

English Level 4

Chapter 6 — Literacy: creating texts

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Creating narrative, informative and persuasive texts

English 4 · Chapter 6 · Section 6A

Curriculum focus — This section teaches **VC2E4LY10** (Victorian Curriculum F–10 Version 2.0, English, Level 4 — Literacy, Creating texts):

“create narrative, informative and persuasive texts, written and spoken, using relevant, linked ideas for a range of audiences and using multimodal elements as appropriate”

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):

- **VC2E4LY10.E01** — “using research to gather ideas for writing and integrating information from a range of sources, which may include those found online”
- **VC2E4LY10.E02** — “selecting text structure and planning how to group ideas into paragraphs to sequence content”
- **VC2E4LY10.E03** — “using topic-specific, precise and varied vocabulary”
- **VC2E4LY10.E04** — “choosing a variety of appropriate words and phrases, including descriptive words and some technical vocabulary, to communicate meaning accurately”
- **VC2E4LY10.E05** — “using grammatical features, including different types of verb groups, noun groups and adverb groups/phrases, for effective descriptions and details according to purpose”

Coming in: simple narrative, informative and persuasive texts with paragraphs were taught at Level 3 (VC2E3LY11) and are assumed here, not re-taught (TOC §4). *Handing forward:* Level 5 builds this work into VC2E5LY10 (elaborated ideas in created texts).

Assessment: this is a Speaking-and-Listening and Writing section (TOC D9). The Text task at the end is a written text that is also read aloud, marked against the Writing and Speaking-and-Listening paragraphs of the Level 4 achievement standard: “When creating written and spoken texts for a small range of purposes and audiences, students adapt ideas and details from texts, learnt topics or topics of interest, and include appropriate multimodal elements. ... They use text structures to sequence and connect ideas and to develop paragraphs.” / “When speaking to an audience, students deliver structured spoken texts ... They use language suitable to context, and appropriate features of voice.”

Learn

Beat 1 — Three jobs for texts

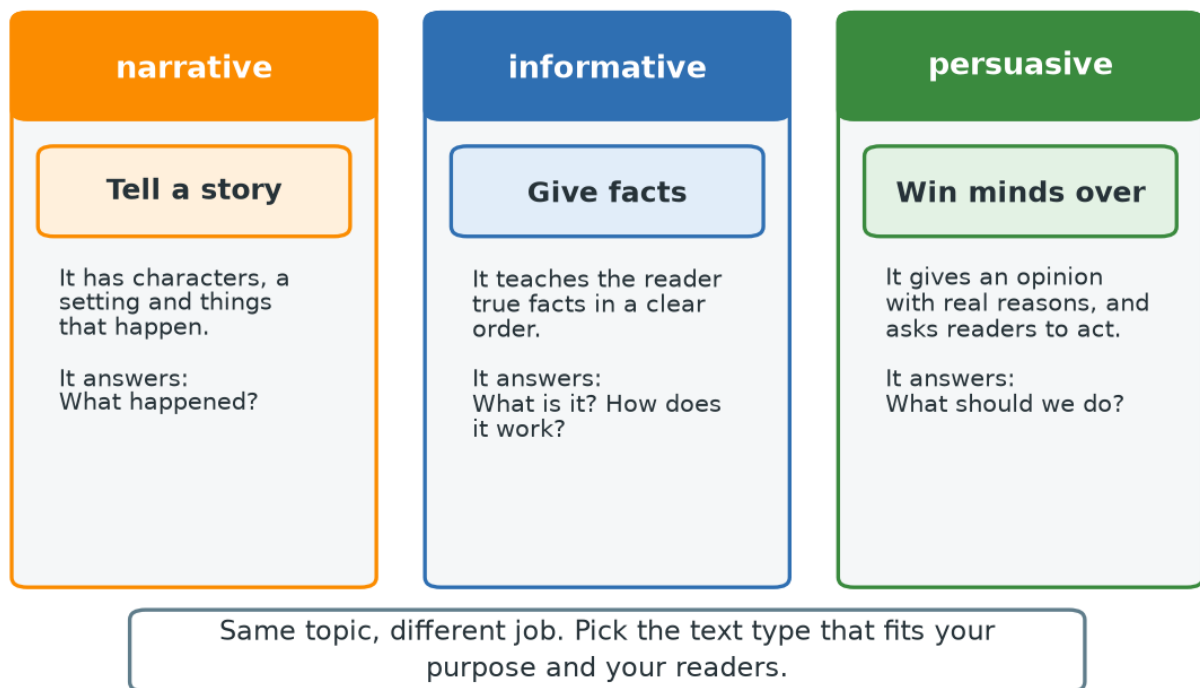
Every text you write or say has a job to do. At Level 4 there are three big jobs:

narrative (say it: *NA-ra-tiv*) — a text that tells a story. A narrative has characters, a setting (where and when it happens), and things that happen.

informative — a text that gives true facts and teaches the reader something.

persuasive — a text that tries to win you over — it gives an opinion with reasons and asks you to think or act the way it wants. Here is the fair rule for this section: a good persuasive text gives real reasons and true facts you can check, not just loud words. And you are always free to disagree — winning someone over is not the same as making them agree.

Three jobs for texts



Three colour-coded cards in a row. The orange card is labelled *narrative*, *tell a story*, and says it has characters, a setting and things that happen, answering “What happened?” The blue card is labelled *informative*, *give facts*, and says it teaches the reader true facts in a clear order, answering “What is it? How does it work?” The green card is labelled *persuasive*, *win minds over*, and says it gives an opinion with real reasons and asks readers to act, answering “What should we do?”

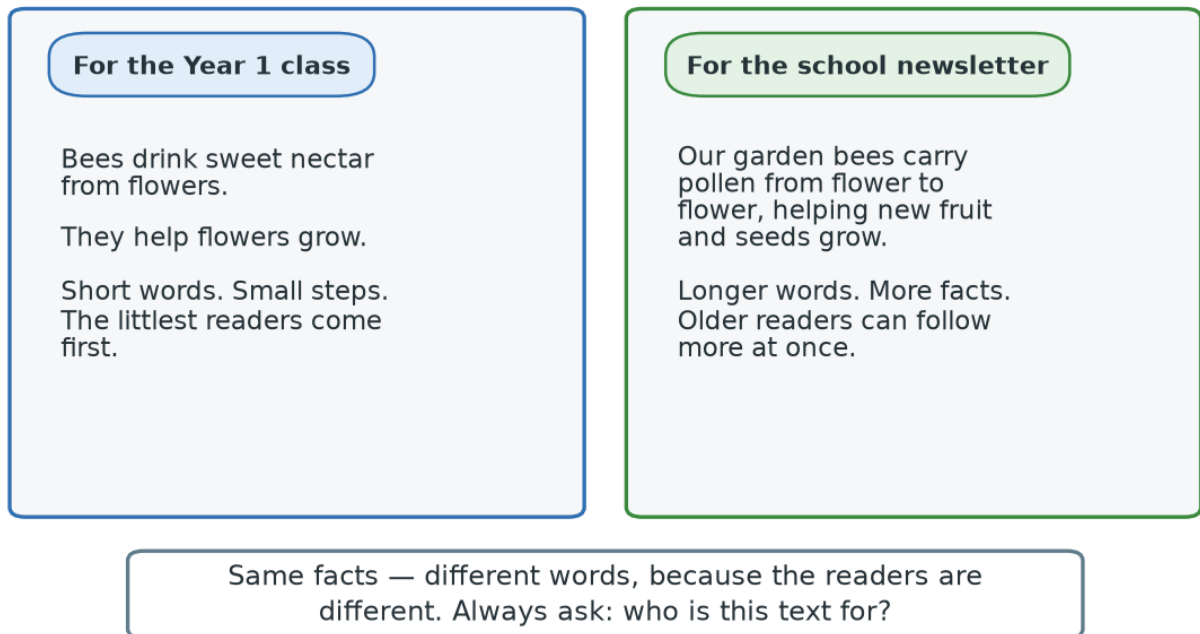
Figure 1 — The three text jobs. Pick the job first, then pick your words.

Beat 2 — Think about your audience

audience — the people who will read or hear your text. Your audience helps you pick your words.

The same facts can be told two ways. Figure 2 shows one message about our garden bees, written for two very different readers.

One message, two audiences



Two cards side by side with the same bee facts. The left card is written for the Year 1 class, in short words and small steps: “Bees drink sweet nectar from flowers. They help flowers grow.” The right card is written for the school newsletter, in longer words with more facts: “Our garden bees carry pollen from flower to flower, helping new fruit and seeds grow.” A note below says: same facts, different words, because the readers are different.

Figure 2 — Who is this text for? Always ask before you write.

