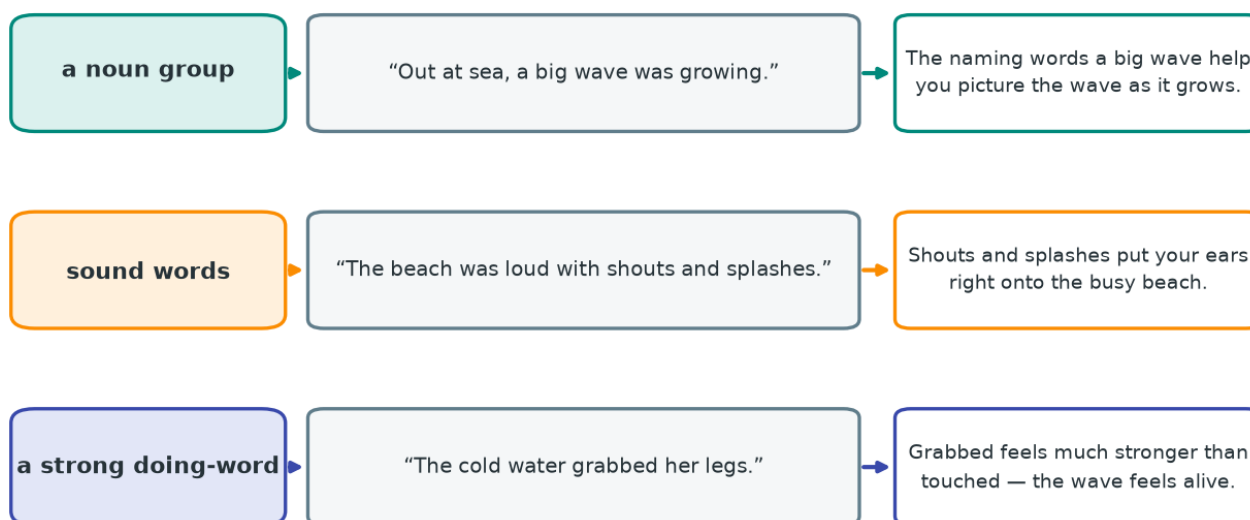


A timeline of the story: the line runs along 'now' on the beach, dips down to a purple card labelled 'jump back in time — last summer' showing the wave crashing over Mia, then returns to 'back to now' where Nana helps Mia

Step 4 — Language features: words that do the work

Writers also choose their words on purpose. Here are three of the writer's tools in our story.

Feature hunt — three writer's tools in our story



A feature is a choice the writer makes on purpose — and every choice does something to you, the reader.

*Three short extracts from *Mia and the Big Wave*, each with one language feature labelled: the noun group 'a big wave', the sound words 'shouts and splashes', and the strong doing-word 'grabbed'*

- A **noun group** paints a picture. In our story, *a big wave* names its size; in our poem, *the small, white waves* lets you see the waves, not just know they are there.
- **Sound words** put your ears in the story. *Shouts and splashes* makes the beach loud.
- A **strong doing-word** does more work than a plain one. *The cold water grabbed her legs* feels stronger than *Mia walked into the water*.

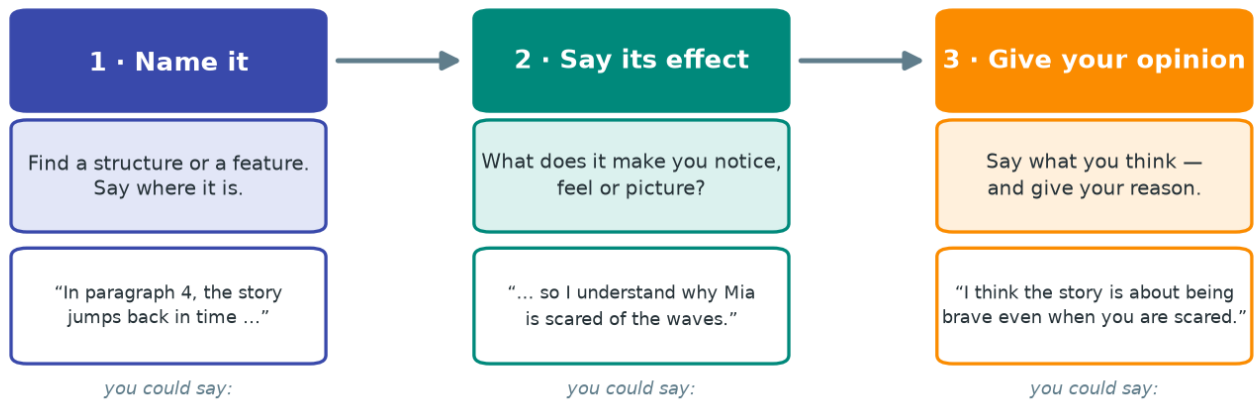
When you respond to a text, these features are a great place to look.

Step 5 — Say what you think, with a reason

Now you can put it all together. To respond to a story or a poem, make three moves:

1. **Name it** — find a structure or a feature. Say where it is.
2. **Say its effect** — what does it make you notice, feel or picture?
3. **Give your opinion** — say what you think of the text, and **why**.

Three moves for a good response



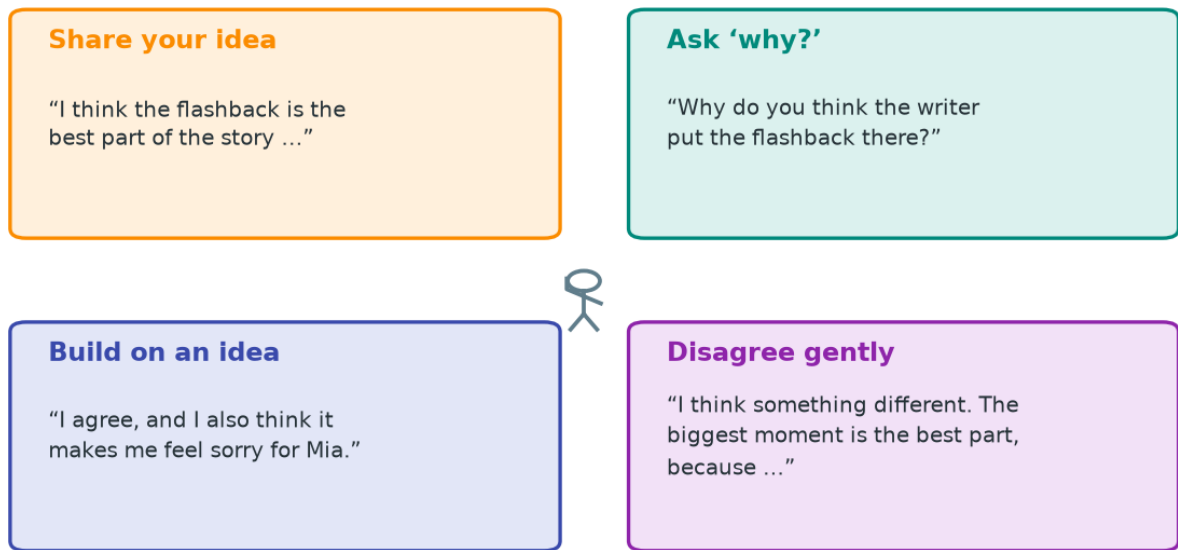
Every opinion needs a reason from the text. Two readers can disagree — and both can be right.

The three moves of a good response, shown as three linked cards: 1 Name it — find a structure or feature; 2 Say its effect — what does it make you notice, feel or picture; 3 Give your opinion — say what you think and why

Remember: your opinion is about you as the reader. Two readers can put the same story in different spots and both be right — as long as each one gives a reason from the text.

When you share your thinking out loud with others, there are kind ways to do it.

Talk moves for pair and group talk



Take turns. Look at the person talking. Build on each other's ideas.

Four talk moves for pair and group talk: share your idea; ask 'why?'; build on someone's idea; disagree gently by saying what you think and giving a reason

Worked examples

Example 1 — with help: a model response to our story

Here is one reader's response to *Mia and the Big Wave*. Read it, then look at what it does.

My favourite part of *Mia and the Big Wave* is the flashback in paragraph 4. The writer jumps back to last summer to show us the wave that crashed over Mia. This helps me understand why Mia is scared, and it makes me feel sorry for her. I think the flashback is a good choice, because the story would not feel as real without it. My opinion is that this story is about being brave even when you are scared.

Notice the three moves: the reader **names** a structure (the flashback), **says its effect** (it helps us understand Mia's fear), and **gives an opinion with a reason** (the story would not feel as real without it). The reader also points to the exact paragraph. Your answer can be different — what matters is the three moves.

Example 2 — with help: two readers, one poem

Our second text is a poem called *The Beach*.

The Beach

our second text — a poem

The big, grey sea
stretches out wide.
The small, white waves
run up the sand, then hide.

The soft, wet sand
holds shells and stone.
The warm, gold sun
sits high in the sky, alone.

As you read, look for the noun groups — they paint the picture.

The original poem The Beach, printed as a readable card with two four-line verses rich in noun groups: the big grey sea, the small white waves, the soft wet sand, and the warm gold sun

Two readers talk about the poem. They do not agree — and that is fine.

Two readers, one poem — both opinions are okay



Ari

"I love the noun groups in this poem. The warm, gold sun helps me feel the sun on my face. The poem paints a real beach in my mind."

opinion + reason from the poem



Sam

"I think the poem is a bit too quiet. It is calm all the way through. I would add one more line with a big, loud wave at the end."

opinion + reason from the poem

Ari and Sam disagree — and that is fine. An opinion tells how a text works for YOU as a reader. Every opinion needs a reason from the text.

Two reader cards side by side. Ari says the noun groups are the best part because they paint a picture of the beach. Sam says the ending is too quiet and the poem needs one more loud line. Under both cards, a note says: both opinions are okay — each one has a reason from the poem

Ari and Sam disagree — and both are okay. Each one names a feature or a part of the text, says its effect, and gives a reason. That is what a good opinion looks like — even when two opinions point different ways.

Practice questions

With help

Q1. Put these four parts of *Mia and the Big Wave* on the story shape. Write **start**, **build**, **biggest moment** or **settle** next to each one. (a) Mia pops up into the sun. The wave rolls on behind her. (b) The sand is warm. Mia stands at the edge of the water. (c) Mia steps into the cold water. The wave rises over her head. (d) A big wave starts growing out at sea. Mia's mouth goes dry.

Q2. The flashback in paragraph 4 jumps back in time. (a) Where does it jump to? (b) What does it help you understand about Mia?

Q3. Finish the opinion frame about *Mia and the Big Wave*: *I think the part where Mia ducks under the wave is _____, because _____.*

Q4. Draw a line from each feature to its effect.

Feature

Effect

the noun group *the small, white waves*

puts your ears on the busy beach

the sound words *shouts and splashes*

makes the wave feel like a strong, living thing

the doing-word *grabbed* in *the cold water grabbed her legs*

helps you picture the waves

Q5. Circle the noun groups in this sentence from the poem: *The soft, wet sand holds shells and stone.*

Q6. Which of these is an opinion? Tick one. (a) Mia's Nana tells her to breathe in slow. (b) The story ends with Mia waiting for the next wave. (c) I think Nana is the best character, because she stays calm and kind.

On your own

Q7. Look back at the story shape. Which part of *Mia and the Big Wave* holds the most tension for you? Name the paragraph and give a reason.

Q8. Find one strong doing-word in the story. Write one sentence about its effect: what does it make you notice, feel or picture?

Q9. In Example 2, Ari loved the noun groups in *The Beach*. Write your own opinion about the poem. You may agree with Ari, agree with Sam, or think of something new — but give a reason from the poem.

Q10. Think of another story or poem you know well. Name one structure or one language feature in it, say its effect, and give your opinion of the text — with a reason.

Before you have your talk, check your thinking.

Ready for your book talk?



I can name a structure of the story, like the flashback or the build.



I can name a language feature, like a noun group or a strong doing-word.



I can say the effect of each one — what it makes me notice, feel or picture.



I can give my opinion of the story, with a reason.



I can listen and build on my partner's ideas.

Tick each box as you practise. Then have your talk!

A checklist with five tick boxes: I can name a structure; I can name a language feature; I can say the effect of each one; I can give my opinion with a reason; I can listen and build on my partner's ideas

Text task

Read *Mia and the Big Wave* again. Then answer.

(a) Why does Mia shake her head when Nana says *You can do it*?

(b) What does the flashback show you? Why do you think the writer put it there?

(c) Find the noun group *a big wave* in paragraph 2. What picture does it help you see?

(d) Which part of the story held the most tension for you? Say where it is and why.

(e) Give the story an opinion. Say what you think of it, and give one reason with *because*.

Talk task — your pair book talk

This is your speaking task for marks. Your teacher listens, and may take notes or record you while you talk.

What to do

1. Work with a partner. Take turns. You each talk for about one minute about *Mia and the Big Wave*.
2. In your talk, make the three moves: **name** one structure of the story (like the flashback or the build) and one language feature (like a noun group or a strong doing-word); **say the effect** of each one — what it makes you notice, feel or picture; then **give your opinion** of the story, with a reason.
3. While your partner talks, listen. Then use one talk move: ask *why?*, or build on their idea, or disagree gently with a reason.

Teacher note: observe or record each student's talk against the checklist. Students may talk about a different literary text read in class if you prefer — the three moves stay the same.

Ideas for answers

These are **ideas**. Your answers can be different, as long as you name a structure or feature, say its effect, and give a reason.

Q1. (a) Settle. (b) Start. (c) Biggest moment. (d) Build.

Q2. (a) It jumps to last summer, when a wave crashed over Mia. (b) It helps you understand why Mia is scared of the waves now.

Q3. Idea: *I think the part where Mia ducks under the wave is the most exciting part, because you want to know if she will come up safe.*

Q4. *The small, white waves* → helps you picture the waves. *Shouts and splashes* → puts your ears on the busy beach. *Grabbed* → makes the wave feel like a strong, living thing.

Q5. *The soft, wet sand* is a noun group. *Shells* and *stone* are naming words too.

Q6. (c) — it says what the reader thinks, and gives a reason.

Q7. Idea: *Paragraph 8 holds the most tension for me, because Mia is under the wave and I do not know if she is safe.*

Q8. Idea: *The word grabbed makes me feel the cold water pull at Mia's legs, like a strong hand.*

Q9. Idea: *I agree with Ari. The noun group the warm, gold sun helps me feel the sun on my face, so the poem feels like a real beach.*

Q10. Any story or poem, with one structure or feature named, its effect, and an opinion with a reason.

Text task. (a) Mia is scared of the waves since last summer, when one crashed over her. (b) It shows the wave that crashed over Mia last summer; the writer put it there to show why Mia is scared. (c) A wave that is large and blue, growing out at sea. (d) Any part, with a reason — for example, paragraph 8, when Mia is under the wave. (e) Any opinion with a reason.

Examining literature: plot tension, character and setting

This section owns **VC2E4LE03** and draws on **VC2E4LE03.E01**, **VC2E4LE03.E02** and **VC2E4LE03.E03**. A fourth elaboration, **VC2E4LE03.E04**, is §2A-excluded and is not taught (see the curriculum focus box below). The mode of this CD is Reading and Viewing, so every task here is a reading-and-thinking task, and the assessed task is a reading response against the Reading and Viewing achievement standard.

Curriculum focus — This section teaches **VC2E4LE03** (Victorian Curriculum F–10 Version 2.0, English, Level 4 — Literature, Examining literature):

“compare how authors and illustrators make literary texts exciting, moving and absorbing and hold readers’ interest by using plot tension, character and setting”

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):

- **VC2E4LE03.E01** — “examining an author’s choice of language to describe a character’s appearance, behaviour and speech”
- **VC2E4LE03.E02** — “discussing what is learnt about a character through dialogue such as their likes, dislikes or personal qualities”
- **VC2E4LE03.E03** — “identifying moments in the plot where characters are faced with choices, and commenting on how the author makes the reader care about their decisions and the consequences”
- **VC2E4LE03.E04†** — a fourth elaboration (illustrations in stories by Aboriginal and Torres Strait Islander authors) is §2A-excluded (CONTENT_POLICY Rule 1; TOC §2A-4). It is listed for completeness of the linkage keys and is **not** taught in this section.

Builds on, does not re-teach: Level 3 delivered making connections between texts, and attending to an author’s language and illustration (VC2E3LE02, VC2E3LE03). This section builds on that knowledge without re-teaching it (TOC §4). **Hands forward:** examining literature feeds the Level 5 Literature block VC2E5LE01–LE05 (opinions with metalanguage, point of view, imagery).

Learn

Beat 1 — What does it mean to examine a story?

You know how to read a story for the story. Now you will learn to read it a second way: to look carefully at *how* the writer made it work.

literature — stories, poems and plays that writers make for us to read and love. A **literary text** is a text that is literature. In this section, *literature* and *literary text* are used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA). No exact meanings are given for these words, so this is the meaning they have all the way through this book.

examine — to look at something very carefully, to see how it is made and how it works.

author — the person who writes a text.

illustrator — the person who draws the pictures in a book.

This section looks at what *authors* do with words. In picture books, the illustrator builds character, setting and tension with pictures too — the picture side of meaning is its own topic in another part of this book (Section 2D).

Our class text. We will work from one short story all the way through this section. It is called “Pip and the Storm”. Read it once, just for the story. Then we will examine how it is made.

Our class text — “Pip and the Storm”

The sky turned **grey** in the middle of lunch. **Wind pushed at the gates.**
Rain hit the roof like a drum.

Zara stood by the window. **Her brown eyes were wide.**
She **twisted the end of her hair, round and round.**
Every day, **Zara looked after the class rabbit, Pip.**
She gave him his food and made sure his bed was clean.

“I don’t like storms,” said Tom. “They make me feel scared.”
“The shed!” cried Zara. “Pip is still in the shed!”

The class ran to the door. The teacher held up her hand. **“Wait here,”** she said.

Zara’s heart beat fast. The shed door was open. It banged in the wind.
Pip was in there, all alone.

Zara had a choice. Stay safe inside, or go and get Pip.

“I’ll go,” she said. **Her voice was small, but her feet did not stop.**
She ran across **the wet grass.** The cold rain hit her face.

The shed was dark. Zara felt for soft fur. She found Pip and **held him close.**

“You’re safe now,” she said.

When Zara came back, the class cheered. Pip’s nose wiggled. Zara smiled.
The storm was still loud, but she did not mind it any more.

blue = setting words

green = character words

orange = dialogue

The class text Pip and the Storm shown as a printed story page, with setting words printed in blue, character words printed in green and the lines of dialogue printed in orange, above a three-chip legend reading blue equals setting words, green equals character words, orange equals dialogue

Figure 1 — Our class text, “Pip and the Storm”. The colours sort the author’s word choices into three kinds: setting words, character words and dialogue.

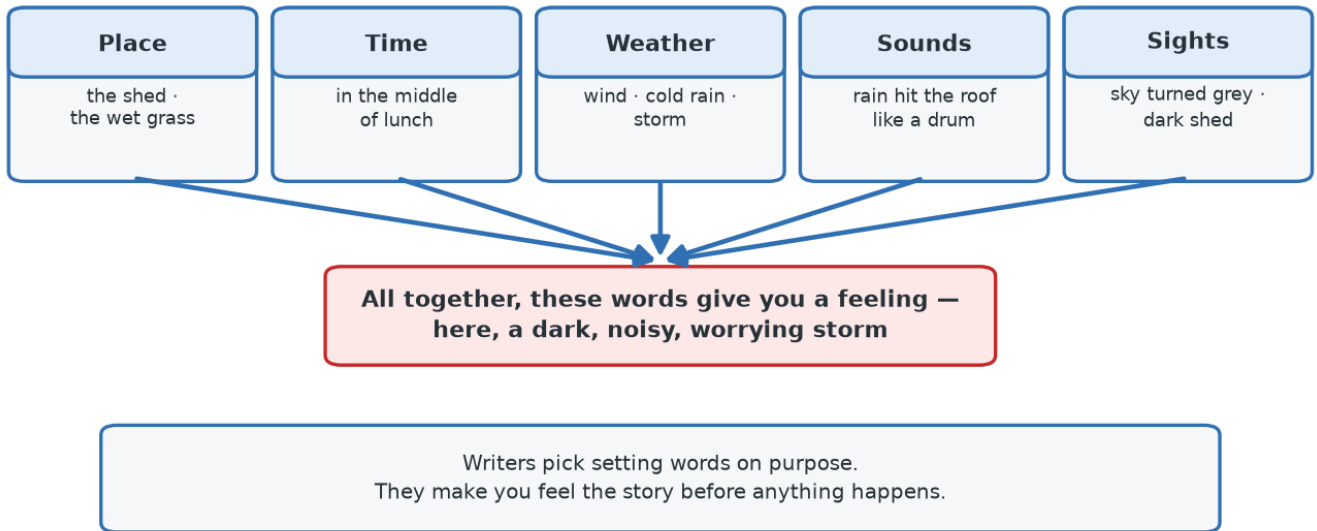
Beat 2 — Setting: where and when

setting — the place and the time where a story happens. The Victorian Curriculum F–10 Version 2.0 (VCAA) uses the word *setting* but does not define it. This section treats it as where and when a story happens.

Look back at Figure 1. The blue words build the setting of “Pip and the Storm”: *grey* sky, wind at the gates, rain on the roof, wet grass, a dark shed. The author never says “this story feels worrying”. The setting words make you feel it.

What builds a setting?

The setting = where and when a story happens



A diagram titled What builds a setting, with a top box reading the setting equals where and when a story happens, five labelled cards below it (Place: the shed, the wet grass; Time: in the middle of lunch; Weather: wind, cold rain, storm; Sounds: rain hit the roof like a drum; Sights: sky turned grey, dark shed), all with arrows feeding a box reading all together these words give you a feeling, here a dark noisy worrying storm, and a footer reading writers pick setting words on purpose, they make you feel the story before anything happens

Figure 2 — What builds a setting. Place, time, weather, sounds and sights all feed the feeling a reader gets.

Beat 3 — Character: looks, actions and speech

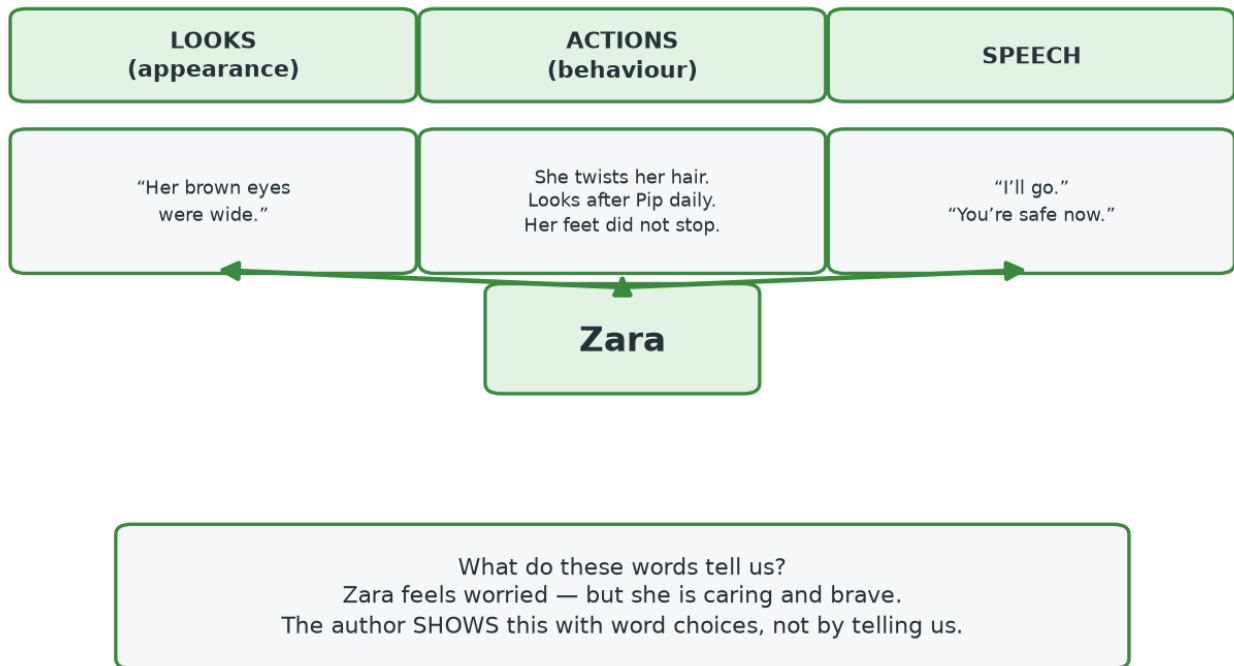
character — a person (or animal) in a story.

appearance — how a character looks on the outside.

behaviour — how a character acts; the things they do.

An author has three main ways to show you a character: what the character **looks like**, what the character **does**, and what the character **says**. You never need to be *told* “Zara is a caring person” — the author’s word choices show it.

Character map — Zara



A character map titled Character map — Zara: a centre box reading Zara with arrows up to three columns, LOOKS (appearance) with the example her brown eyes were wide, ACTIONS (behaviour) with the examples she twists her hair, looks after Pip daily, her feet did not stop, and SPEECH with the examples I’ll go and you’re safe now; a footer box reads what do these words tell us, Zara feels worried but she is caring and brave, the author shows this with word choices not by telling us

Figure 3 — A character map for Zara. The author’s words sort into looks, actions and speech — and together they show who Zara is.

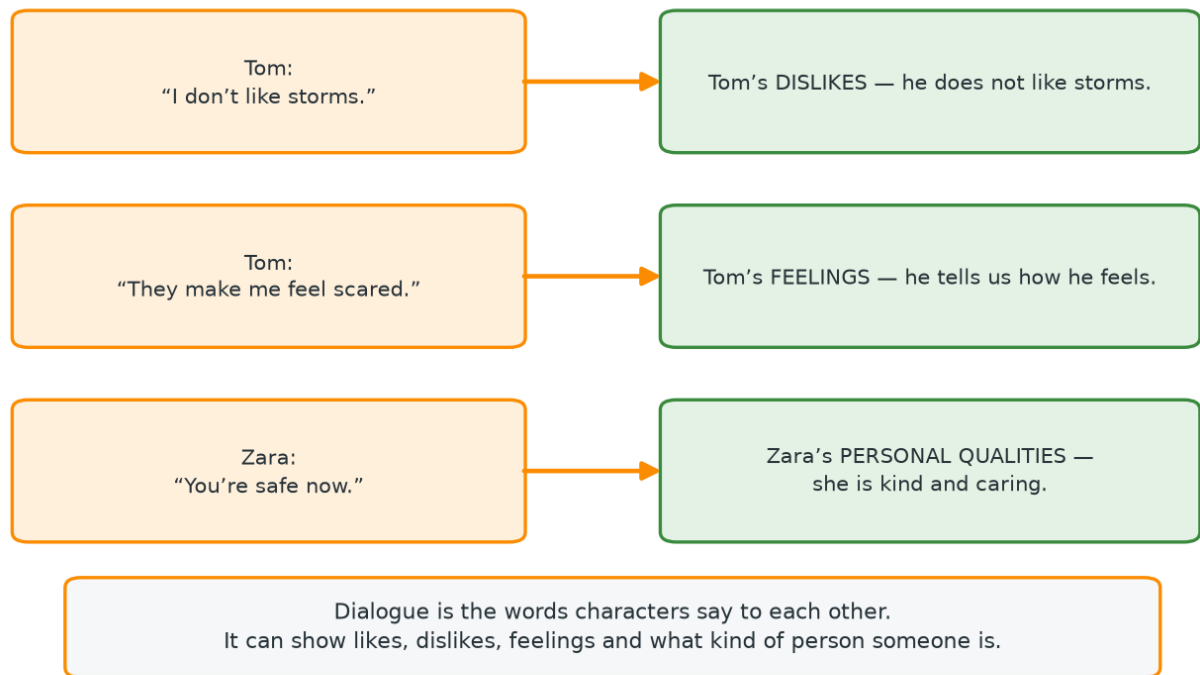
Beat 4 — Dialogue: what the talking tells us

dialogue — the words characters say to each other in a story.

personal qualities — what kind of person someone is: kind, brave, honest, helpful.

When a character talks, they hand you clues about themselves. They can show you their **likes** (what they love), their **dislikes** (what they do not like), their feelings, and their personal qualities.

Dialogue clues — what does the talking tell us?



A diagram titled Dialogue clues — what does the talking tell us, with three rows: the speech box Tom: I don't like storms points to a box reading Tom's dislikes, he does not like storms; the speech box Tom: they make me feel scared points to Tom's feelings, he tells us how he feels; the speech box Zara: you're safe now points to Zara's personal qualities, she is kind and caring; a footer box reads dialogue is the words characters say to each other, it can show likes, dislikes, feelings and what kind of person someone is

Figure 4 — Dialogue clues. Each talking part teaches you something about the character who says it.