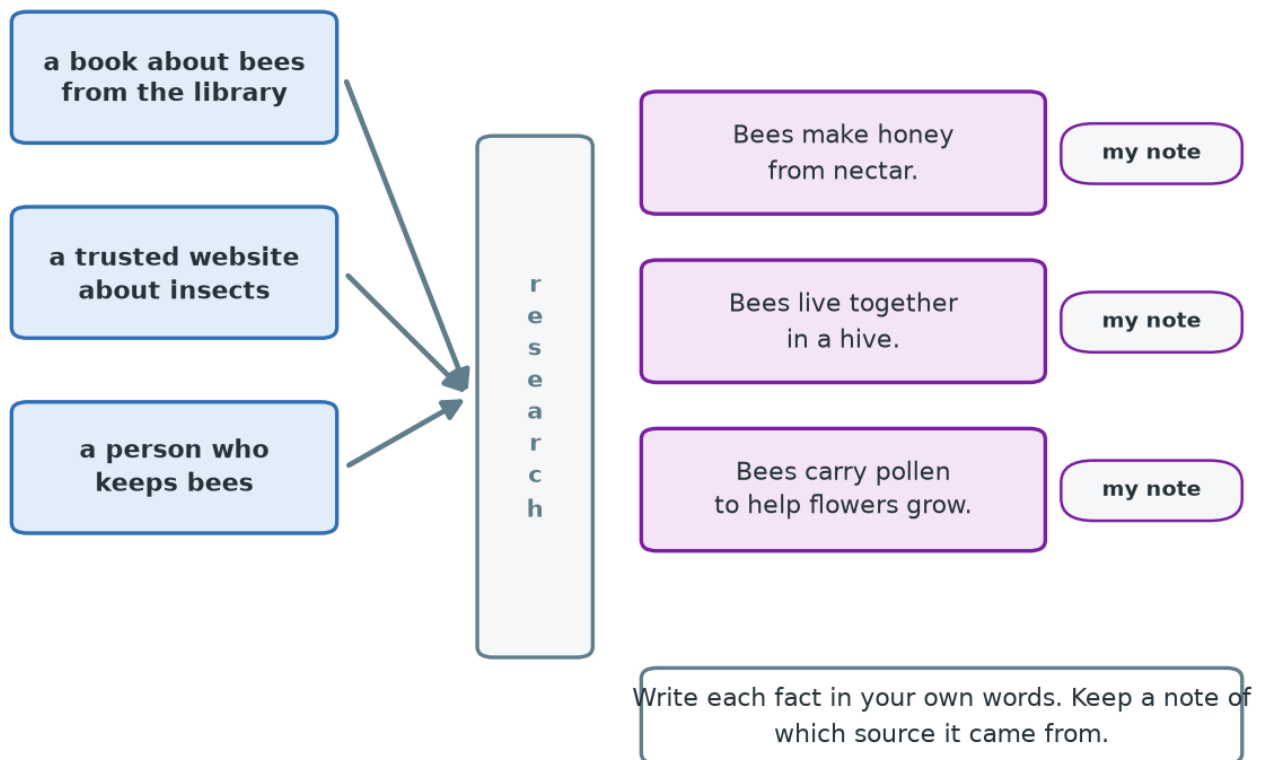
Beat 3 — Gather ideas: research and sources

Writers do not just make facts up. They gather ideas first.

research (say it: *ree-SURCH*) — careful finding-out. When you research, you look in more than one place and write down what you find.

source — the place a fact comes from: a book, a website, or a person who knows.

Gather ideas — research from three sources



A research map. On the left, three blue source cards: a book about bees from the library, a trusted website about insects, and a person who keeps bees. Arrows run through a tall grey bar labelled research to three purple note cards on the right: “Bees make honey from nectar”, “Bees live together in a hive”, and “Bees carry pollen to help flowers grow”, each tagged my note. A note below says: write each fact in your own words, and keep a note of which source it came from.

Figure 3 — Research: more than one source, every fact in your own words.

Two rules for research:

- Use more than one source. If two sources say the same thing, the fact is stronger.
- Write the fact **in your own words**. Copying someone else’s words is not research.

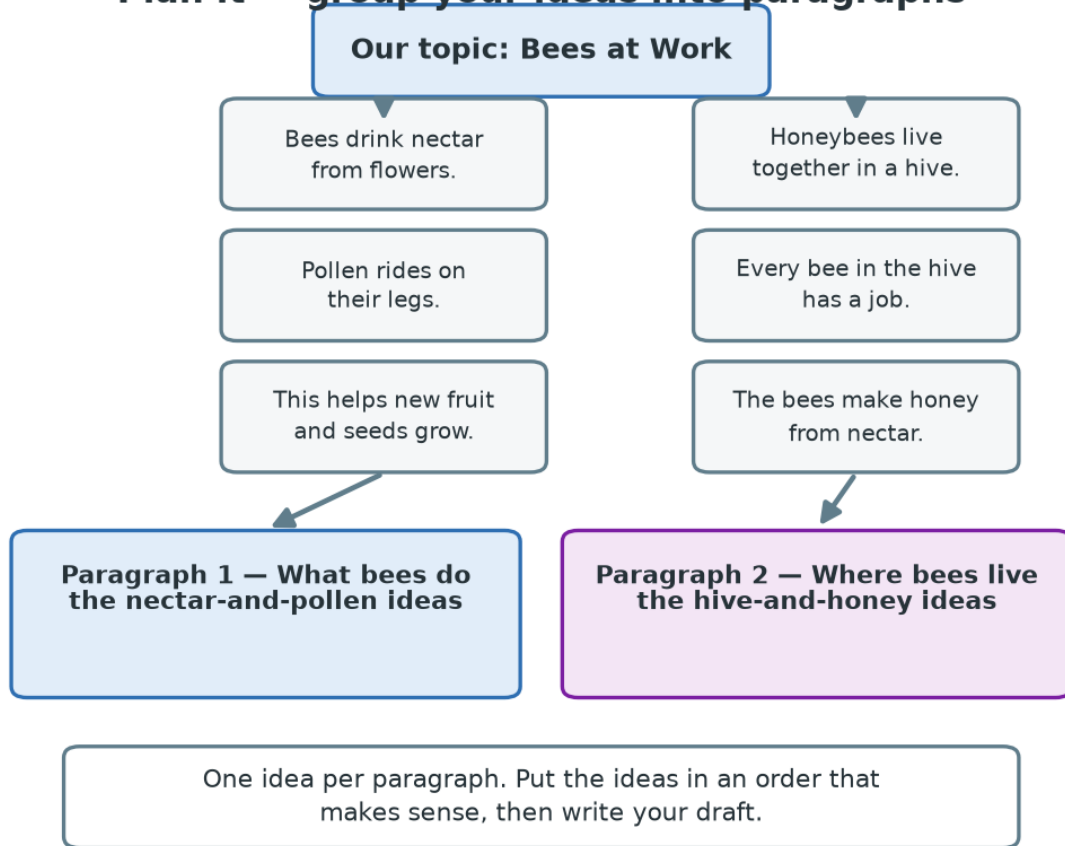
Beat 4 — Plan the shape

You met **text structure** in Section 1C: each text type has its own shape — the parts it is built from, in an order that works. Before you write, plan your shape: what goes first, what goes next, and how your ideas will be grouped.

paragraph — a group of sentences that stay on one idea. (You have met paragraphs since Level 3 — here they do bigger work.)

Figure 4 shows our research notes from Figure 3 being sorted into two paragraphs.

Plan it — group your ideas into paragraphs



A planning map. A blue card at the top says “Our topic: Bees at Work”. Six idea cards sit in two columns: bees drink nectar from flowers; pollen rides on their legs; this helps new fruit and seeds grow; honeybees live together in a hive; every bee in the hive has a job; the bees make honey from nectar. Arrows sort the left column into a blue box, Paragraph 1, what bees do, and the right column into a purple box, Paragraph 2, where bees live. A note below says: one idea per paragraph, ideas in an order that makes sense, then write your draft.

Figure 4 — Group your ideas first. One idea per paragraph.

draft — your first try at a text. A draft is for fixing, not for being perfect.

Beat 5 — Same topic, three jobs

Now watch one topic — our garden bees — do all three jobs. Read each card in Figure 5 and feel how the words change with the job.

Same topic, three jobs — our garden bees

narrative

One cold morning, Zara found a bee on the path. It was too cold to fly. She gently carried it to the flowers, and soon it buzzed away.

characters · setting · things that happen

informative

Bees drink nectar from flowers. As they move, pollen sticks to their legs and rides to the next flower. This helps new fruit and seeds grow.

true facts · clear order · topic words

persuasive

Our garden needs more flowers! Flowers feed the bees, and bees help our fruit and vegetables grow. Please plant a bee patch today.

opinion · reasons · call to action

Three wide cards, each with a job label and a short model text on the same topic. The orange narrative card tells a tiny story: “One cold morning, Zara found a bee on the path. It was too cold to fly. She gently carried it to the flowers, and soon it buzzed away”, with the tag *characters, setting, things that happen*. The blue informative card gives facts: “Bees drink nectar from flowers. As they move, pollen sticks to their legs and rides to the next flower. This helps new fruit and seeds grow”, with the tag *true facts, clear order, topic words*. The green persuasive card wins minds over: “Our garden needs more flowers! Flowers feed the bees, and bees help our fruit and vegetables grow. Please plant a bee patch today”, with the tag *opinion, reasons, call to action*.

Figure 5 — Same topic, three jobs. The job picks the words.

call to action — a sentence that asks the reader to do something, like *please plant a bee patch today*.

Beat 6 — Choose words that work

Strong writers pick their words like tools from a bench.

- **Topic words** keep your text on one idea (from Section 1D).
- **Describing words** and **doing words** help your reader see and feel.
- **Technical words** are the exact names that belong to one topic. For bees, the technical words are *nectar*, *pollen* and *hive*. Using them — and spelling them right — makes your facts exact.

The bee word bank — pick words that work

Topic words	Describing words	Doing words	Technical words
bee · bees hive · honey flower · flowers garden · wings	fuzzy · busy sweet · bright cold · gentle tiny · loud	sips · carries buzzes · zooms grows · helps feeds · makes	nectar — bee food pollen — the fine dust bees carry hive — bee home

Topic words keep your text on one idea. Technical words are the exact names that belong to one topic — use them and spell them right.

A four-column word bank poster for the bee topic. Topic words: bee, bees, hive, honey, flower, flowers, garden, wings. Describing words: fuzzy, busy, sweet, bright, cold, gentle, tiny, loud. Doing words: sips, carries, buzzes, zooms, grows, helps, feeds, makes. Technical words with tiny meanings: nectar (bee food), pollen (the fine dust bees carry), hive (bee home). A note below says: topic words keep your text on one idea; technical words are the exact names that belong to one topic.