Beat 5 — Plot and tension

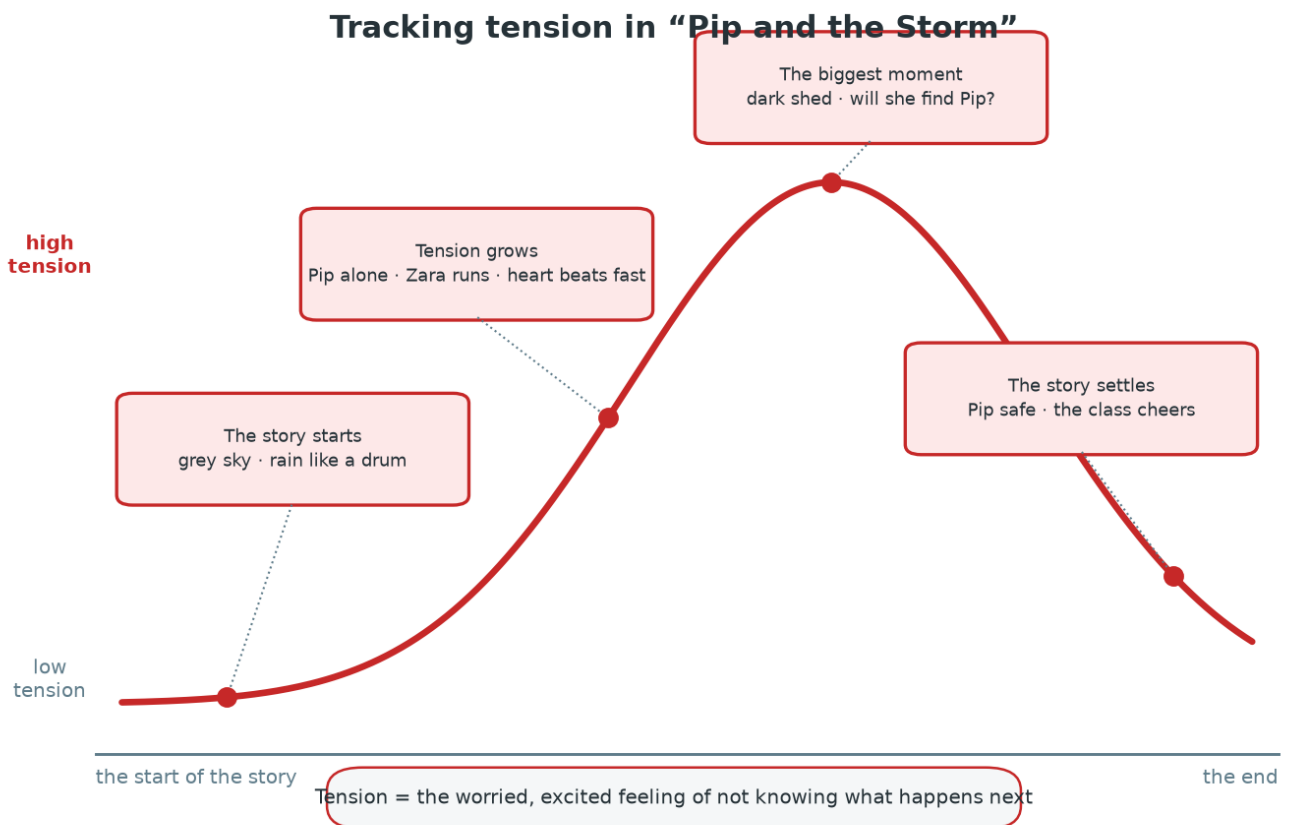
plot — everything that happens in a story, in the order it happens.

tension — the worried, excited feeling you get when you do not know what will happen next. The Victorian Curriculum F–10 Version 2.0 (VCAA) uses the words *plot tension* but does not define them. This section treats *plot tension* as the tension that grows as a story's plot moves towards its biggest moment.

The Victorian Curriculum F–10 Version 2.0 (VCAA) says authors make literary texts **exciting**, **moving** and **absorbing**. Here is what those three words mean:

- **exciting** — makes you want to know what happens next.
- **moving** — touches your feelings: warm, sad or proud.
- **absorbing** — holds your eyes and your mind so hard that you do not want to stop reading.

Tension is one of the biggest tools for all three. In "Pip and the Storm", tension grows from the grey sky to the dark shed, peaks when Zara cannot see Pip, and settles when he is safe in her arms.

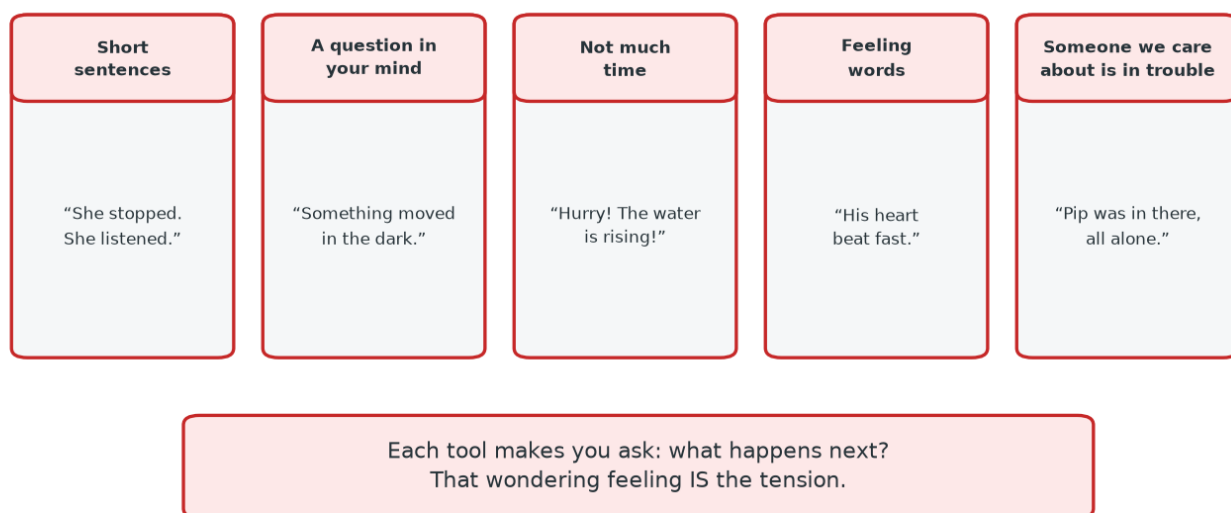


A tension curve diagram titled Tracking tension in Pip and the Storm: a red curve rising from a low start to a high peak and falling to a low end, with four labelled points: the story starts (grey sky, rain like a drum), tension grows (Pip alone, Zara runs, heart beats fast), the biggest moment (dark shed, will she find Pip?), the story settles (Pip safe, the class cheers); a footer chip reads tension equals the worried excited feeling of not knowing what happens next

Figure 5 — The tension curve of “Pip and the Storm”. Tension starts low, grows to a biggest moment, then settles.

How does an author build that curve? Here are five tools.

An author's toolbox — five ways to build tension



A diagram titled An author's toolbox — five ways to build tension, with five cards: short sentences (she stopped, she listened), a question in your mind (something moved in the dark), not much time (hurry, the water is rising), feeling words (his heart beat fast), and someone we care about is in trouble (Pip was in there, all alone); a footer box reads each tool makes you ask what happens next, that wondering feeling is the tension

Figure 6 — An author's toolbox: five ways to build tension.

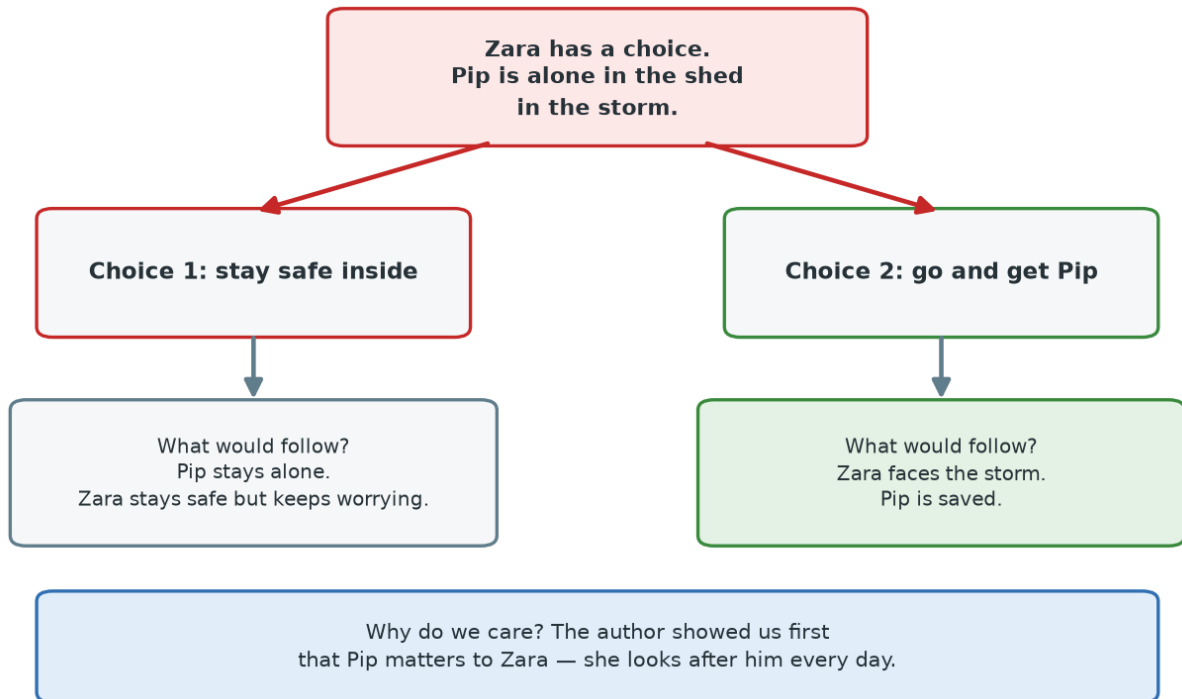
Beat 6 — Moments of choice

Some plot moments matter more than others: the moments where a character has to **choose**. A **choice** (or **decision**) is a moment where the character can go one way or another. What happens because of the choice is called a **consequence**.

consequence — what happens because of a choice. The Victorian Curriculum F–10 Version 2.0 (VCAA) uses the word but does not define it. This section treats *consequence* as what happens next because of the choice that was made.

And here is the author's clever part: they make you **care** about the choice. They do it by showing you, earlier, what matters to the character. You know Zara looks after Pip every day — so when she must choose, you care what she picks.

A moment of choice — Zara



A flow diagram titled A moment of choice — Zara: a top box reading Zara has a choice, Pip is alone in the shed in the storm, with two arrows down to choice 1: stay safe inside (leading to: Pip stays alone, Zara stays safe but keeps worrying) and choice 2: go and get Pip (leading to: Zara faces the storm, Pip is saved); a footer box reads why do we care, the author showed us first that Pip matters to Zara, she looks after him every day

Figure 7 — A moment of choice. Two paths, two consequences — and a reader who cares, because the author built that caring first.

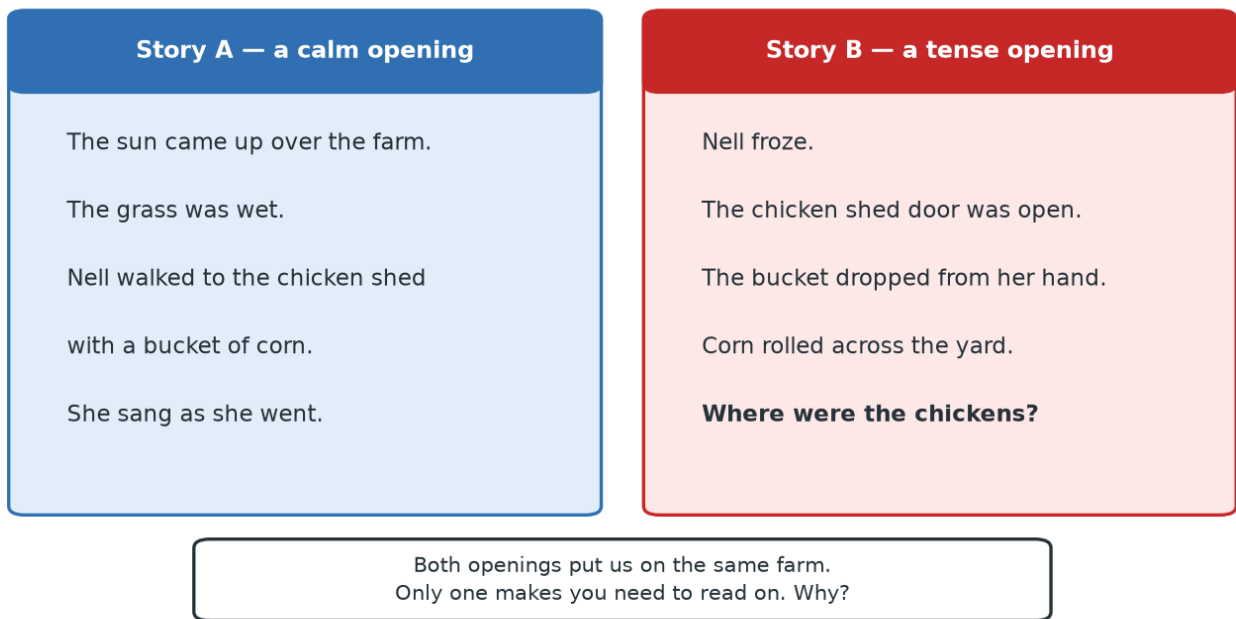
Beat 7 — Two authors, two openings

In this section, you will **compare** how authors do these things.

compare — to look at two or more texts side by side and say how they are the same and how they are different.

Here are two openings from two made-up authors. Both put you on the same farm. Only one grips you.

Two authors, two openings — same farm, different feelings



A two-panel diagram titled Two authors, two openings — same farm, different feelings: the left blue panel, Story A — a calm opening, reads the sun came up over the farm, the grass was wet, Nell walked to the chicken shed with a bucket of corn, she sang as she went; the right red panel, Story B — a tense opening, reads Nell froze, the chicken shed door was open, the bucket dropped from her hand, corn rolled across the yard, where were the chickens; a footer box reads both openings put us on the same farm, only one makes you need to read on, why?

Figure 8 — Two openings, same farm, different feelings.

Comparing the two openings

What we compare	Story A (calm)	Story B (tense)
Setting words	sun came up · wet grass · sang	froze · open door · bucket dropped · corn rolled
How it makes you feel	calm · safe	worried · wondering
The question in your mind	(no question — just a girl feeding chickens)	Where were the chickens? What happened?
Tension	low	high
Tools the author used	gentle words · a song	short sentences · a question · action words

To compare = to look at two or more things side by side,
and say how they are the same and how they are different.

A comparison table titled Comparing the two openings, with columns What we compare, Story A (calm) and Story B (tense), and rows: setting words (sun came up, wet grass, sang — froze, open door, bucket dropped, corn rolled), how it makes you feel (calm, safe — worried, wondering), the question in your mind (no question, just a girl feeding chickens — where were the chickens, what happened?), tension (low — high), tools the author used (gentle words, a song — short sentences, a question, action words); below the table a line reads to compare equals to look at two or more things side by side and say how they are the same and how they are different

Figure 9 — Comparing the two openings. Same farm, same girl — but the word choices build completely different feelings.

Beat 8 — Your examining checklist

Next time you read a story, examine it the way this section taught you.

My examining checklist

1. Setting — Where and when does the story happen? Which words build it? How do they make you feel?
2. Character — Which words show looks, actions and speech? What do they tell you about the person?
3. Dialogue — What do the talking parts show? Likes? Dislikes? Feelings? What kind of person?
4. Tension — Where does it grow? Where is the biggest moment? Which tools did the author use?
5. Choice — Is there a moment of choice? What are the two paths? Why does the author make you care?
6. Compare — Put two stories side by side. How do the authors build their feelings in different ways?

A checklist poster titled *My examining checklist* with six colour-coded rows: 1 *Setting* — where and when does the story happen, which words build it, how do they make you feel; 2 *Character* — which words show looks, actions and speech, what do they tell you about the person; 3 *Dialogue* — what do the talking parts show, likes, dislikes, feelings, what kind of person; 4 *Tension* — where does it grow, where is the biggest moment, which tools did the author use; 5 *Choice* — is there a moment of choice, what are the two paths, why does the author make you care; 6 *Compare* — put two stories side by side, how do the authors build their feelings in different ways

Figure 10 — My examining checklist. Use it on any story you read.

Worked examples

Example 1 — with help

Look very carefully at this part of “Pip and the Storm”. Find the author’s words about how Zara **looks** and what she **does**. Then say what those words tell you about her.

Zara stood by the window. Her brown eyes were wide. She twisted the end of her hair, round and round.
Every day, Zara looked after the class rabbit, Pip.

Working	Why
Read the whole part first.	See the big picture before you look carefully.
Find the words about how Zara looks: <i>Her brown eyes were wide</i> .	Looks = the author’s words for what you can see about the character.
Wide eyes show Zara is worried or scared.	The author <i>shows</i> the feeling with a word choice, instead of telling us.
Find the words about what Zara does: <i>She twisted the end of her hair</i> and <i>Every day, Zara looked after the class rabbit, Pip</i> .	Actions = what the character does, again and again.

Working	Why
Twisting her hair shows worry. Looking after Pip every day shows she is caring.	What a character does tells you who they are.

Answer: The author uses looks (*brown eyes were wide*) and actions (*twisted the end of her hair; looked after Pip every day*) to show that Zara is worried — and that she is a caring person. We are never simply told.

Example 2 — with help

Find the moment of choice in “Pip and the Storm”. Name Zara’s two choices, and say how the author makes you care about what she picks.

Working	Why
Find where the character must choose: <i>Zara had a choice. Stay safe inside, or go and get Pip.</i>	A moment of choice is where the plot can go two ways.
Choice 1: stay safe inside. Choice 2: go and get Pip.	Name both paths before you pick one.
What builds the tension here? <i>Pip was in there, all alone. The shed door banged in the wind. Zara’s heart beat fast.</i>	Tension makes you wonder: will Pip be okay?
Why do you care? Earlier, the author showed us Zara looks after Pip every day.	The author makes a choice matter by showing first what the character loves.

Answer: Zara can stay safe or face the storm for Pip. The author makes us care in two ways: tension (Pip is alone; the storm is loud) and knowing (we already saw that Pip matters to Zara). That is why her decision feels big to us.

Practice questions

With help

Q1. Here is an opening. Underline two setting word choices. Then say how they make you feel.

Mia pulled on her green boots. She checked the map twice. “This way,” she said. The track was muddy, and the trees grew close. Somewhere ahead, the creek sang over the rocks.

Q2. Sort these three word choices from the Q1 opening into the right boxes of a character map: *looks, actions* or *speech*. (a) her green boots (b) She checked the map twice. (c) “This way,”

Q3. Read this dialogue. What does it tell you about Priya? What does it tell you about Jack?

“I love rainy days,” said Priya. “But I don’t like thunder.” “You can sit with me,” said Jack. “I don’t mind storms.”

Q4. These four moments from “Pip and the Storm” are mixed up. Number them 1 to 4 in the order they happen, then say which one sits at the top of the tension curve. (a) The class cheered. Pip was safe. (b) The sky turned grey. Rain hit the roof like a drum. (c) The shed was dark. Pip was all alone. (d) Zara ran across the wet grass.

Q5. Match each sentence to the tension tool it uses: **short sentences, a question in your mind, not much time, feeling words**. (a) She stopped. She listened. (b) Something moved in the dark. (c) “Hurry! The water is rising!” cried Ben. (d) Tom’s hands shook. His tummy felt funny.

Q6. Tick the scenes where a character faces a moment of choice. ☐ (a) Leo had his lunch and read his book. ☐ (b) Nell had five dollars. She could buy a kite or a book. She stood and thought. ☐ (c) The sun came out, so we ran and played. ☐

On your own

Q7. Read this opening. Find two setting word choices and say what feeling they give you.

The old house was still. The rooms were dark and cold. Somewhere, a clock ticked.

Q8. “I’ll help you look,” said Sam. Write one thing this dialogue tells you about Sam. Is it a like, a dislike, a feeling, or a personal quality?

Q9. Read this moment. (a) What are Ben’s two choices? (b) What could happen because of each choice?

Ben saw the broken cup on the floor. No one else was in the room. He could hide it — or he could tell Mum.

Q10. Compare these two openings. Which one builds more tension? Give one reason, using a tool from Figure 6.

Opening 1: The sun rose over the beach. Mia pushed her toes into the warm sand. She started a castle of sand.

Opening 2: Mia stopped. The waves were coming closer and closer. Her castle of sand was right at the water’s edge.

Text task

Back to “Pip and the Storm”.

The sky turned grey in the middle of lunch. Wind pushed at the gates. Rain hit the roof like a drum.

Zara stood by the window. Her brown eyes were wide. She twisted the end of her hair, round and round. Every day, Zara looked after the class rabbit, Pip. She gave him his food and made sure his bed was clean.

“I don’t like storms,” said Tom. “They make me feel scared.”

“The shed!” cried Zara. “Pip is still in the shed!”

The class ran to the door. The teacher held up her hand. “Wait here,” she said.

Zara’s heart beat fast. The shed door was open. It banged in the wind. Pip was in there, all alone.

Zara had a choice. Stay safe inside, or go and get Pip.

“I’ll go,” she said. Her voice was small, but her feet did not stop. She ran across the wet grass. The cold rain hit her face.

The shed was dark. Zara felt for soft fur. She found Pip and held him close.

“You’re safe now,” she said.

When Zara came back, the class cheered. Pip’s nose wiggled. Zara smiled. The storm was still loud, but she did not mind it any more.

T1. Find three setting word choices in the text. How do they make the story feel at the start?

T2. Fill in a character map for Zara: one word choice for *looks*, one for *actions*, one for *speech*. What do the three together tell you about her?

T3. “I don’t like storms,” said Tom. What two things does this dialogue tell you about Tom?

T4. Find the part of the story with the most tension. Name one tool from Figure 6 that the author uses there.

T5. What are Zara’s two choices? What does she choose, and what happens because of it?

Show what you know

Reading response — “Kip and the Lighthouse”

Read the story once for the story. Then read it again with your examining checklist (Figure 10) in mind, and answer A1 to A6 in full sentences.

The wind howled all afternoon. Kip watched the sea from the lighthouse window. The waves were big and white.

“Grandpa, the boats are still out there,” said Kip.

“I know,” said Grandpa. “The light must come on before dark.”

But Grandpa had hurt his leg. He could not climb the stairs. The lamp room was right at the top — one hundred and two steps up.

Kip looked at the dark stair door. He swallowed. Climbing up there scared him. But the boats needed the light.

“I can do it,” said Kip. His voice shook a little.

Up and up he went. The wind pushed at the lighthouse. It hummed like a big bee. Kip counted the steps. Ninety-eight, ninety-nine, one hundred ...

At the top, he lit the great lamp. Bright light shone out into the rain.

Down below, Grandpa cheered. Kip’s legs felt like jelly, but his smile was wide. The boats could see the light now.

- A1.** (Setting) Find two word choices that build the setting. How do they make the story feel?
- A2.** (Character) Find one word choice about how Kip looks or acts. What does it tell you about him?
- A3.** (Dialogue) “I can do it,” said Kip. His voice shook a little. What does this dialogue tell you about Kip?
- A4.** (Tension) Draw the tension curve for this story. Mark the start, the part where tension grows, the biggest moment, and the settling. Which tool from Figure 6 did the author use on the stairs?
- A5.** (Choice) Find Kip’s moment of choice. What are his two paths? Say how the author made you care about his decision.
- A6.** (Your opinion) Did this story hold your interest? Give one reason, using what you learned in this section.

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

Can I...	Yes
find setting words and say the feeling they build?	☐
find looks, actions or speech words and say what they show?	☐
say what a dialogue part teaches about a character?	☐
track where tension grows and name a tool the author used?	☐
find a moment of choice and say why the reader cares?	☐

Teacher marking guide (teacher-facing). Score the response against the Level 4 Reading and Viewing achievement standard: “When demonstrating understanding of texts, students consider storylines, ideas and relationships between characters to build literal and inferred meanings. They describe the effects of text structures and language features. They share opinions about texts.” Credit sound reasoning from the text even where spelling is imperfect; this section’s assessed construct is examining how a literary text works (plot tension, character, setting), not spelling. A6 traces to “They share opinions about texts.”

Answers

Q1. For example: *muddy, the trees grew close, the creek sang over the rocks*. They make the walk feel quiet, wild or a little unsure. **Q2.** (a) looks. (b) actions. (c) speech. **Q3.** Priya: she *likes* rainy days and *dislikes* thunder (feelings too — thunder scares her). Jack: a personal quality — he is kind; he offers to help. **Q4.** Order: b (1), d (2), c (3), a (4). The top of the curve: (c). **Q5.** (a) short sentences. (b) a question in your mind. (c) not much time. (d) feeling words. **Q6.** Only (b). **Q7.** For example: *still, dark and cold, a clock ticked* — they make the house feel quiet, empty or spooky. **Q8.** Sam is helpful and kind (a personal quality). **Q9.** (a) Hide the cup, or tell Mum. (b) Hiding: the lie grows; telling: he might be sorry for a moment but the truth is out. **Q10.** Opening 2. For example: it leaves a question in your mind — will the waves reach the castle? **T1.** For example: *grey sky, wind at the gates, rain like a drum* — the story starts feeling dark and worrying. **T2.** Looks: *brown eyes were wide* (worried). Actions: *twisted her hair* (worried) or *looked after Pip every day* (caring). Speech: *“I’ll go”* (brave) or *“You’re safe now”* (kind). Together: worried but caring and brave. **T3.** He dislikes storms; they make him feel scared (a feeling). **T4.** For example: the dark-shed part; tool: someone we care about is in trouble (Pip alone) or feeling words (*heart beat fast*). **T5.** Stay safe inside, or go and get Pip. She goes; Pip is saved and the class cheers. **A1–A6.** See Full answers.

Full answers

Q1. Setting choices: *the track was muddy, the trees grew close, the creek sang over the rocks*. They make the walk feel wild, quiet or a little unsure — not a sunny, safe walk. (Other setting words are fine if you can say the feeling.)

Q2. (a) *her green boots* — looks (what you can see about Mia). (b) *She checked the map twice* — actions (what she does; twice shows she is careful). (c) *“This way,”* — speech.

Q3. Priya likes rainy days and dislikes thunder — and the dislike shows a feeling (thunder scares her). Jack shows a personal quality: he is kind. He offers Priya a place to sit. His dialogue also shows he does not mind storms.

Q4. Order: (b) 1 → (d) 2 → (c) 3 → (a) 4. The top of the tension curve is (c): the shed is dark and Pip is all alone — that is the biggest “what happens next?” moment.

Q5. (a) Short sentences — *She stopped. She listened*. (b) A question in your mind — *Something moved in the dark*. (What was it?) (c) Not much time — *“Hurry! The water is rising!”* (d) Feeling words — *Tom’s hands shook. His tummy felt funny*.

Q6. Only (b) is a moment of choice: Nell can buy the kite or the book, and she has to pick. In (a) Leo just does two things — no either/or. In (c) the sun decides, not the character.

Q7. Setting choices: *still, dark and cold, a clock ticked*. They make the house feel quiet, empty, maybe spooky — like anything could happen.

Q8. It shows a personal quality: Sam is helpful and kind. Sam offers to help without being asked.

Q9. (a) Ben can hide the broken cup, or he can tell Mum. (b) If he hides it, the cup stays a secret and the lie grows. If he tells, he might feel sorry for a moment — but the truth is out and Mum can trust him.

Q10. Opening 2 builds more tension. Reason (any one is fine): it leaves a question in your mind (*will the waves get the castle?*); the waves coming “closer and closer” is the not-much-time tool; the short sentence *Mia stopped.* slows us down at a worrying moment. Opening 1 is calm: sun, warm sand, building a castle.

T1. For example: *grey sky, wind pushed at the gates, rain hit the roof like a drum.* The story opens feeling dark, loud and worrying.

T2. Looks: *Her brown eyes were wide* — she is worried. Actions: *twisted the end of her hair* — worried; or *looked after Pip every day* — caring. Speech: *“I’ll go”* — brave; or *“You’re safe now”* — kind. Together they show a character who feels scared but is caring and brave anyway.

T3. It tells us a dislike (Tom does not like storms) and a feeling (storms make him feel scared).

T4. Most readers pick the dark-shed part (*The shed was dark ... all alone*, or *Zara felt for soft fur*). Tools the author uses there: someone we care about is in trouble (Pip, alone in the storm); feeling words (*heart beat fast*); short sentences.

T5. Choice 1: stay safe inside. Choice 2: go and get Pip. Zara chooses to go. Consequence: she saves Pip, and the class cheers.

A1. For example: *the wind howled, waves big and white, the dark stair door.* They make the story feel stormy, big and a little scary.

A2. For example: *Kip looked at the dark stair door. He swallowed.* — swallowing shows he is scared, so climbing takes courage. Or *His voice shook a little* — scared, but he goes anyway: brave.

A3. It tells us Kip is scared (*his voice shook*) AND brave (*“I can do it”*): he does the worrying job anyway. That is a personal quality.

A4. The curve: starts low (watching the storm), grows (Grandpa is hurt; Kip must climb), biggest moment (up the dark stairs while the wind hums — will he make it before dark?), settles (the light shines; Grandpa cheers). Tools on the stairs: feeling words (*voice shook*), not much time (*before dark*), sounds (*hummed like a big bee*).