Figure 6 — The bee word bank. Pick the word that does the job.

Beat 7 — Build richer sentences

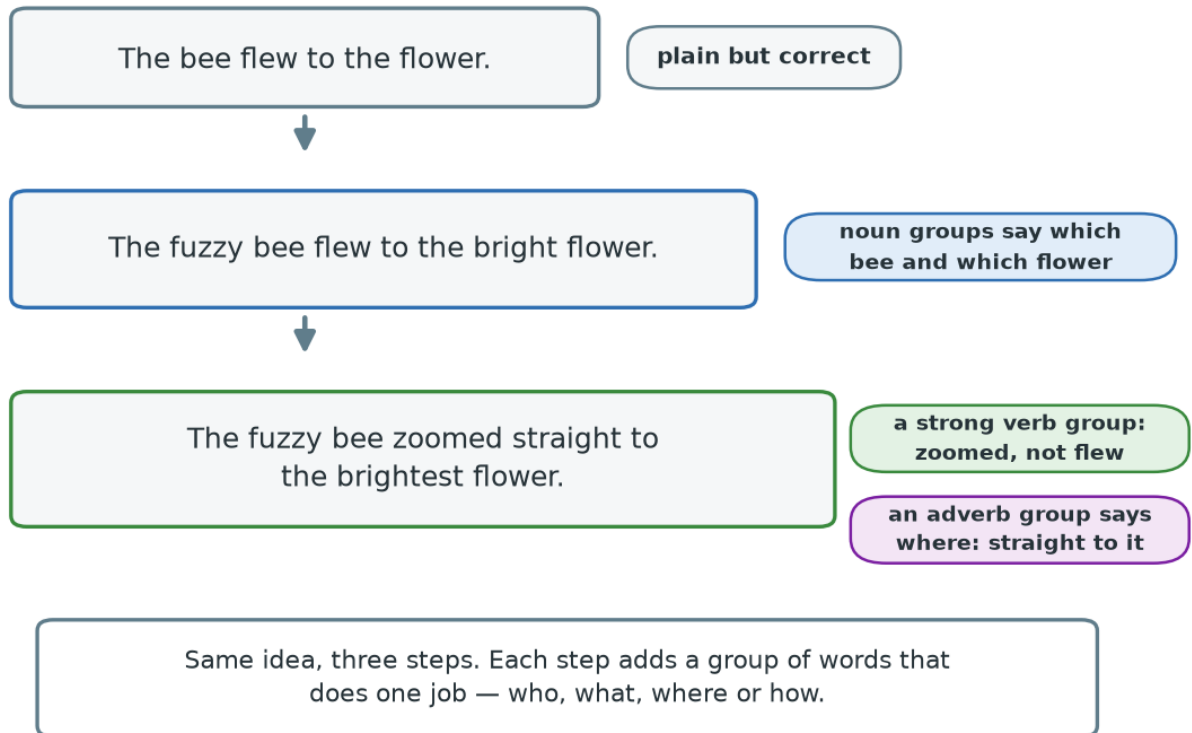
You have met **noun groups** (Section 3B) — a group of words that names one thing, like *the fuzzy bee*. Two more groups do the same kind of work:

verb group — the doing or being words in a sentence, plus any helpers. *Flew* is a verb group; so is *was flying* and so is *will fly*. A strong verb group paints the action.

adverb group or phrase — a group of words that tells *how*, *when* or *where* (you met adverb groups in Section 2B). In *the bee flew straight to the flower*, the words *straight to the flower* tell where.

Figure 7 grows one plain sentence into a rich one, one group at a time.

Grow a richer sentence



A sentence grown in three steps. Step 1, in a grey card: “The bee flew to the flower”, tagged plain but correct. Step 2, in a blue card: “The fuzzy bee flew to the bright flower”, with a chip saying noun groups say which bee and which flower. Step 3, in a green card: “The fuzzy bee zoomed straight to the brightest flower”, with chips saying a strong verb group (zoomed, not flew) and an adverb group says where. A note below says: same idea, three steps; each step adds a group of words that does one job — who, what, where or how.

Figure 7 — Grow a sentence by adding one word group at a time.

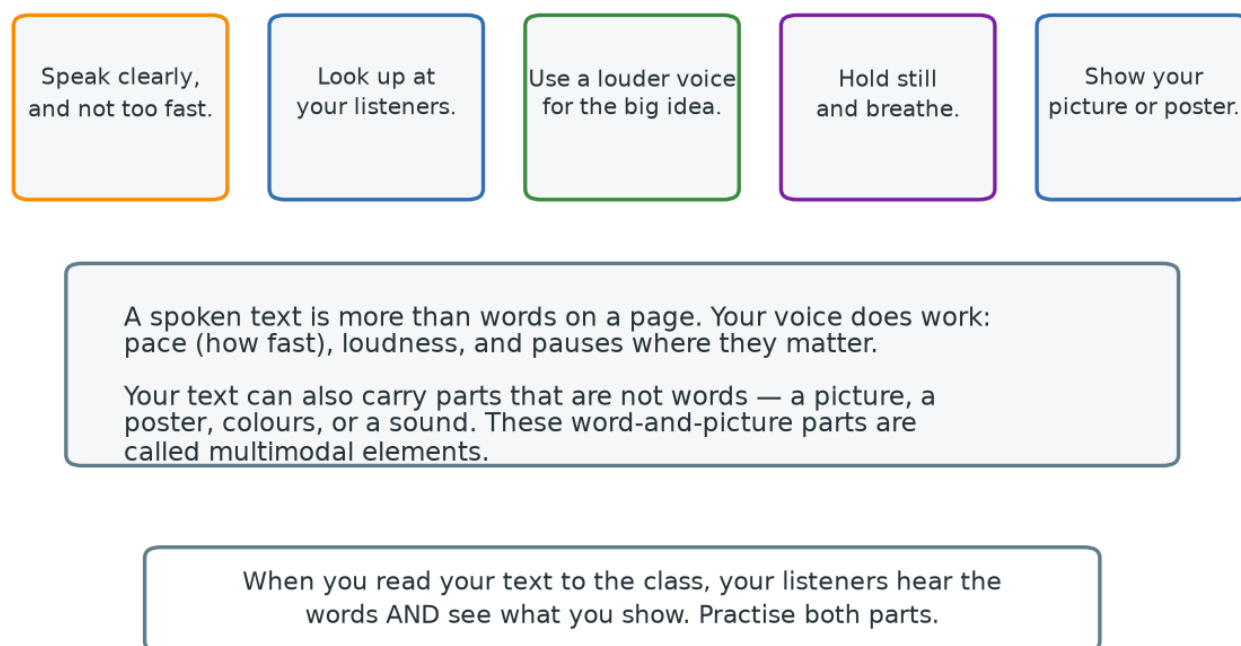
Beat 8 — Write it, then say it

Our Year 4 English plan wants your texts **written and spoken**. A spoken text is not just your written text read fast. Your voice is part of it: how clearly you speak, how fast, how loud, and where you pause.

Your text can also carry parts that are not words — a picture, a poster, colours or a sound.

multimodal elements — the parts of a text that are more than written words: pictures, colours, sounds. Our English plan uses the term *multimodal elements* and does not say exactly what it means, so this section treats it as exactly this — the word-and-picture-and-sound parts of a text — and every task here can be answered with that meaning alone.

Now say it out loud — your voice is part of the text



Five tip cards in a row: speak clearly and not too fast; look up at your listeners; use a louder voice for the big idea; hold still and breathe; show your picture or poster. Below, a card explains that a spoken text is more than words on a page — your voice does work: pace, loudness, and pauses where they matter — and that the picture, poster, colour or sound parts of a text are called multimodal elements. A note below says: when you read your text to the class, your listeners hear the words and see what you show, so practise both parts.

Figure 8 — Your voice and what you show are part of the text.