A5. Kip’s choice: stay safe below, or climb the scary stairs for the boats. The author makes us care two ways: tension (the boats need the light; Grandpa cannot climb) and knowing (Kip is Grandpa’s helper; we saw he loves the boats and his grandpa).

A6. Opinions will differ; a good answer gives a reason from the section, for example: “Yes — the question *will he make it in time?* kept me reading” (a question in your mind), or “Yes — I cared because Kip was scared but went anyway” (we care about a brave character).

This section taught VC2E4LE03 through its non-excluded elaborations: character language (.E01), dialogue (.E02) and plot choices (.E03). The §2A-excluded elaboration .E04 was not taught (CONTENT_POLICY Rule 1; TOC §2A-4).

Literary devices and deliberate wordplay

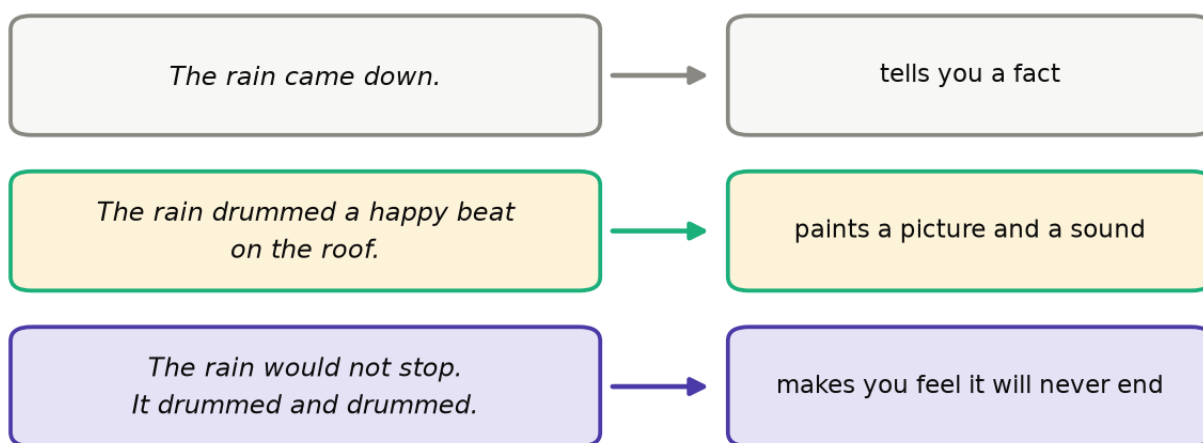
Teacher-facing curriculum record. Victorian Curriculum 2.0 English, Level 4 — strand: Literature, sub-strand: Examining literature. **VC2E4LE04** (Mode: Reading and Viewing): *Students learn to explore the use of literary devices and deliberate wordplay, including grammar, in prose and poetry, and the ways that they shape meaning.* Elaboration join keys (D7/D8, not a teaching order): .E01 defining neologisms and puns, and identifying how they are used by authors to create a sense of freshness, originality and playfulness · .E02 discussing poetic language, including adjectives that engage readers emotionally and bring the poet’s subject matter to life · .E03 exploring emotive language in texts. Assumes Level 3 VC2E3LE04 (rhythm and onomatopoeia) as delivered in `_build3` — named where relevant, not re-taught. All texts in this section are original, written for this book (SOURCE_USE D3).

What you are learning

Every story and poem you have ever read was made by a writer. The person who wrote a text is called the **author**. A person who writes poems is called a **poet**.

Authors and poets do not just pick any old word. They pick their words **on purpose** — because words do things. A word can paint a picture in your head. A word can make you hear a sound. A word can stir up a feeling. When a writer’s word choices change the picture you see or the feeling you get, we say the words **shape meaning**.

Shaping meaning: same rain, different words



Same rain. Different words. Different meanings — that is shaping meaning.

Three rows showing the same fact about rain written three different ways, each arrowed to the different picture, sound or feeling it builds: “The rain came down” tells a fact; “The rain drummed a happy beat on the roof” paints a picture and a sound; “The rain would not stop. It drummed and drummed” makes you feel it will never end.

A special word choice that does a job like this is called a **literary device**. It is a tool a writer uses on purpose. And when a writer plays with the sounds and meanings of words in a clever or funny way, that is called **wordplay**.

This section adds four devices to your reader’s kit, plus one grammar secret.

A writer's toolkit: four word devices

PUN

A word joke: one word plays two tricks at once.

"purr-fect" = purr + perfect

NEOLOGISM

A brand-new word that someone has made up.

"drizzlicious" = drizzle + delicious

POETIC WORDS

Juicy words chosen with care, like good describing words.

"the golden sun" "giant puddles"

EMOTIVE LANGUAGE

Words that carry big feelings.

"My heart did a happy dance."

These are literary devices: tools a writer uses on purpose to shape meaning.

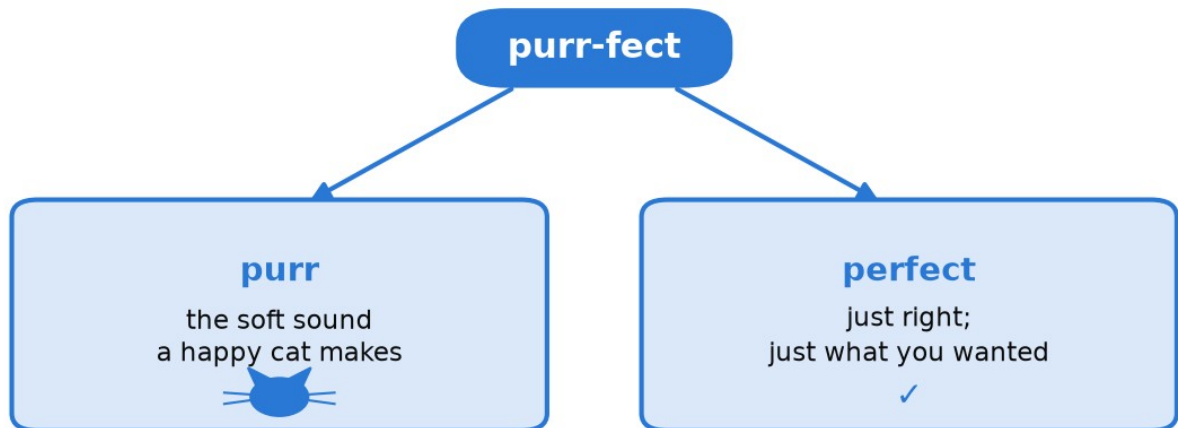
Four cards naming the devices: PUN — a word joke, one word plays two tricks at once ("purr-fect" = purr + perfect); NEOLOGISM — a brand-new word that someone has made up ("drizzlicious" = drizzle + delicious); POETIC WORDS — juicy words chosen with care, like good describing words ("the golden sun", "giant puddles"); EMOTIVE LANGUAGE — words that carry big feelings ("My heart did a happy dance").

Device 1: the pun

A **pun** is a word joke. It is one word that makes you think of two things at once. You get both ideas in your head at the same time — and that is what makes you smile.

How a pun works: one word, two ideas

Rain Cat says: "This rain is purr-fect for puddle jumps!"



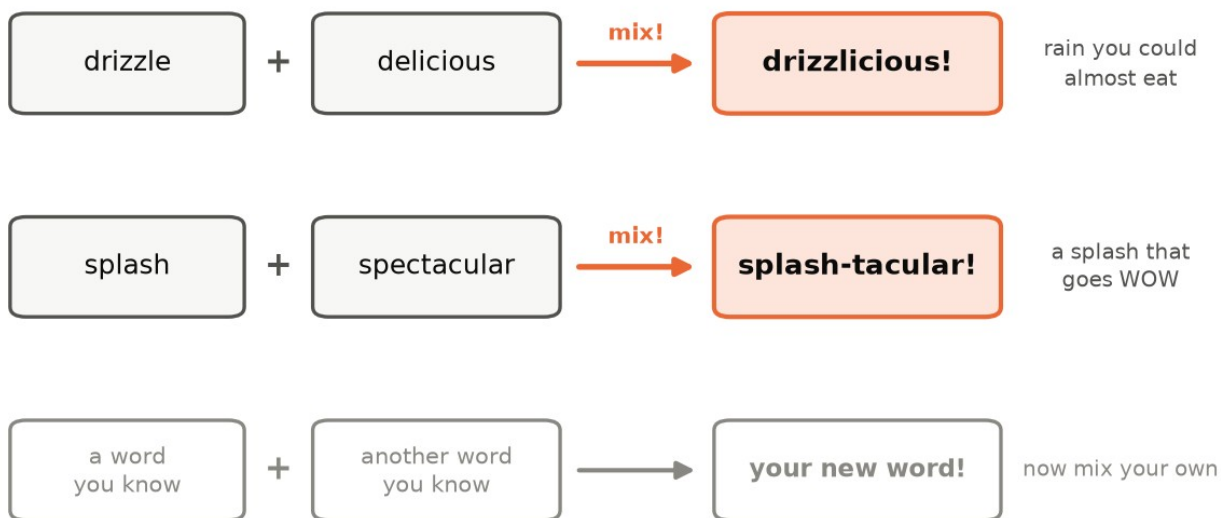
A pun makes one word carry two ideas. You get both at once — that is the joke!

Diagram with the word “purr-fect” at the top and two arrows down to its two meanings: “purr — the soft sound a happy cat makes” and “perfect — just right; just what you wanted”.

Device 2: the neologism

A **neologism** (say: nee-OL-oh-jiz-um) is a brand-new word that someone has made up. Writers make new words by mixing words they already know. A made-up word is not a spelling mistake when a writer chooses it on purpose — it is a device.

Recipe for a brand-new word (a neologism)



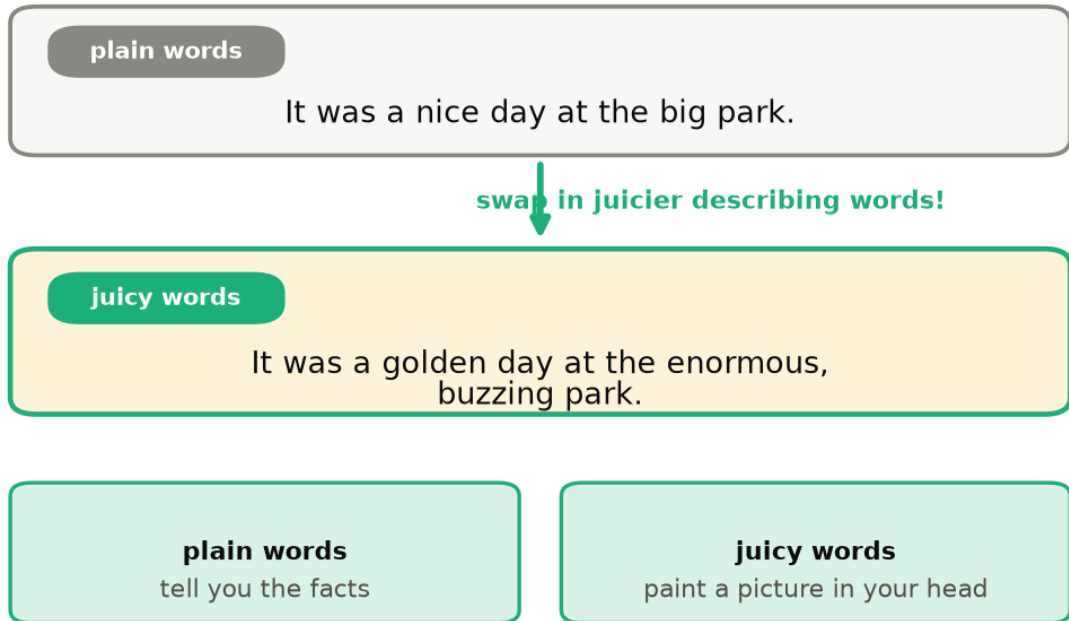
Made-up words are not mistakes — when a writer chooses them, they are a device.

Recipe diagram: drizzle + delicious mixes into “drizzlicious!” (rain you could almost eat); splash + spectacular mixes into “splash-tacular!” (a splash that goes WOW); and a blank row for mixing your own new word.

Device 3: poetic words

Poetic language is the name for words a poet picks with extra care, so the reader sees, hears and feels the poem’s world. Many of these careful choices are describing words. A describing word is called an **adjective** — a word that tells you about a thing, like *golden*, *giant* or *squeaky*. Juicy adjectives do not just tell you a fact; they paint a picture in your head.

Upgrade your describing words



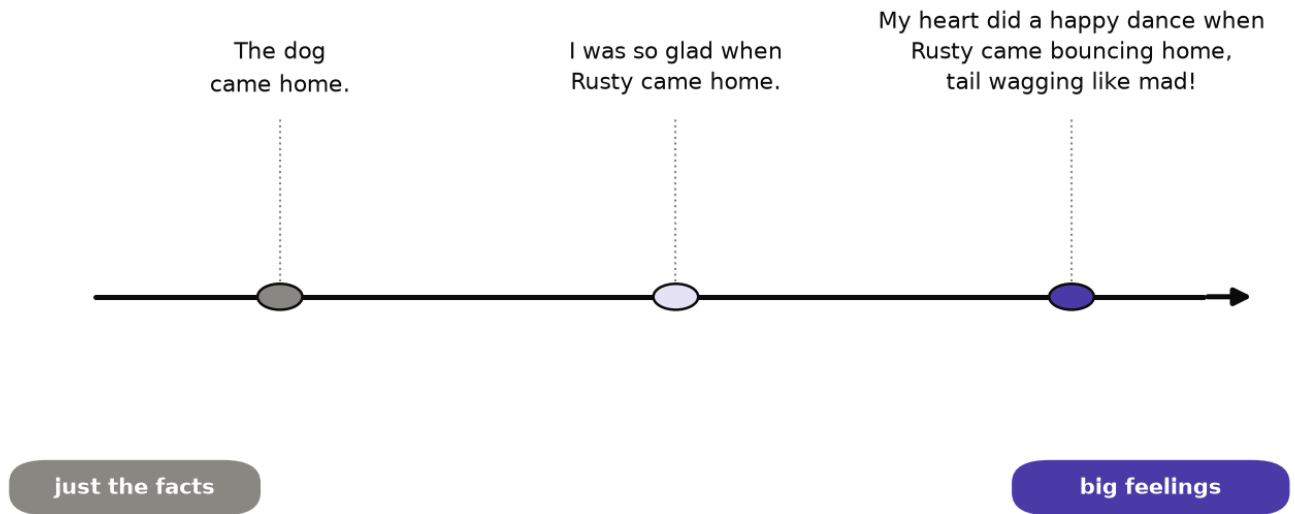
A describing word is called an adjective. Swapping one word can change the whole picture.

Before-and-after cards: the plain sentence “It was a nice day at the big park” upgraded to “It was a golden day at the enormous, buzzing park”, with the note that plain words tell you the facts while juicy words paint a picture in your head.

Device 4: emotive language

Emotive language is words chosen to stir up feelings in the reader. Every sentence sits somewhere on a feeling scale — from “just the facts” right across to “big feelings”.

The feeling scale: how much feeling do the words carry?



Emotive language carries feelings. The more feeling the words carry, the further along the scale.

A scale from “just the facts” to “big feelings” with three sentences placed along it: “The dog came home.” sits near the facts end, “I was so glad when Rusty came home.” sits in the middle, and “My heart did a happy dance when Rusty came bouncing home, tail wagging like mad!” sits at the big feelings end.

The grammar secret

Here is the “including grammar” part. The way a writer builds a sentence is a word choice too.

- **Long, flowing sentences** feel slow and calm.
- **Short, sharp sentences** feel quick and exciting.
- **Repetition** — saying a word again and again on purpose — makes you really feel it.

Grammar moves: sentence length and repetition

long and flowing

The sun came out, and the birds began to sing, and the whole garden woke up slowly, like a cat stretching after a nap.

feels slow and calm

short and snappy

The sun came out.

The birds sang.

The garden woke up.

feels quick and exciting

repetition

"It's raining, raining, raining!" growls Rain Cat.

saying a word again and again makes you really feel it

Grammar is a device too: the way a writer builds a sentence changes how it feels.

Two cards comparing the same moment written two ways: one long flowing sentence feels slow and calm, three short sentences feel quick and exciting; plus a repetition strip showing "It's raining, raining, raining!" growls Rain Cat.

You already met two devices in Year 3: **rhythm** (the beat of a poem) and **sound words** — words that sound like the noise they name, like *crash*, *buzz* and *plop*. This section does not re-teach those; it adds the four new devices above to them.

Here is how good readers use all of this:

The wordplay reader's checklist



SPOT IT

Find the word doing a job or playing a trick.



NAME IT

Pun? Neologism? Juicy word? Emotive word? Repeated word?



SAY WHAT IT DOES

What picture or feeling does it build?



SHARE YOUR TAKE

Do you like it? Give a reason.

Good readers notice what writers do — and have their own say.

Four-step checklist with tick boxes: SPOT IT — find the word doing a job or playing a trick; NAME IT — pun, neologism, juicy word, emotive word or repeated word?; SAY WHAT IT DOES — what picture or feeling does it build?; SHARE YOUR TAKE — do you like it? Give a reason.

Worked examples

Example 1 — reading a poem for wordplay

Here is an original poem written for this book. Read it once for fun. Then read it again with the checklist.

Rain Cat

Rain Cat sits by the window and gives the sky a frown. “It’s raining, raining, raining!” she growls. “The sky is soaking all the town!”

A duck goes splishy-splashy by. A frog hops — splat! — right past. They’re bouncing in the puddles, having a splash-tacular blast.

Rain Cat’s whiskers start to twitch. Her ears prick up. She taps one toe. “This rain,” says Rain Cat, “is purr-fect for puddle jumps. Come on — let’s go!”

She leaps! She splashes! SPLAT! She lands in the deepest puddle she has found. The wettest, happiest cat in town goes paddling round and round.

Model poem: "Rain Cat" (written for this book)

Rain Cat sits by the window
and gives the sky a frown.
"It's raining, raining, raining!" she growls.
"The sky is soaking all the town!"

A duck goes splishy-splashy by.
A frog hops — splat! — right past.
They're bouncing in the puddles,
having a splash-tacular blast.

Rain Cat's whiskers start to twitch.
Her ears prick up. She taps one toe.
"This rain," says Rain Cat, "is purr-fect
for puddle jumps. Come on — let's go!"

She leaps! She splashes! SPLAT! She lands
in the deepest puddle she has found.
The wettest, happiest cat in town
goes paddling round and round.

emotive words: a grumpy start

repetition: the same word, three times

sound words: you can hear the rain

neologism: splash + spectacular

pun: purr + perfect

emotive words: a happy ending

One poem, five devices — every one chosen on purpose.

The full Rain Cat poem with labels pointing to the devices: emotive words for the grumpy start, repetition of "raining", sound words you can hear, the neologism "splash-tacular", the pun "purr-fect", and emotive words for the happy ending.

Here is how a careful reader fills in the checklist.

Spot it	Name it	Say what it does
"raining, raining, raining!"	repetition	The same word three times. You can feel that the rain just will not stop, and that Rain Cat is grumpy.
"growls", "frown"	emotive language	You can feel Rain Cat's grumpy mood before you are even told she is grumpy.
"splishy-splashy", "splat"	sound words	You can hear the wet, sloppy puddle play.
"splash-tacular"	neologism	A made-up word, mixed from <i>splash</i> + <i>spectacular</i> . It makes the splashing sound bigger and more fun than any real word could.
"purr-fect"	pun	It sounds like <i>perfect</i> (just right) but it hides <i>purr</i> — the sound a happy

Spot it	Name it	Say what it does
		cat makes. It is a joke only a cat would make.
“wettest, happiest”	emotive language	The feeling flips from grumpy to happy. The words show us Rain Cat changed her mind about the rain.

Share your take: the poem starts grumpy and ends happy. The wordplay does that change — the *growls* become *purr-fect*. That is the words shaping the meaning.

Example 2 — reading prose for word choices

Wordplay lives in poems, but the other devices live in prose too. **Prose** is writing that runs along in sentences and paragraphs, like stories, reports — and this page. **Poetry** is writing broken into lines and verses, like *Rain Cat*. Here is an original prose passage written for this book.

The Big Race

My heart was thumping as I took my place at the line. The whole school was watching. My legs felt wobbly.

BEEP! went the whistle. My feet flew. The wind hummed in my ears. Fast. Faster! I could hear my friend Maya cheering my name. The finish line grew and grew...

And then — I was through it! FIRST! I had done it! I wanted to sing. My heart was a drum.

Model passage: "The Big Race" (written for this book)

My heart was thumping as I took my place at the line.

The whole school was watching. My legs felt wobbly.

BEEP! went the whistle. My feet flew. The wind hummed in my ears.

Fast. Faster! I could hear my friend Maya cheering my name.

The finish line grew and grew...

And then — I was through it! FIRST! I had done it! I wanted to sing.

My heart was a drum.

Key:

words carrying feelings

strong action words

sound words

short, sharp sentences

The plain version of this story: "I ran in the race. I came first. I was happy."

Same facts — but the word choices above make you feel the race.

Every coloured choice shapes what the writing means to you.

The Big Race passage with colour-coded underlines: words carrying feelings (*thumping, wobbly, cheering, grew and grew, sing, my heart was a drum*), strong action words (*flew*), sound words (*BEEP!, hummed*), and short sharp sentences (*Fast. Faster!, FIRST!*); with the plain version "I ran in the race. I came first. I was happy." below it.

Spot it	Name it	Say what it does
“thumping”, “wobbly”	emotive language	You feel the nervous tummy before the race without being told “I was nervous”.
“BEEP!”, “hummed”	sound words	You can hear the start of the race.
“flew”	poetic word	Feet cannot really fly — the word paints a picture of how fast the runner feels.
“Fast. Faster!”	grammar move: short, sharp sentences	The tiny sentences make the race feel quick and exciting.
“grew and grew”	repetition	The finish line feels like it is stretching out, the way it feels when you are tired.
“My heart was a drum.”	emotive language	A thumping, proud, drumming heart — one line that carries the whole feeling of winning.

Now the magic trick. Here is the **plain version** of the same story:

I ran in the race. I came first. I was happy.

Same facts. Same story. But the plain version only tells you, while the model version makes you **feel** it. That difference — just telling, or making you feel — is what literary devices are for. The writer shaped the meaning.

Practice questions

With help

Q1. Pun matching. Each sentence below has a pun. The first one is done for you. Fill in the rest of the table.

1. “You’ve got to be kitten me!” said Mia, when the kitten took her seat.
2. “I’m not frog-getting my umbrella!” said Fred the frog.
3. “Ewe must be joking!” said Sheila the sheep.
4. “Sea you later!” called the crab, waving a claw.
5. “Whale done!” cheered the seal.

Sentence	The pun word	The word it sounds like
1	kitten	kidding (joking)
2		
3		
4		
5		

Q2. The neologism workshop. Use the recipe: mix a word you know with a word ending.

- *mud* + *-ify* = **muddify** — to make something muddy.

Word parts to mix: *splash*, *wonder*, *fizz* · endings: *-tastic*, *-licious*, *-y*

- (a) Mix two brand-new words of your own. (b) Write what each one means. (c) Use your favourite in a sentence.

Q3. Adjective upgrade. Here is a plain passage.

It was a nice day. We went to a big park with a good playground and some pretty flowers.

Word bank: *golden · enormous · buzzing · sparkling · bright* (or your own juicy word)

- (a) Swap each plain describing word (*nice, big, good, pretty*) for a juicier one. Write your upgraded passage. (b) Pick your best swap and tell a partner what picture it paints in your head.

Q4. The feeling scale. Put these three sentences in order on the feeling scale, from “just the facts” to “big feelings”.

- A: “My heart did a happy dance when Rusty came bouncing home, tail wagging like mad!”
 - B: “The dog came home.”
 - C: “I was so glad when Rusty came home.”
- (a) Write the order. (b) For the sentence at the big-feelings end, circle the words that carry the feeling.

Q5. Grammar moves. Read the same moment written two ways.

- Version A: “The sun came out, and the birds began to sing, and the whole garden woke up slowly, like a cat stretching after a nap.”
 - Version B: “The sun came out. The birds sang. The garden woke up.”
- (a) Which version feels slow and calm? (b) Which feels quick and snappy? (c) What did the writer change to make them feel different?

Q6. Sound hunt. Read this rhyme.

Tip, tap, goes the rain, pitter-patter down the lane. Drip, drop, one, two, three — a puddle for you and a puddle for me.

- (a) Circle every word that sounds like the noise it names. (b) Clap the beat of the rhyme. Is it a fast beat or a slow beat? (c) What do the sound words help you hear?

On your own

Q7. Read “The Weather Shop”. This poem is original, written for this book. Use the reader’s checklist by yourself.

The Weather Shop

At the end of Dripdrop Lane, past the puddles, two by two, there’s a shop with a crooked sign that sells the weather, fresh for you!

There are jars of golden sunshine, paper bags of breeze, cups of crisp and sparkling frost, and thunder, if you please!

“The storms are on special!” calls Old Nell. “The fog today is mist-erious. Come in! Come in! Come in!” she calls — and Old Nell means it!

I take a pocket-sized rainbow and a tiny cup of snow, then skip home through the drizzlicious rain as the shop lights start to glow.

Find and write down: (a) one pun, and the two ideas it plays with; (b) one neologism, and the words you think it is mixed from; (c) two juicy describing words, and the picture each one paints; (d) one repeated phrase, and what it makes you feel.

Q8. Read “The Storm”. This prose paragraph is original, written for this book.

The sky went green-grey. Then the wind woke up. It tugged at the trees and rattled the gate and whistled a wild, wet song. Bang went the door! Crash went the bin! My dog dived under the table, and I dived under the dog. The rain hammered the roof like a thousand tiny drums. Then — as fast as it came — the storm huffed off, and the sun came out to see what all the fuss was about.

- (a) Pick the three strongest words in the paragraph. For each one, say what picture, sound or feeling it builds. (b) Is the writer scared of this storm, or having fun with it? Give one clue from the words.

Q9. Rewrite the facts. Here are plain facts.

The bus was late. We waited in the rain. Then the bus came.

Rewrite them with emotive language so a reader can **feel** the wait. Use at least one juicy word and one grammar move (short sentences or repetition).

Q10. Pick an ending. Here are two endings for *Rain Cat*.

- Ending A: “The wettest, happiest cat in town goes paddling round and round.”
 - Ending B: “The wet cat went back inside, dried off and went to bed.”
- (a) Which ending is more playful? Say why, using the words. (b) Which one do you like better? Give a reason for your opinion.
-

Answers

Check your work here. For the writing tasks, your words will be different — compare your ideas with the worked answers.

Q1. 2: frog-getting / forgetting · 3: ewe / you · 4: sea / see · 5: whale / well. **Q2.** Your own two mixed words, what they mean, and one sentence. One example is in the worked answers. **Q3.** Your own upgraded passage. One example is in the worked answers. **Q4.** Order: B, C, A. Feeling words to circle in A: “happy dance”, “bouncing”, “wagging like mad”. **Q5.** (a) Version A. (b) Version B. (c) The sentence lengths. **Q6.** (a) tip, tap, pitter-patter, drip, drop. (b) A quick, light beat. (c) Light rain tapping down. **Q7.** (a) “mist-erious” = mist + mysterious. (b) “drizzlicious” = drizzle + delicious. (c) Example: *golden*, *crisp* (the pictures are in the worked answers). (d) “Come in! Come in! Come in!” **Q8.** See the worked answers. **Q9.** See the worked answers. **Q10.** (a) Ending A. (b) Your opinion, plus a reason.

Worked answers

Q1. Each pun is funny because you hear the animal word and the “real” word at the same time: *kitten* and *kidding* (joking), *frog-getting* and *forgetting*, *ewe* and *you*, *sea* and *see*, *whale* and *well*.

Q2. One example: *splash* + *-tastic* = **splashtastic** (a splash that is amazing); *wonder* + *-licious* = **wonderlicious** (so good it feels like a wonder). One sentence: “The puddle jump was splashtastic!” Your words may be different — a neologism is yours to make.

Q3. One example: “It was a golden day. We went to an enormous park with a buzzing playground and sparkling, bright flowers.” A good answer to (b) names a picture: *enormous* makes the park feel like it goes on and on.

Q4. B is just the facts, C has some feeling, and A has big feelings. The words that carry the feeling in A are “My heart did a happy dance”, “bouncing” and “wagging like mad”.

Q5. (a) A feels slow and calm. (b) B feels quick and snappy. (c) A is one long sentence full of “and”, which makes you drift along; B is three short sentences, which make the moment zip past. Same moment, different sentence shapes, different feeling.

Q6. (a) Tip, tap, pitter-patter, drip, drop. (b) A quick, light beat — like little raindrops. (c) They help you hear light rain tapping and pattering, not a heavy storm.

Q7. (a) Pun: “mist-erious” — it plays with *mist* (the foggy weather) and *mysterious* (hard to see through, a bit spooky-fun). (b) Neologism: “drizzlicious” — mixed from *drizzle* + *delicious*; the light rain sounds so nice you could almost taste it. (c) Example: *golden* sunshine paints warm, glowing light; *crisp* frost paints cold, clean, crunchy air. (d) “Come in! Come in! Come in!” — the repetition makes Old Nell sound eager and welcoming, like she really wants you inside.