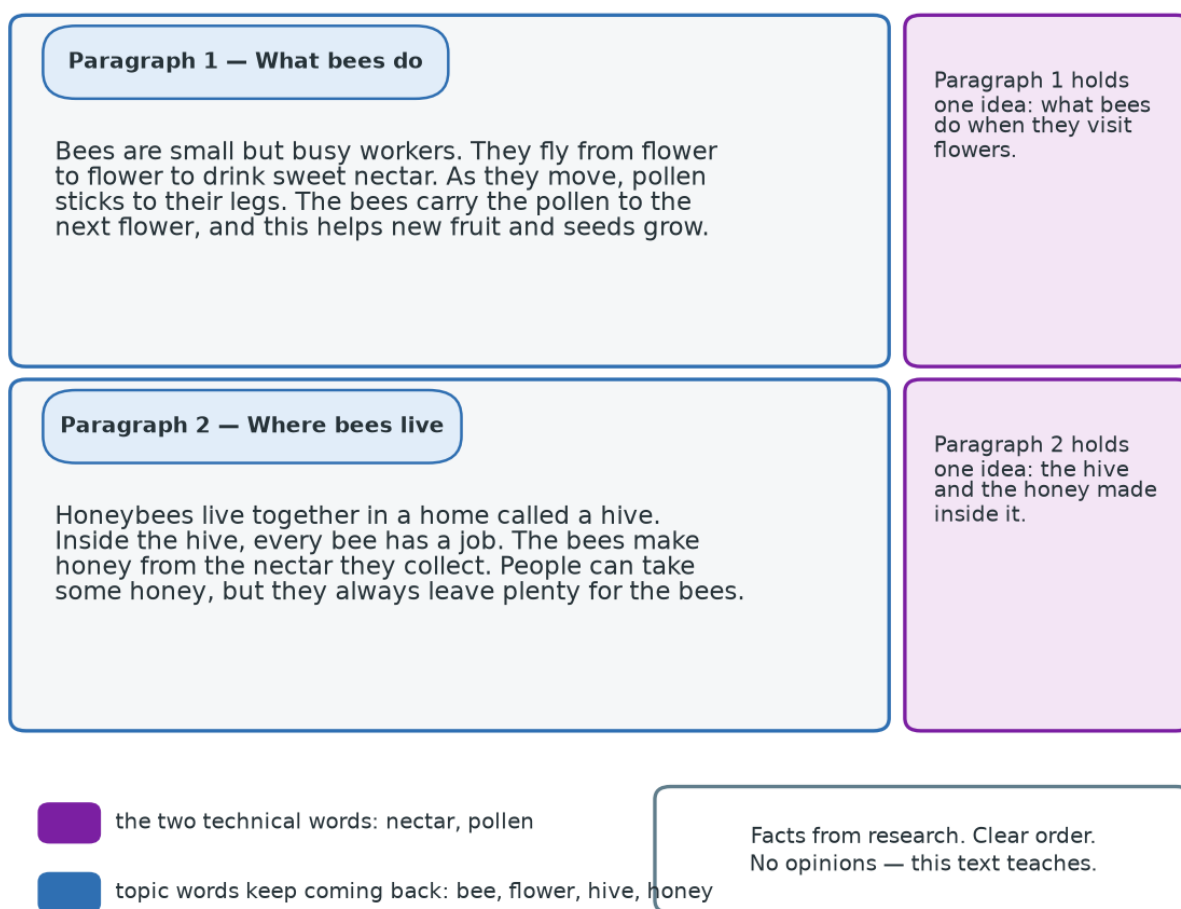
Worked examples

Example 1 — with help

Our task: turn the research notes from Figure 3 into an informative text. Here is the working, step by step.

Working	Why
Step 1 — sort the notes. The nectar-and-pollen notes go to Paragraph 1 (what bees do). The hive-and-honey notes go to Paragraph 2 (where bees live).	One idea per paragraph (Figure 4).
Step 2 — put each paragraph in order. Paragraph 1 starts with bees at the flowers, then the pollen they carry, then what that helps grow. Paragraph 2 starts with the hive, then the jobs inside, then the honey.	Facts in an order the reader can follow.
Step 3 — write, using topic and technical words. The finished text is <i>Bees at Work</i> , in Figure 9.	Topic words hold the one idea; <i>nectar</i> , <i>pollen</i> and <i>hive</i> make the facts accurate.

Model text — Bees at Work (informative)



The model informative text *Bees at Work*, printed as two paragraph cards. Paragraph 1, *What bees do*: “Bees are small but busy workers. They fly from flower to flower to drink sweet nectar. As they move, pollen sticks to their legs. The bees carry the pollen to the next flower, and this helps new fruit and seeds grow.” Paragraph 2, *Where bees live*: “Honeybees live together in a home called a hive. Inside the hive, every bee has a job. The bees make honey from the nectar they collect. People can take some honey, but they always leave plenty for the bees.” A purple card beside each paragraph says which one idea it holds, and a key below names the two technical words (nectar, pollen) and the topic words that keep coming back (bee, flower, hive, honey).

Figure 9 — Model text, *Bees at Work*. Facts from research, in a clear order, no opinions — this text teaches.

Example 2 — with help

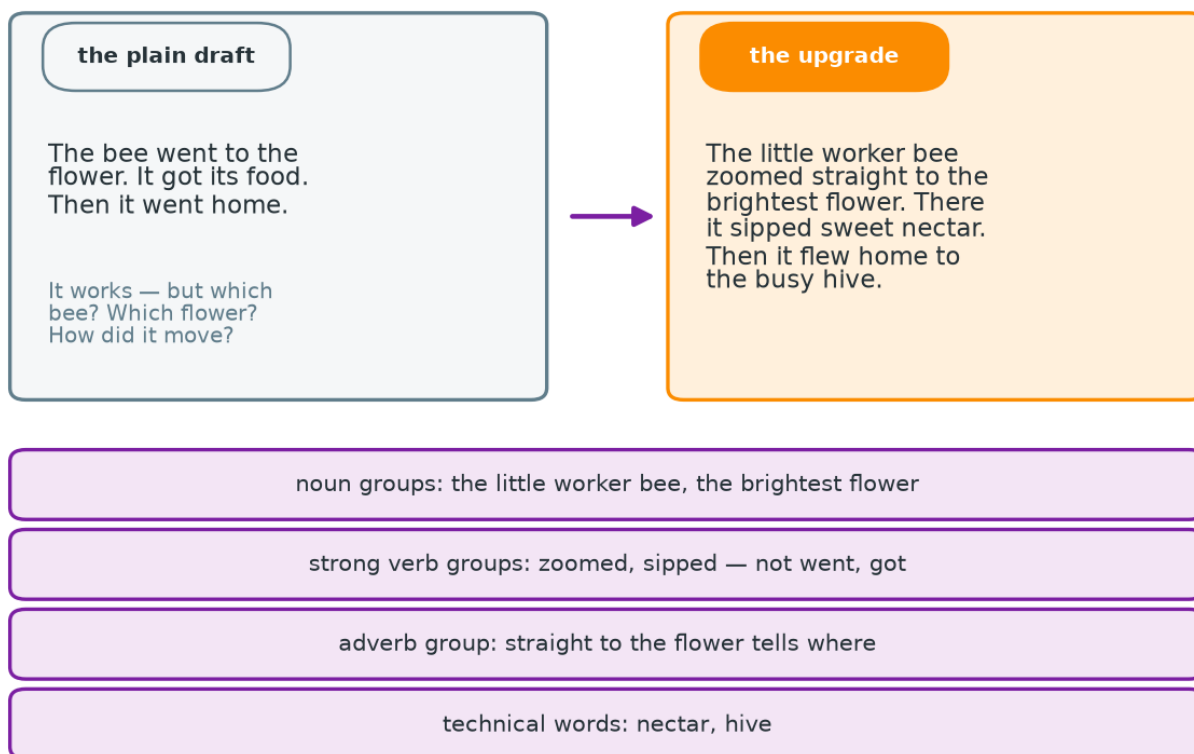
Our second task: upgrade a plain **narrative** draft. The draft works, but the words do no work.

“The bee went to the flower. It got its food. Then it went home.”

Working	Why
Name the bee: <i>the little worker bee</i> .	A noun group helps us see which bee.
Swap <i>went</i> for <i>zoomed</i> , and <i>got</i> for <i>sipped</i> .	Strong verb groups paint the action.
Add <i>straight</i> to the <i>brightest</i> flower.	An adverb group tells where.
Name the food and the home: <i>sweet nectar</i> , <i>the busy hive</i> .	Technical words and describing words make it exact and alive.

The upgrade reads: “*The little worker bee zoomed straight to the brightest flower. There it sipped sweet nectar. Then it flew home to the busy hive.*”

Upgrade a draft — same story, richer words



Two cards joined by an arrow. The left grey card holds the plain draft: “The bee went to the flower. It got its food. Then it went home”, with the note: it works — but which bee? which flower? how did it move? The right orange card holds the upgrade: “The little worker bee zoomed straight to the brightest flower. There it sipped sweet nectar. Then it flew home to the busy hive.” Four purple strips below name the changes: noun groups (the little worker bee, the brightest flower); strong verb groups (zoomed, sipped — not went, got); an adverb group (straight to the flower tells where); technical words (nectar, hive).

Figure 10 — Same story, richer words. Nothing new happens — the words just do more work.

Practice questions

With help

- Q1.** Look back at Figure 5. For each card, name the job (narrative, informative or persuasive) and give one clue from the words.
- Q2.** Look at Figure 2. (a) Which card is for the Year 1 class? How do the words show it? (b) Which card is for the school newsletter? How do the words show it?
- Q3.** Here are four more facts from our research. Put each one into Paragraph 1 (*what bees do*) or Paragraph 2 (*where bees live*) from Figure 4. (a) Worker bees fly out to find flowers. (b) The bees sleep inside the hive at night. (c) Bees carry pollen to the next flower. (d) Every bee in the hive has a job.
- Q4.** Upgrade these plain spots. Pick a word from the word bank (Figure 6). (a) “The bee **went** to the flower.” → a stronger doing word (b) “The bee **got** the nectar.” → a stronger doing word (c) “the **good** nectar” → a describing word (d) “the **busy** hive” → keep it or pick a better describing word, and say why

Q5. Grow this sentence in two steps, like Figure 7: “The bee flew home.” (a) Add a noun group for the bee. (b) Add an adverb group that tells where or how.

Q6. Match each moment in a spoken text (1–3) to the best voice choice (a–c).

1. the big idea you want everyone to remember
 2. a quiet, sad moment in your story
 3. a question you ask your listeners
- - a. speak softer and slower
 - - b. say it louder, then pause
 - - c. pause, and look up at them

On your own

Q7. Using these notes, write one informative paragraph (3–4 sentences) about what bees do. Use at least two technical words. *Notes: bees visit flowers / they drink nectar / pollen rides on their legs / this helps fruit and seeds grow.*

Q8. Write one persuasive paragraph (3–4 sentences) asking your classmates to plant a bee patch at school. You must include: your opinion, two reasons, and one call to action (a sentence that asks readers to do something).