Q8. (a) Example: *whistled* — you can hear the wind’s tune; *hammered* — the rain sounds loud and hard, like a drum being hit; *huffed* — the storm sounds like a cross person stomping off, which is funny. (b) Having fun. Clue: the dog diving under the table, and the person diving under the dog, is a joke; “huffed off” and “the fuss” make the storm sound grumpy-funny, not scary.

Q9. Example: “The bus was LATE. We waited, and waited, and waited in the freezing rain. Our toes went numb. Our noses dripped. And then — at last — the old bus came crawling up.” A good answer carries feeling words and at least one grammar move.

Q10. (a) Ending A is more playful: “wettest, happiest” and “paddling round and round” make the cat’s joy feel silly and fun, like a duck; Ending B is plain telling. (b) There is no wrong opinion — but a good answer gives a reason: “I like A because it makes me smile” or “I like B because cats really do hate being wet”.

Graded task — Reading and Viewing

Teacher-facing. Mode: Reading and Viewing (D9): a comprehension/analysis task. Scored against the Level 4 Reading and Viewing achievement standard extract: “*They describe the effects of text structures and language features... They describe how literary devices, such as wordplay, shape meaning. They share*

opinions about texts.” Administration: independent reading, then written responses; the poem may be read aloud once for access without changing the ceiling on responses.

Read the poem. It is original, written for this book.

Maya’s Word Tin

Maya collects words the way some kids collect stones. She keeps them in a biscuit tin and makes them into poems.

She’s got “glitter”, she’s got “snort”, she’s got “fizzle-fizz” and “POP!” She’s got a “gloomy-gloom” for rainy days and a “squeaky-squeak” that will not stop.

When her brother lost his favourite toy, she tipped out her tin and said, “Here — take ‘snuggle-warm’ and ‘giggle-fit’. They’ll warm your heart instead.”

So if you lose a word you love, just knock on Maya’s door. She’ll find the perfect word for you — and probably throw in ten more!

1. Find one made-up word (neologism) in the poem. What words do you think it is mixed from, and what does it mean?
2. Find two sound words in the poem. What do they help you hear?
3. Maya’s brother is sad. Why do the words “snuggle-warm” and “giggle-fit” help him better than just saying “you will feel better soon”?
4. Find one word or line that shows how Maya feels about words. What does it show?
5. What does the poet want you to think about words? Give two clues from the poem.
6. Would you like a word tin like Maya’s? Share your opinion and give a reason.

Teacher-facing marking guide. Award one tick for *spotting* and one tick for *saying what it does* on Q1–Q4 (8 ticks); Q5 is 2 ticks (claim + two clues); Q6 is 1 tick (opinion + reason). 11 ticks total. Guide answers: **Q1** any of fizzle-fizz (fizz + sizzle-like sound play; a fizzy sound), gloomy-gloom (gloomy doubled into a noun; a heavy rainy-day feeling), squeaky-squeak, snuggle-warm (snuggle + warm; a cosy, huggy kind of warm), giggle-fit (giggle + fit; a burst of giggles). **Q2** POP, squeaky-squeak, fizzle-fizz, snort — accepted with a stated sound. **Q3** the made-up words carry a feeling and a picture, not just a fact; they are playful, so they cheer him up; they feel like a gift from the tin. **Q4** “collects / keeps them in a biscuit tin / makes them into poems” shows she loves and saves words; giving words to her brother shows words are for sharing. **Q5** words are precious, useful and kind — clues: she keeps them safe in a tin; she gives them away to help. **Q6** opinion with any sensible reason. A response that spots a device but cannot state its effect sits at partial credit against the standard’s “describe how literary devices... shape meaning”.

Creating literature: storylines, characters and settings

English 4 · Chapter 3 — Literature · Section 3E

Owens VC2E4LE05: *create texts by developing storylines, characters and settings, and using language features from literary texts they have encountered and from their own experiences*

Draws on: VC2E4LE05.E01 — *creating texts using a range of sentence types, including dialogue and literary devices*

What you will learn

In this section you will learn to:

1. plan a **storyline** for your own stories — a beginning, a problem, events and an ending;
2. build **characters** that readers care about, by showing what they do and say;
3. build a **setting** with place words, time words and sense words;
4. use different sentence types, **dialogue** and language features in your own writing.

New words

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

Word	What it means
literary text	People use this word in different ways. In this book, a literary text is a text made to tell a story or put pictures in your mind — like a story, a poem or a picture book.
storyline	the line of events in a story: what happens, in the order it happens.
character	a person or animal in a story.
setting	where and when a story happens.
story map	a plan that shows the parts of your storyline.
showing	writing what a character does and says, so the reader can work out what the character is like.
dialogue	the talk between characters in a story, written inside quotation marks. You learned to write it in Part 2F.
language feature	a part of a text made with words — like a repeated line, a sound word or wordplay.
wordplay	playing with words to make the reader smile, like a word joke. You met this in Part 3D.
draft	your first go at a piece of writing. You can then fix it and make it better.

Our class text — *Juno's Giant Pumpkin*

In Parts 3A to 3D you read and talked about stories. Now it is your turn to write one. First, meet our class text. It was written just for this section. Read it once for the fun of it. Then read it again like a writer — looking at how it is made.

Juno's Giant Pumpkin

Our town had a shared garden behind the old hall. Everyone had a patch. Juno's patch was small, but her plan was big.

One spring day, Juno planted one seed in the warm soil. She patted it down and smiled.

"One seed," she said. "One plan. One giant pumpkin!"

The sun warmed the garden. The rain came down softly. Soon a green shoot poked up, and then a long, leafy vine. Juno watered it every day.

“One plan,” she said. “One giant pumpkin!”

Then one night, the wind came. WHOOSH! It pushed the vine. It pulled at the leaves. The little pumpkin sat out in the cold, wet mud.

In the morning, Juno ran to the garden. Theo was already there.

“Oh no!” cried Juno. “The storm hurt my pumpkin!”

“Can we save it?” asked Theo.

“We can,” said Juno. “Grab the rope and the old box. Quick!”

Together they lifted the pumpkin onto the soft grass. They made a shelter with the box and an old bag. Juno tucked dry leaves around the pumpkin, like a warm blanket.

By summer, the pumpkin grew and grew. It grew round and ripe, as big as a beach ball.

At the town show, the judges gave Juno’s pumpkin a blue ribbon.

“One seed,” laughed Theo. “One plan. One giant pumpkin! We really squashed that problem.”

Juno grinned. “And one great team,” she said.

The figure below shows the same story with its writer’s moves marked.

Juno's Giant Pumpkin — the writer's moves

Our town had a shared garden behind the old hall.
Everyone had a patch. Juno's patch was small, but her plan was big.

One spring day, Juno planted one seed in the warm soil.
She patted it down and smiled.

"One seed," she said. "One plan. One giant pumpkin!"

The sun warmed the garden. The rain came down softly.
Soon a green shoot poked up, and then a long, leafy vine.
Juno watered it every day.

"One plan," she said. "One giant pumpkin!"

Then one night, the wind came.
WHOOSH!
It pushed the vine. It pulled at the leaves.
The little pumpkin sat out in the cold, wet mud.

In the morning, Juno ran to the garden. Theo was already there.
"Oh no!" cried Juno. "The storm hurt my pumpkin!"
"Can we save it?" asked Theo.

"We can," said Juno. "Grab the rope and the old box. Quick!"

Together they lifted the pumpkin onto the soft grass.
They made a shelter with the box and an old bag.
Juno tucked dry leaves around the pumpkin, like a warm blanket.

By summer, the pumpkin grew and grew. It grew round and ripe, as big as a beach ball.

At the town show, the judges gave Juno's pumpkin a blue ribbon.

"One seed," laughed Theo. "One plan. One giant pumpkin! We really squashed that problem."
Juno grinned. "And one great team," she said.

A pink = character names green line = place, time and sense words

A blue = the characters' talk gold line = language features

Original story written for this section.

The class text Juno's Giant Pumpkin with its writer's moves marked. Character names are in pink, setting and time words are in green, the characters' talk is in blue, and language features like the repeated line and the sound word WHOOSH are in gold

Teaching sequence

Step 1 — Writers plan storylines

A **storyline** is the line of events in a story: what happens, in the order it happens. In Parts 3A and 3C you followed storylines as a reader. Now you plan them as a writer.

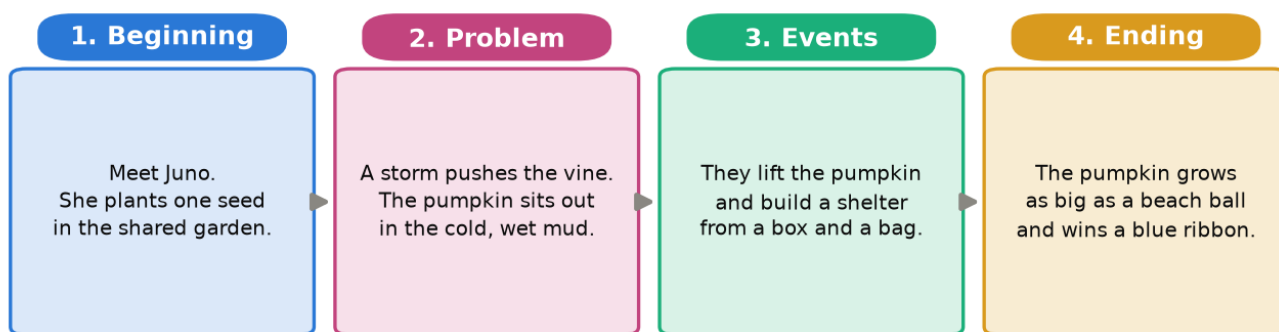


A strong storyline has four parts:

- **Beginning** — the reader meets the character and the setting.
- **Problem** — something goes wrong. Now the reader cares about what happens next.
- **Events** — the character tries to fix the problem.
- **Ending** — the problem is sorted out, and the story comes to a close.

Writers plan these four parts on a **story map** before they write. Here is the story map for *Juno's Giant Pumpkin*.

Story map: Juno's Giant Pumpkin



A strong storyline goes: meet the character and setting, something goes wrong, the character tries, the story closes.

A story map for Juno's Giant Pumpkin with four parts in a row. Beginning: Juno plants one seed in the shared garden and says her big plan. Problem: a storm pushes the vine and the pumpkin sits in the cold mud. Events: Juno and Theo lift the pumpkin and build a shelter. Ending: the pumpkin grows as big as a beach ball and wins a blue ribbon

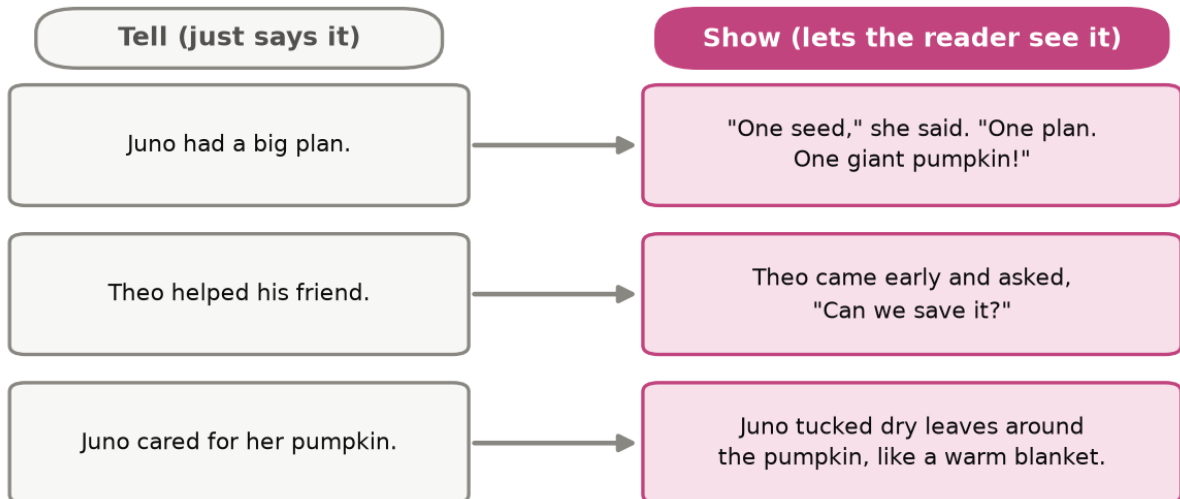
Step 2 — Writers build characters

In Part 3C you looked at how authors show what characters are like. Writers do it by **showing**. Instead of telling the reader “Juno cared for her pumpkin”, the writer shows Juno doing something kind: she tucks dry leaves around the pumpkin, like a warm blanket. The reader works out the rest.

You can show a character three ways:

- what the character **does** — Juno waters the vine every day.
- what the character **says** — “We can,” said Juno. “Grab the rope!”
- what the character **feels** — Juno grinned.

Tell → Show: let the reader work it out



Showing writes what the character does and says. The reader works out what the character is like.

A tell-to-show chart with three rows. Tell: Juno had a big plan — Show: One seed, she said. One plan. One giant pumpkin! Tell: Theo helped his friend — Show: Theo came early and asked, Can we save it? Tell: Juno cared for her pumpkin — Show: Juno tucked dry leaves around the pumpkin, like a warm blanket

The reader's job is half the fun. When you show, the reader gets to work out what the character is like. That is what makes readers keep reading.

Step 3 — Writers build settings

The **setting** is where and when a story happens. A bare sentence like "The garden was nice" does not put the reader there. A strong setting is built from three kinds of words:

- **Place words** — where: *behind the old hall, the shared garden.*
- **Time words** — when: *one spring day, one night, in the morning, by summer.*
- **Sense words** — what you can see, hear or feel: *warm soil, cold, wet mud, soft grass.*

Build a setting with three kinds of words

Place words answer: where?

behind the old hall

the shared garden

the soft grass

Time words answer: when?

one spring day

one night

in the morning

by summer

Sense words answer: what can you see, hear or feel?

warm soil

cold, wet mud

rain falling softly

A bare sentence like 'The garden was nice' does not put the reader there. Place, time and sense words do.

A setting builder with three rows. Place words (where?): behind the old hall, the shared garden. Time words (when?): one spring day, one night, in the morning, by summer. Sense words (what can you see, hear or feel?): warm soil, cold wet mud, soft grass, rain falling softly

Notice the time words in *Juno's Giant Pumpkin*: spring, then one night, then morning, then summer. They move the storyline along.

Step 4 — Writers play with language

Your job in this section is to do what writers do: use **a range of sentence types, including dialogue and literary devices**. You already know all of these. Now you use them on purpose.

Four sentence types. Look at how the class text uses all four:

Four sentence types in Juno's Giant Pumpkin

Statement "The sun warmed the garden." It tells.	Question "Can we save it?" It asks.
Command "Grab the rope and the old box." It tells someone to do something.	Exclamation "Oh no!" It shows a big feeling.