Q9. Finish this narrative opening in 2–3 sentences. Use at least one strong verb group and one adverb group. “*One windy morning, the class found a bee hive in the old tree. ...*”

Q10. Read your Q7 paragraph again. Now tell the same facts to a five-year-old. Write two changes you would make to your words, and say why.

Text task — your big writing and talking task

This task is the one your teacher marks for this section. It is written, then spoken.

Part A — write. Pick **one** job for your text: narrative, informative or persuasive. Your topic is bees, or any topic you have researched in class. Write two paragraphs.

- If you pick **narrative**: your readers are your classmates. Tell a small story with a character, a setting, and something that happens.
- If you pick **informative**: your readers are your classmates. Teach them true facts from your research notes, in a clear order.
- If you pick **persuasive**: your readers are the students and teachers of your school. Win them over with an opinion, real reasons, and a call to action.

Add **one multimodal element**: draw a picture for your text and give it a short label.

Part B — say. Read your text aloud to the class (about one minute). Speak clearly, look up at your listeners, and show your picture.

When you finish Part A, check your text with the checklist before you say it is done.

Writer's checklist — check before you say you are done

☐ I picked the right text job: narrative, informative or persuasive.

☐ I know who will read or hear my text — my audience.

☐ My ideas come from my research notes, not from guesses.

☐ My ideas are grouped into paragraphs in a clear order.

☐ I used topic words, and my best describing and doing words.

☐ I used at least one technical word, spelled right.

☐ I read it back out loud and fixed what was hard to follow.

☐ I practised saying it, and I know what I will show.

Every box ticked? Then you are ready to write your best copy.

A clipboard checklist with eight tick boxes: I picked the right text job — narrative, informative or persuasive; I know who will read or hear my text — my audience; my ideas come from my research notes, not from guesses; my ideas are grouped into paragraphs in a clear order; I used topic words, and my best describing and doing words; I used at least one technical word, spelled right; I read it back out loud and fixed what was hard to follow; I practised saying it, and I know what I will show.

Figure 11 — Tick each box as you check your writing.

For the teacher — marking. The task is marked against the Writing and Speaking-and-Listening paragraphs of the Level 4 achievement standard. Writing: “When creating written and spoken texts for a small range of purposes and audiences, students adapt ideas and details from texts, learnt topics or topics of interest, and include appropriate multimodal elements. ... They use text structures to sequence and connect ideas and to develop paragraphs.” Speaking and Listening: “When speaking to an audience, students deliver structured spoken texts, exploring topics and text types, including multimodal or digital elements. They use language suitable to context, and appropriate features of voice.” Look for: a text job that matches the chosen purpose; ideas grouped into paragraphs in a sensible order; topic words and at least one technical word; word choices that suit the stated audience; a multimodal element that adds meaning; and a spoken delivery with clear pace, loudness and pauses. Students may research any class topic in place of bees.

Answers

Q1. Orange card — narrative (a character, a setting, things that happen). Blue card — informative (true facts in a clear order). Green card — persuasive (an opinion, reasons, and a call to action). **Q2.** (a) The left card — short words, small steps. (b) The right card — longer words, more facts at once. **Q3.** (a) Paragraph 1. (b) Paragraph 2. (c) Paragraph 1. (d) Paragraph 2. **Q4.** (a) zoomed. (b) sips. (c) sweet. (d) keep *busy* — it is already a strong describing word. **Q5.** One answer: (a) “The busy bee flew home.” (b) “The busy bee flew straight home to the hive.” **Q6.** 1–b, 2–a, 3–c. **Q7–Q10.** Answers will be different. Check them against the checklist in Figure 11.

Full answers

Q1. The narrative card names a character (Zara), a setting (the path, one cold morning) and things that happen — the job of a story. The informative card gives true facts in a clear order, with no opinion — the job of teaching. The persuasive card gives an opinion (*our garden needs more flowers*), reasons, and a call to action (*please plant a bee patch today*) — the job of winning minds over.

Q2. (a) The left card is for the Year 1 class: its words are short (*sweet nectar, help flowers grow*) and each step is small. (b) The right card is for the newsletter: it uses longer words (*carry pollen from flower to flower*) and packs more facts into one sentence, because older readers can follow more at once.

Q3. (a) Paragraph 1 — flying out to find flowers is what bees do. (b) Paragraph 2 — sleeping in the hive is about where bees live. (c) Paragraph 1 — carrying pollen is what bees do. (d) Paragraph 2 — having a job in the hive is about where bees live.

Q4. (a) *zoomed* (or *flies*). (b) *sips*. (c) *sweet*. (d) *busy* is fine — it already paints the hive as full of work. A swap to *loud* also works, because a busy hive is a loud hive.

Q5. One answer: (a) “The fuzzy bee flew home.” (b) “The fuzzy bee flew slowly home to the hive.” Check: a noun group names the bee, and an adverb group tells how or where.

Q6. 1–b: the big idea gets a louder voice and a pause, so it lands. 2–a: a quiet, sad moment needs a softer, slower voice. 3–c: after a question, pause and look up — that is how a speaker lets the listeners think.

Q7. One answer: “Bees visit flowers to drink nectar. As they move, pollen rides on their legs. The pollen helps new fruit and seeds grow.” Check: one idea (what bees do), facts from the notes in order, and the technical words *nectar* and *pollen*.

Q8. One answer: “I think our class should plant a bee patch. Flowers feed the bees, and bees help our garden grow, so a bee patch helps us all. Please bring a small flower plant this week!” Check: opinion, two reasons, and a call to action.

Q9. One answer: “One windy morning, the class found a bee hive in the old tree. The bees buzzed loudly in and out. We stood still and watched them work.” Check: a strong verb group (*buzzed*) and an adverb group (*loudly, in and out, still*).

Q10. One answer: change *nectar* to *sweet flower juice*, and change *pollen rides on their legs* to *a yellow dust sticks to their legs*. A five-year-old has not met the technical words yet, so the picture words do the teaching.

Text task. Answers will be different. Mark against the teacher note: the right job for the purpose; paragraphs that hold one idea each; topic and technical words; words that suit the audience; a multimodal element that adds meaning; and a clear, well-paced spoken reading.

Editing for meaning: add, delete, move

This section owns **VC2E4LY11** and draws on **VC2E4LY11.E01** and **VC2E4LY11.E02**. It is a Writing-mode section (TOC D9): the assessed item is a composed text with visible editing, scored against the Writing paragraph of the Level 4 achievement standard — “They edit their texts to improve content and structure.” The partner tasks carry the collaborative face of the content description (elaboration .E01); the glue tasks carry elaboration .E02.

Curriculum focus — This section teaches **VC2E4LY11** (Victorian Curriculum F–10 Version 2.0, English, Level 4 — Literacy, Creating texts):

“re-read and edit texts for meaning by adding, deleting or moving words or word groups to improve content and structure”

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):

- **VC2E4LY11.E01** — “collaborating with a peer to edit literary texts by sharing feedback about choices made to develop storylines, characters and settings”
- **VC2E4LY11.E02** — “revising written texts to improve the selection of words used to connect ideas and to improve the cohesion of the text”

Builds on, does not re-teach: re-reading and editing for meaning, structure and punctuation were taught at Level 3 (VC2E3LY12) and are assumed here; connectives and pronouns as joining tools were taught in Section 1D (VC2E4LA04) and are used here as editing tools, not re-taught (TOC §4). **Hands forward:** editing for meaning feeds VC2E5LY10–VC2E5LY12 at Level 5 (creating texts with developed ideas; editing against criteria).

You can already write stories, recounts and information texts. You can already re-read your work and fix what you spot. But every writer — even grown-up writers — misses things on the first go. That is why writing is never one job. Writers write, and then they go back. In this section you will learn three small moves that make any piece of writing say what it means: **add**, **delete** and **move**. Then you will use them on your own writing, on a class story, and with a partner.

Learn

Beat 1 — Writers go back

On the first go, your job is to get your ideas down. Your brain is busy thinking of *what* to say, so it is normal to miss things. Writers solve this by going back. They re-read their work with fresh eyes, and they change it to make it better.

edit — to go back to writing you have already written and make it better: fix what is not clear, put in what is missing, and cut what gets in the way.

In Year 3 you learned to re-read and edit for full stops, capital letters and spelling. This year you go deeper. This year you edit for **meaning** — you check that your writing says exactly what you want it to say.

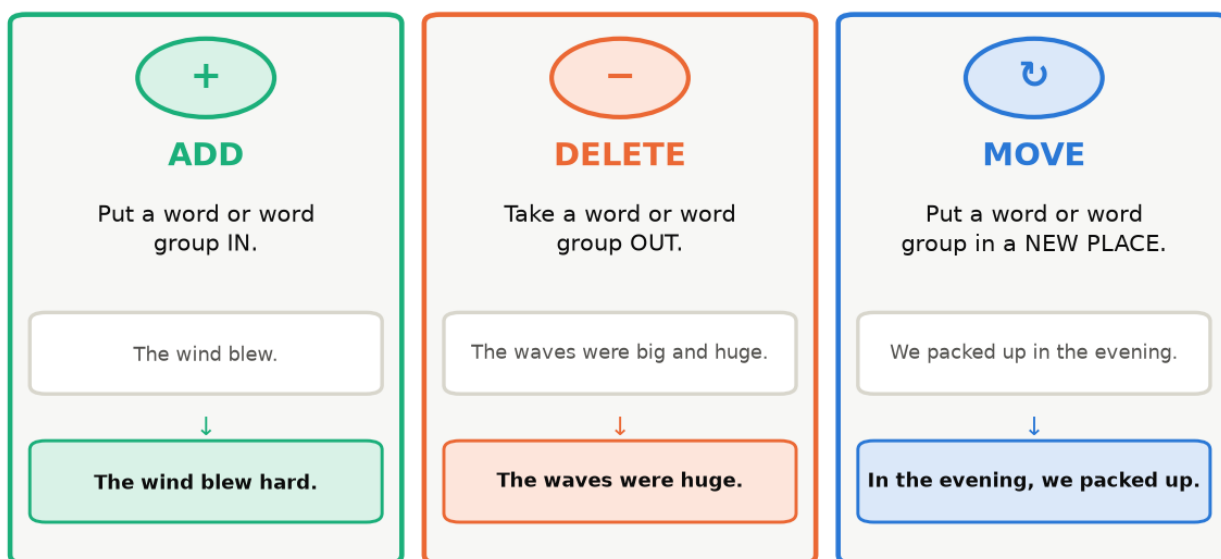
Beat 2 — Three moves

To edit for meaning, you only need three moves.

word group — a small team of words that work together as one part of a sentence, like *the black bird* or *on our fence*.

Move	What you do	Use it when...
ADD	put in a word or word group	a part is missing — the reader has questions
DELETE	cross out a word or word group	a word says the same thing twice, or does not fit
MOVE	put a word or word group in a new	the order is wrong, or the important

Three moves make your writing say what you mean



Every edit you make is one of these three moves.

Three cards, one for each move: add means put words in, delete means cross words out, and move means put words in a new place

Figure 1 — Three moves are all you need: add, delete, move.

When you edit on paper, you show your moves with marks, so your reader can follow what you did.

caret — a small ^ mark that shows where new words go in.

- **ADD:** draw a caret where the new words go, and write the new words above the line.
- **DELETE:** draw a line through the words. Do not rub them out — your reader can still see what was there.
- **MOVE:** circle the word group and draw an arrow to its new place.

Show your edits with marks

The image shows three examples of editing marks in a light gray box. Each example has a colored button on the left and a sentence on the right. The first example has a green 'ADD +' button and the sentence 'The storm came. The wind blew **hard**.' with a green caret (^) under 'hard'. The second example has an orange 'DELETE -' button and the sentence 'The waves were ~~big and~~ huge.' with a red line through 'big and'. The third example has a blue 'MOVE ↶' button and the sentence 'We packed up the picnic **in the evening**.' with a blue arrow pointing from 'in the evening' to the left. Below each example is a small italicized instruction.

ADD + The storm came. The wind blew **hard**.
The caret ^ shows where new words go.

DELETE - The waves were ~~big and~~ huge.
A line through a word says: take it out.

MOVE ↶ We packed up the picnic **in the evening**.
An arrow says: this group goes somewhere new.

Edit with a pencil first. Make the change when you are sure.

A sentence with editing marks: a caret shows where new words go, a line goes through words to delete, and an arrow shows where words move to

Figure 2 — Editing marks: the caret shows where words go in, the line crosses out words to cut, and the arrow shows where words move.

Beat 3 — Move 1: ADD

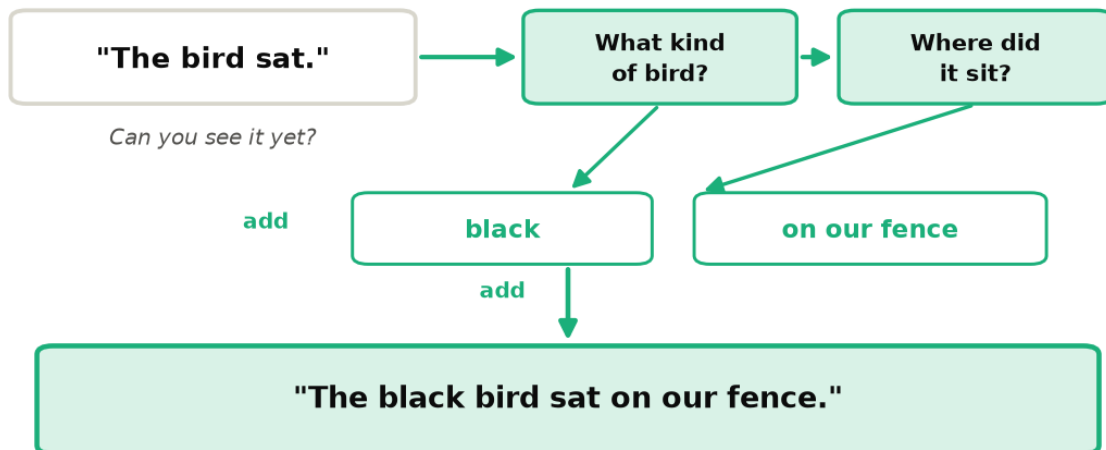
Add is the growing move. Use it when a sentence is true but thin — when a reader would have to ask questions to see your picture. Ask yourself:

- *What kind?* → add a describing word
- *Where?* → add a place group
- *When?* → add a time group
- *How did it feel, look or sound?* → add a feeling or sound word

The dog ran. → *The little brown dog ran into our yard.*

Same idea — but now the reader can see it.

Move 1: ADD — grow a sentence



Adding answers the reader's questions: What kind? Where? When? How did it feel?

The sentence "The bird sat" grows into "The black bird sat on our fence" when the writer adds what kind of bird and where it sat

Figure 3 — A bare sentence grows when the writer answers two questions.

Beat 4 — Move 2: DELETE

Delete is the cutting move. More words do not mean better writing. Words that get in the way hide your meaning. Two kinds of words to cut:

- **Words that say the same thing twice.** *The elephant was really big and huge.* Big and huge mean the same thing. One is enough: *The elephant was huge.*
- **Words that do not fit.** *We swam at the beach and I brushed my teeth.* Brushing teeth does not belong in this sentence. Cut it: *We swam at the beach.*

Deleting is kind to your reader. Fewer, better words make the meaning clear.

Move 2: DELETE — cut what gets in the way

These words say the same thing twice

The elephant was ~~really big and~~ huge.
big = huge — one is enough

▼

The elephant was huge.

These words do not fit

We swam at the beach ~~and I brushed my teeth.~~
brushing teeth does not belong in this sentence

▼

We swam at the beach.

Deleting is kind to your reader. Fewer, better words make the meaning clear.

Two before-and-after examples: “The elephant was really big and huge” becomes “The elephant was huge”, and “We swam at the beach and I brushed my teeth” becomes “We swam at the beach”

Figure 4 — Delete what says the same thing twice, and what does not fit.

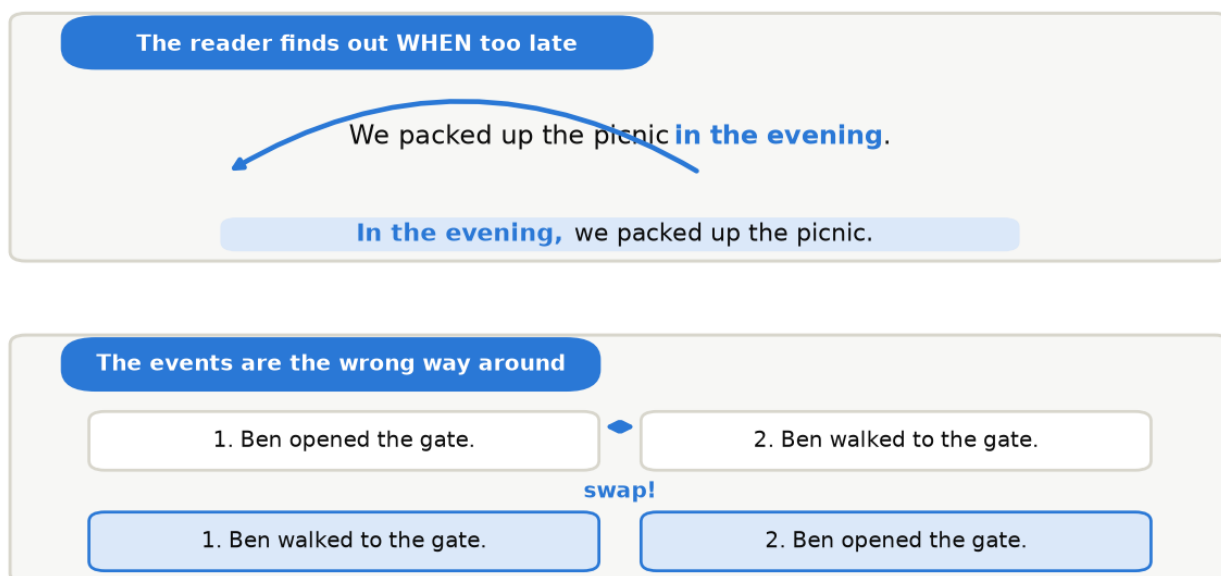
Beat 5 — Move 3: MOVE

Move is the shifting move. Same words, new place. Two jobs for moving:

- **Fix the order.** *Ben opened the gate. Ben walked to the gate.* That is the wrong way around — Ben has to walk to the gate before he can open it. Swap the two sentences.
- **Put the important part first.** A time group hiding at the end of a sentence can move to the front: *We packed up the picnic in the evening.* → *In the evening, we packed up the picnic.* Now the reader knows *when* straight away.

Read the sentence both ways out loud. Your ear will help you pick the stronger one.

Move 3: MOVE — same words, better place



Moving words can fix the order, or put the important part first.

A time group moves to the front of a sentence, and two steps swap into the right order

Figure 5 — Moving words can fix the order, or put the important part first.

Beat 6 — The glue check

After your three moves, check the glue. Your sentences need to stick together, so the reader can follow from one to the next without getting lost. Writing that sticks together has **cohesion**.

cohesion — when all the parts of your writing stick together, so your reader can follow along from start to finish.