Writers mix all four sentence types. Your stories should too.

Four sentence-type cards with examples from Juno's Giant Pumpkin. Statement: The sun warmed the garden — it tells. Question: Can we save it? — it asks. Command: Grab the rope and the old box — it tells someone to do something. Exclamation: Oh no! — it shows a big feeling

Dialogue. When your characters talk, that is **dialogue**. In Part 2F you learned to write dialogue with quotation marks, capital letters and commas. Look at how the class text does it: "Can we save it?" asked Theo.

Language features. In Part 3D you met literary devices and wordplay as a reader. Now use them as a writer. The class text uses:

- a **sound word** — *WHOOSH!* You can almost hear the wind.
- a **repeated line** — "One seed. One plan. One giant pumpkin!" It comes back three times, so you never forget Juno's plan.
- **wordplay** — Theo says the friends "squashed that problem". To squash a problem is to fix it — and a squash is a vegetable too, like a pumpkin. Two ideas in one word!

Step 5 — Where do story ideas come from?

Your ideas come from two places:

- **Stories you know** — the texts you have read, heard and seen. In Part 3A you compared storylines. Now you can borrow a writer's move, like a repeated line or a character who keeps trying.
- **Your own life** — places you know, things you have done, feelings you have had. A stormy night at your house. A time you worked with a friend. A garden you helped grow.

A **borrow chart** helps you take a writer's move and make it your own. On one side, write what you noticed. On the other side, write what you can use.

Borrow chart: notice a move, then make it your own

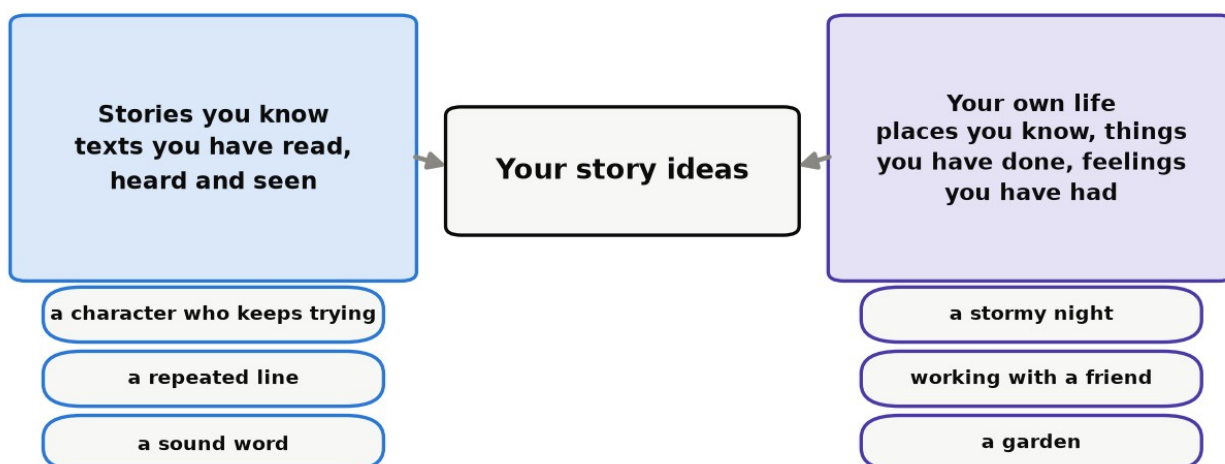
What we noticed in Juno's Giant Pumpkin	What we can use in our own story
The writer repeats one line: "One seed. One plan. One giant pumpkin!"	a repeated line my reader will remember
The writer uses a sound word: WHOOSH!	a sound word, so my reader can hear my story
The writer shows Juno cares by what she does: she tucks leaves around the pumpkin	showing what my character is like by what they do
I noticed: ...	I can use: ...

Borrowing is not copying. You use a writer's move to build something new.

A borrow chart with two sides. Left side: What we noticed in Juno's Giant Pumpkin. Right side: What we can use in our own story. Three rows are filled in and one row is left blank for your turn

Borrowing is not copying. When you borrow a writer's move, you use it to build something new. Your story stays yours.

Where do story ideas come from?



Writers borrow from literary texts and from their own experiences.

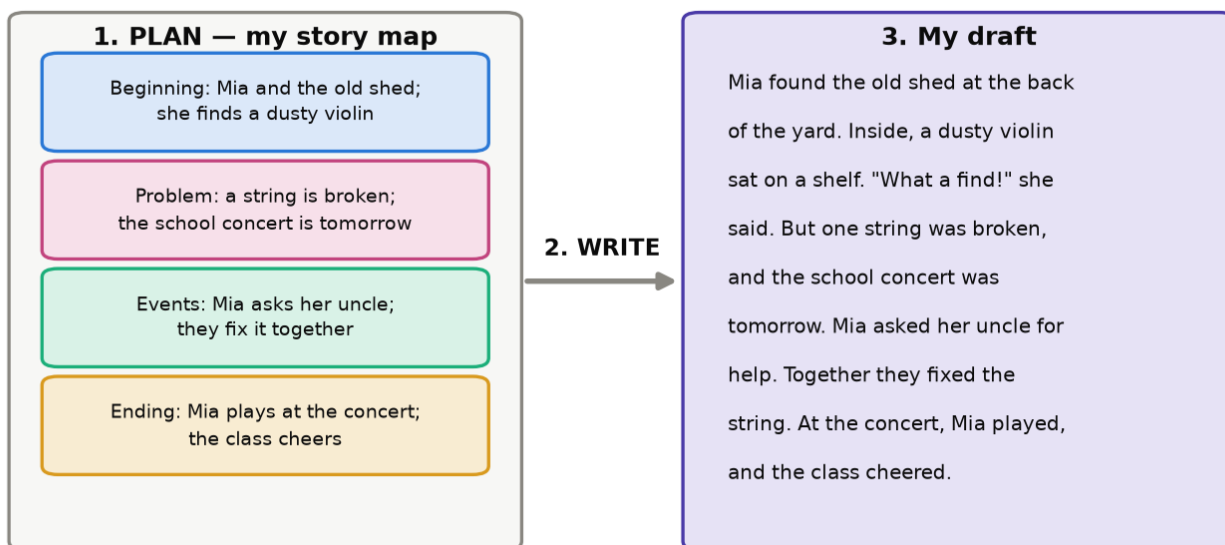
An idea web with two sides feeding into one story plan. Left side, stories you know: a character who keeps trying, a repeated line, a sound word. Right side, your own life: a stormy night, working with a friend, a garden. Arrows from both sides point to the middle box: your story ideas

Step 6 — Plan, write, fix

When you write your own story, take the same three steps every time:

1. **Plan** — fill in a story map.
2. **Write** — turn your plan into a **draft**.
3. **Fix** — read your draft again and make it better. Add a stronger word. Move a sentence. Check your dialogue.

From plan to draft



Your plan holds your ideas. Your draft turns them into sentences. Then read it again and fix it.

A plan-to-draft picture. On the left, a story map with short notes for beginning, problem, events and ending. An arrow points to the right, where the same ideas are written out as a short draft in full sentences

You will do more writing of whole stories in Part 6A, and more fixing of your writing in Part 6B. For now, use the writer's checklist every time.

Writer's checklist

☐	My story has a beginning, a problem, events and an ending.
☐	My character is shown by what they do and say.
☐	My setting has place, time and sense words.
☐	I used at least two sentence types.
☐	I used dialogue with quotation marks.
☐	I used at least one language feature, like wordplay, a sound word or a repeated line.
☐	I read my story again and fixed it.

Tick each box as you check your story.

A writer's checklist with seven tick boxes. My story has a beginning, a problem, events and an ending. My character is shown by what they do and say. My setting has place, time and sense words. I used at least two sentence types. I used dialogue with quotation marks. I used at least one language feature, like wordplay, a sound word or a repeated line. I read my story again and fixed it

Worked examples

Both worked examples use moves from *Juno's Giant Pumpkin*.

Worked example 1 — Show a character

Show that Theo is a good friend. Do not write "Theo is a good friend."

Move	What the writer writes	Why it works
1. Pick what the character does.	Theo comes early and helps in the mud.	Start with an action.
2. Write a showing sentence.	"Theo got down in the wet mud and held the box still."	The reader can see it happen.
3. Add a line of dialogue.	"I will stay and help," he said."	Talk shows what the character cares about.

A full answer: "Theo got down in the wet mud and held the box still. 'I will stay and help,' he said. That is what a good friend does."

Worked example 2 — Build a setting

Turn “The garden was nice.” into a setting the reader can step into.

Step	What we do	Why
1. Say where.	behind the old hall	Place words put the reader in the spot.
2. Say when.	one spring morning	Time words tell the reader when it happens.
3. Add sense words.	warm soil; soft, green leaves	Sense words let the reader feel the place.

A full answer: “Behind the old hall, the shared garden woke up one spring morning. The soil was warm, and the first leaves were soft and green.”

Practice — with help

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

Q1. These four story-map cards are in the wrong order. Write them in the right order, 1 to 4.

- Juno and Theo lift the pumpkin and build a shelter.
- Juno plants one seed and says her big plan.
- At the town show, Juno’s pumpkin wins a blue ribbon.
- The storm pushes the vine, and the pumpkin sits in the cold mud.

Q2. Tell → show. “Juno was patient.” Finish the showing sentence with your own idea.

Every day, Juno _____

Q3. Sort these setting chips into three columns in your book: **place**, **time** and **sense**.

behind the old hall · one spring day · the warm soil · in the morning · the cold, wet mud · the shared garden

Q4. Label each sentence: **statement**, **question**, **command** or **exclamation**.

- (a) The rain came down softly.
- (b) Can we save it?
- (c) Grab the rope and the old box.
- (d) Oh no!

Q5. Punctuate the dialogue. Add quotation marks, capital letters and the right end marks. (You learned how in Part 2F.)

- (a) can we save it asked theo
- (b) grab the rope said junno

Q6. Complete this borrow-chart row in your book.

I noticed: *Theo’s line “We really squashed that problem” plays with two ideas — to squash is to fix, and a squash is a vegetable like a pumpkin.*

I can use: _____

Practice — on your own

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

Q7. Plan your own story with a story map. Your character must keep trying, like Juno.

- Beginning: _____
- Problem: _____
- Events: _____
- Ending: _____

Q8. Build your character. Write one **showing** sentence about what they do, and one line of dialogue in quotation marks.

Q9. Build your setting. Write two or three sentences with a place, a time and two sense words.

Q10. Write one sentence for your story that uses wordplay or a sound word.

Your writing task

This task shows what you can do. Your teacher will use it to see how your writing is going.

Write your own short story. Give it a title.

Follow the writer's steps:

1. **Plan** — fill in your story map from Q7 (or make a new one).
2. **Write** — write your draft. Write at least three paragraphs: the beginning, the problem and events, and the ending.
3. **Fix** — read your draft again and make it better.
4. **Check** — tick the writer's checklist from Step 6.

Your story must have:

- a storyline with a beginning, a problem, events and an ending;
- a character shown by what they do and say;
- a setting with place, time and sense words;
- at least two sentence types;
- dialogue, written with quotation marks;
- at least one language feature — like wordplay, a sound word or a repeated line.

You can borrow a writer's move from *Juno's Giant Pumpkin*, from another story you know, or from your own life. Borrowing is not copying — make it your own.

What your teacher looks for in your story

Storyline	a beginning, a problem, events and an ending that fit together
Character	shown by what they do and say
Setting	place, time and sense words
Language	at least two sentence types, dialogue with quotation marks, and at least one language feature
Care	you read your story again and fixed it

These look-fors come from the writer's checklist. Tick them as you write.

What your teacher looks for in your story, in four rows. Storyline: a beginning, a problem, events and an ending that fit together. Character: shown by what they do and say. Setting: place, time and sense words. Language: at least two sentence types, dialogue with quotation marks, and at least one language feature. A fifth row says: you read your story again and fixed it

Answers

Q1. 1. Juno plants one seed and says her big plan. 2. The storm pushes the vine, and the pumpkin sits in the cold mud. 3. Juno and Theo lift the pumpkin and build a shelter. 4. At the town show, Juno's pumpkin wins a blue ribbon. **Q2.** One answer: Every day, Juno watered the vine and waited. **Q3.** Place: *behind the old hall, the shared garden*. Time: *one spring day, in the morning*. Sense: *the warm soil, the cold, wet mud*. **Q4.** (a) statement (b) question (c) command (d) exclamation. **Q5.** (a) "Can we save it?" asked Theo. (b) "Grab the rope," said Juno. **Q6.** One answer: I can use a word with two jobs in my own story — like "lettuce" and "let us" in a garden story. **Q7–Q10.** Answers will be different. Check them against the writer's checklist. **Writing task.** Check the story map, the draft and the checklist. Look for the four parts of the storyline, a character shown by doing and saying, a setting with place, time and sense words, two or more sentence types, dialogue in quotation marks, and at least one language feature.

Worked answers

Q1. Ask: which part of the storyline is each card? A story map goes beginning, problem, events, ending. Planting the seed is the beginning. The storm is the problem. Lifting the pumpkin and building the shelter are the events. Winning the ribbon is the ending.

Q2. Patient means you keep going and keep waiting. Show it with what Juno does every day. One answer: "Every day, Juno watered the vine and waited."

Q3. Ask of each chip: is it where (place), when (time), or something you can see, hear or feel (sense)? *Behind the old hall* and *the shared garden* say where. *One spring day* and *in the morning* say when. *The warm soil* and *the cold, wet mud* are things you can feel.

Q4. A statement tells. A question asks — it ends with a question mark. A command tells someone to do something. An exclamation shows a big feeling.

Q5. The talk goes inside quotation marks. The first word of the talk starts with a capital letter. (a) "Can we save it?" asked Theo. (b) "Grab the rope," said Juno.

Q6. Wordplay puts two ideas in one word. Find a word in your own story that can do two jobs. One answer: in a garden story, a friend could say "Lettuce help you!" — it sounds like "let us".

Q7. Check your plan: does it have all four parts? Does your character keep trying when things go wrong?

Q8. A showing sentence lets the reader see the character act. One answer: "Mia shared her umbrella in the rain. 'You can stand with me,' she said."

Q9. Put in a place, a time and two sense words. One answer: "The old shed stood at the back of the yard. On cold winter mornings, the air inside smelled like hay, and the floor was hard underfoot."

Q10. A sound word lets the reader hear the story. Wordplay gives a word two jobs. One answer: "CRASH went the waves." One answer: "Our team was one in a melon — we were the best of the bunch."

Writing task. The strongest stories will tick every box on the writer's checklist. If a story is missing a part, say which part of the checklist it needs, and let the writer have a go at fixing it.