You already know two glue tools from Section 1D:

- **Pronouns** (*he, she, it, they*) stand in for names so you do not repeat them. Check: is it clear who *she* or *it* points to? *Ruby ran to the shed. She found her boots.* — *she* points to Ruby. Clear.
- **Connectives** (*and, but, so, because, then*) join ideas. Check: does the join match the meaning? *The sky went dark, so we went inside.* — the dark sky is the reason, so *so* is the right glue.

The glue check: does your text stick together?

The same name, again and again

Ruby ran to the shed. ~~Ruby~~ found ~~Ruby's~~ boots.
say it once -- then use a pronoun

Ruby ran to the shed. **She** found **her** boots.

Choppy sentences

The sky went dark. We went inside.
how do these ideas fit together?

The sky went dark, **so** we went inside.

Pronouns and connectives are glue. Use them when a text feels jumpy.

The name Ruby is swapped for the pronoun she, and two sentences are joined with the connective so

Figure 6 — The glue check: the pronoun *she* stands in for *Ruby*, and the connective *so* joins two ideas.

Beat 7 — Editing with a partner

Writers do not always edit alone. A partner can see things you cannot — because it is their first read, not their fifth. When a partner tells you what is working and what could be better, that is called **feedback**.

feedback — words that tell a writer what is working well and what could be made better.

When you give feedback on a story, talk about three things:

storyline — the chain of what happens in a story.

character — the people and animals in a story (you met this word in Section 3B).

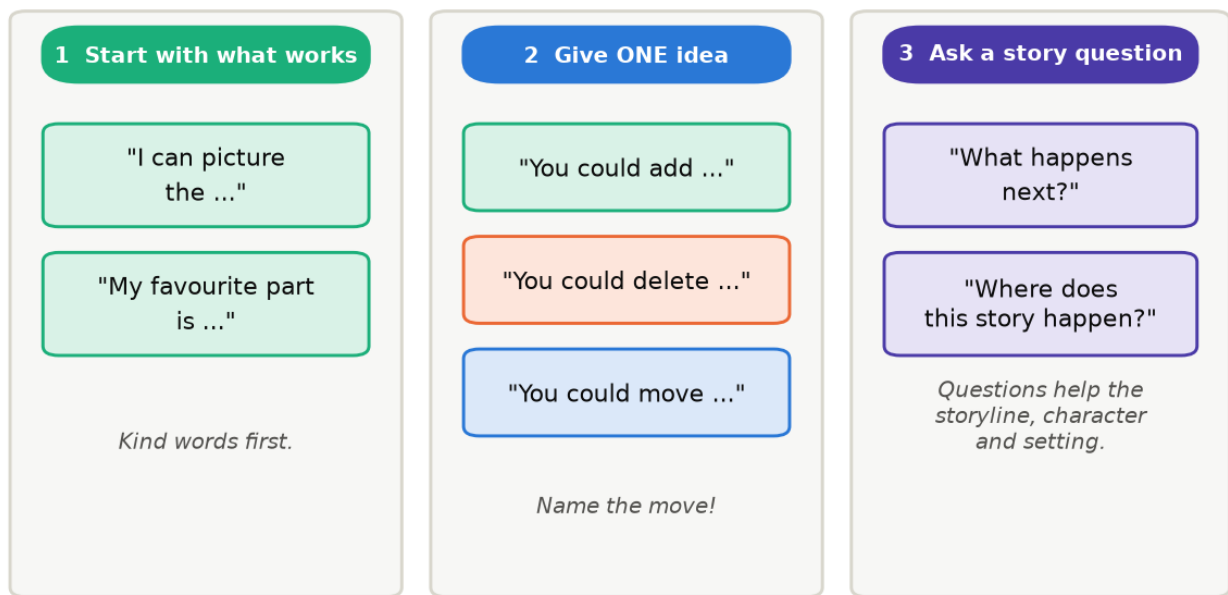
setting — the place and time where a story happens.

Kind, clear feedback follows three rules:

1. Say what works first.
2. Give one clear idea — not a long list.
3. Name the move: *You could ADD... You could DELETE... You could MOVE...*

Feedback gives ideas. The writer chooses.

Talk stems for partner feedback



Feedback gives ideas. The writer always chooses what to change.

Three lists of talk stems for giving feedback: kind words first, then ideas, then naming a move

Figure 7 — Talk stems for kind, helpful feedback.

Beat 8 — Your editing routine

Use these five steps every time you edit.

1. **Walk away, then come back.** Put your draft aside for a little while. Fresh eyes see more.
2. **Read it out loud.** Slowly. Where do you get stuck? Where does it sound odd?
3. **Make your moves.** Add, delete, move — and show every change with a mark.
4. **Check the glue.** Do your pronouns point to the right thing? Do your connectives fit?
5. **Read it out loud again.** Does it say what you mean now? If not, go back to step 3.

Your editing routine



Five steps of an editing routine, from walking away to reading aloud again

Figure 8 — An editing routine you can use every time you write.

Worked examples

Example 1 — Editing with help

Ava wrote this short story about a storm:

The storm came that morning. The wind blew. We wanted to go to the beach. The waves were big and huge.

Ava reads it out loud. It sounds flat, and she is not sure why. Watch her use the three moves and the glue check.

Spot	What Ava notices	Move	Fix
<i>The storm came that morning.</i>	The time is hiding at the end.	MOVE	Move <i>that morning</i> to the front: <i>That morning, the storm came.</i>
<i>The wind blew.</i>	How did it blow? The reader has to ask.	ADD	Caret in, add one word: <i>The wind blew hard.</i>
<i>We wanted to go to the beach. The waves were big and huge.</i>	Two problems! The sentences need glue — the big waves stop the beach plan, so <i>but</i> is the right join. And <i>big and huge</i> says the same thing twice.	glue + DELETE	Join with , <i>but</i> and cross out <i>big and</i> : <i>We wanted to go to the beach, but the waves were huge.</i>

Worked example 1 — Ava's storm story, marked up

Ava's first draft

move

The storm came **that morning**.

The wind blew **hard**.

We wanted to go to the beach, **but** the waves were ~~big and~~ huge.

glue: join with 'but' delete

Four spots, four fixes — and no new story needed.

Ava's final text

That morning, the storm came. The wind blew **hard**.

We wanted to go to the beach, **but** the waves were huge.

Add, delete, move — and check the glue. The meaning comes out clear.

Ava's draft with editing marks: an arrow to move "that morning", a caret to add "hard", a line through "big and", and the joining words "; but", with her final text below

Figure 9 — Ava's storm story, marked up, and her final text.

Four spots, four fixes — and Ava did not need a new story. She just made her story say what she meant:

That morning, the storm came. The wind blew hard. We wanted to go to the beach, but the waves were huge.

Example 2 — Feedback with help

Ben wrote three sentences:

A dog ran into our yard. It had a bone. It sat down.

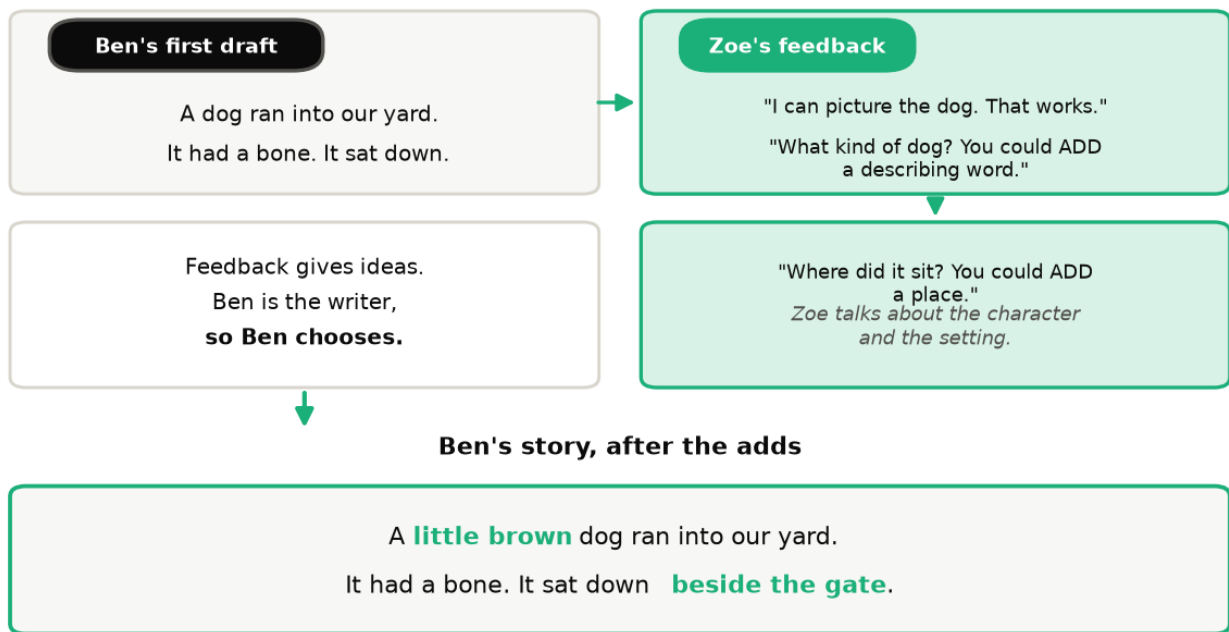
Ben reads his draft to Zoe. Zoe gives feedback using the talk stems from Figure 7:

- "I can picture the dog. That works." — Zoe says what works first.
- "What kind of dog? You could **ADD** a describing word." — an idea, with the move named.
- "Where did it sit? You could **ADD** a place." — Zoe's feedback talks about the character and the setting.

Ben is the writer, so Ben chooses. He makes two adds:

A little brown dog ran into our yard. It had a bone. It sat down beside the gate.

Worked example 2 — feedback on Ben's story



Two adds — and now we can see the dog and the place.

Ben's draft, Zoe's feedback in two boxes, and Ben's final text with the two added word groups shown in green

Figure 10 — Feedback gives ideas; the writer chooses. Ben's adds are in green.

Now we can see the dog and the place. The storyline is the same — it is just clearer.

Practice questions

With help

Q1. Which move is it? Write **add**, **delete** or **move**.

- (a) *The cat sat.* → *The cat sat on my bed.*
- (b) *My brother is small and little.* → *My brother is little.*
- (c) *We went to the park on Sunday.* → *On Sunday, we went to the park.*
- (d) *I kicked the ball.* → *I kicked the ball far.*
- (e) *We flew our kite. Then we went to the park.* → *We went to the park. Then we flew our kite.*

Q2. This sentence is true but thin: *The bird sat.* Grow it.

- (a) ADD a describing word. What kind of bird?
- (b) ADD a word group. Where did it sit?
- (c) Write your grown sentence.

Q3. DELETE one word group in each sentence, then write the sentence again.

- (a) *The soup was hot and warm.*
- (b) *My nan is very kind and nice.*
- (c) *We played football at lunch and I like ants.*

Q4. Moving words.

- (a) Move the time group to the front, then write the sentence again: *We had hot chips **after the game**.*
- (b) Move *on the sand* to the front, then write the sentence again: *She found a pink shell on the sand.*
- (c) These two things happen in the wrong order. Write them in the right order: *Ben took off his boots. Ben walked in the door.*

Q5. Glue check. Write each one again.

- (a) Use pronouns so the names are not repeated: *Ruby ran to the shed. Ruby found Ruby's boots.*
- (b) Join with **so**: *The sky went dark. We packed up the cricket.*
- (c) Join with **but**: *I wanted to swim. The water was ice cold.*

Q6. Max wrote this: *Max made a tall tower. It came down.*

Write feedback for Max.

- (a) Say one kind thing that works.
- (b) Give one idea, and name the move (add, delete or move).

On your own

Q7. Edit this text. Make one delete, one move and one add, and show your marks.

On Saturday, my family went to the park. The sun was hot and warm. We kicked the football. My sister kicked it too. Then we had lunch. We came home that afternoon.

Hint: hot and warm say the same thing. That afternoon could lead the last sentence. And where did you eat lunch?

Q8. Fix the glue. Write each one again.

- (a) Use pronouns: *Tom lost Tom's hat. The wind blew the hat away.*
- (b) Join with **so**: *The garden was dry. Dad got the hose.*

Q9. Be the teacher. Each sentence has a problem with its meaning. Find it, name the move, and fix it.

- (a) *The very tiny giant knocked on the door.*
- (b) *The chick came out. The egg cracked.*
- (c) *I saw a rainbow.* — Hint: when? where?

Q10. Write three sentences about your favourite place. Then edit your own writing: one add, one delete and one move. Show your before and after.

Text task

Edit with a partner

Your class wrote this story together. Read it, then work with a partner to edit it.

The Kite on the Hill

One windy day, Zoe and her dad went to the hill.

Zoe had a new kite. It was red, and it had a long tail.

Zoe ran, and the kite went up. Up and up it went.

Then the wind blew hard. Snap! The string broke.

The kite flew away. Zoe ran after it.

She ran down the hill.

Dad caught the kite by the gate.

Zoe was so glad and happy.

"Next time," she said, "I will hold the string with both hands."

Read it once for the story. Then read it again with your editor eyes on.

The class story, "The Kite on the Hill", printed as a page with numbered sentences

Figure 11 — The class story, *The Kite on the Hill*. Your job is to edit it.

The Kite on the Hill

1. One windy day, Zoe and her dad went to the hill.
2. Zoe had a new kite. It was red, and it had a long tail.
3. Zoe ran, and the kite went up. Up and up it went.
4. Then the wind blew hard. Snap! The string broke.
5. The kite flew away. Zoe ran after it.
6. She ran down the hill.
7. Dad caught the kite by the gate.
8. Zoe was so glad and happy.
9. "Next time," she said, "I will hold the string with both hands."

T1. ADD. Find one spot where a describing word or word group would help the reader see the picture. Where will you add, and what will you add? (Sentence 1 has a ready spot: what kind of hill?)

T2. DELETE. In sentence 8, two words say almost the same feeling. Find them. Write sentence 8 again with just one of them.

T3. GLUE. Sentences 5 and 6 sound choppy — two short, jumpy sentences. Join them with **so**, and write them again.

T4. MOVE. Try moving *by the gate* to the front of sentence 7: *By the gate, Dad caught the kite.* Read both versions out loud. Which one do you like better? Tell your partner why.

T5. FEEDBACK. Swap your changed sentences with your partner. Use the talk stems from Figure 7 to give each other feedback, then each make one more change to the story.

Show what you know — Writing

The class is making a book called *Windy Days*. Your job is to write one page for it — and to show your editing.

1. **Plan.** Think of a windy day. It can be a true one (a recount) or one you make up (a story). What happened first? What happened next? How did it end?
2. **Write your draft.** Write 4 to 6 sentences about the windy day.
3. **Edit for meaning.** Re-read your draft with fresh eyes. Make at least one **add**, one **delete** and one **move**, and check the glue. Show every change with editing marks — carets, lines and arrows.
4. **Write your final text.** Copy your text with all your changes made. Keep your marked draft — hand in both.

Success checklist — can you tick every box?

Can I...	Yes
write 4 to 6 sentences about a windy day?	☐
make and show at least one add, one delete and one move?	☐
show my changes with editing marks (carets, lines, arrows)?	☐
make the meaning clearer with my changes?	☐
check the glue — pronouns point to the right thing, and connectives fit?	☐
make my final text match my marks?	☐

Teacher marking guide (teacher-facing). Score the composed product against the Level 4 Writing achievement standard, in particular: “They edit their texts to improve content and structure.” The construct is re-reading and editing for meaning (adding, deleting, moving words or word groups), not first-draft quality. Look for: (1) evidence of genuine re-reading — editing marks on the draft that target meaning (content: ideas made clearer, more specific, better ordered; structure: sequence fixed, joins improved), not only surface fixes; (2) at least one add, one delete and one move, each of which actually improves the text; (3) a final text that reflects the marks; (4) the glue check — pronouns with clear referents and connectives that match the meaning (elaboration .E02). The collaborative face of the CD (elaboration .E01) is carried by the Text task (T1–T5) and Example 2, and is formatively observed there. Assumed coming in, not re-taught here: re-reading and editing for meaning, structure and punctuation (Level 3 VC2E3LY12); connectives and pronouns as joining tools (Section 1D, VC2E4LA04). Hands forward to VC2E5LY10–VC2E5LY12 (developed ideas; editing against criteria). All texts in this section are original, written for this book; no published text is reproduced.

Answers

Q1. (a) add (b) delete (c) move (d) add (e) move. **Q2.** (a) and (b) Answers will change, e.g. (a) *black* (b) *on our fence*. (c) e.g. *The black bird sat on our fence*. **Q3.** (a) *The soup was hot*. (b) *My nan is very kind*. (c) *We played football at lunch*. **Q4.** (a) *After the game, we had hot chips*. (b) *On the sand, she found a pink shell*. (c) *Ben walked in the door. Ben took off his boots*. **Q5.** (a) *Ruby ran to the shed. She found her boots*. (b) *The sky went dark, so we packed up the cricket*. (c) *I wanted to swim, but the water was ice cold*. **Q6.** Answers will change. Example: (a) *I can see how tall your tower is. That works*. (b) *You could ADD how the tower came down — did it crash?* **Q7.** Answers will change. Example: delete *and warm* (hot and warm say the same thing); move *that afternoon* to the front of the last sentence; add where the family had lunch, e.g. *Then we had lunch under a big tree*. **Q8.** (a) *Tom lost his hat. The wind blew it away*. (b) *The garden was dry, so Dad got the hose*. **Q9.** (a) delete — a giant is not tiny: *The giant knocked on the door*. (b) move — the order is wrong: *The egg cracked. The chick came out*. (c) add — when or where, e.g. *After the rain, I saw a rainbow*. **Q10.** Answers will change. Check that one add, one delete and one move are all shown. **T1.** Answers will change, e.g. sentence 1: *the big green hill*. **T2.** *glad* and *happy* say the same feeling. *Zoe was so glad*. (or *Zoe was so happy*.) **T3.** *The kite flew away, so Zoe ran after it*. (Sentence 6 can fold in too: *She ran down the hill*.) **T4.** Answers will change. Either order works; listen for which student can say why. **T5.** Answers will change. Look for kind, clear feedback that names a move. **Show what you know.** Answers will change. Check the six boxes in the success checklist, and look for real editing marks on the draft.

Full answers

Q1. (a) A place group was put in, so the sentence grew — that is an **add**. (b) *small* and *little* say the same thing; one was crossed out — a **delete**. (c) The same words are there, but *on Sunday* is in a new place — a **move**. (d) One word (*far*) was put in — an **add**. (e) The two sentences swapped places — a **move** to fix the order.

Q2. Ask the thin sentence questions. *What kind of bird?* — a describing word answers it (e.g. *black, little, hungry*). *Where did it sit?* — a place group answers it (e.g. *on our fence, in the tree*). Put your answers in: *The black bird sat on our fence*. Now the reader can see it.

Q3. Find the words that get in the way, cross them out, and check the sentence still makes sense. (a) *hot* and *warm* say almost the same thing here — keep one: *The soup was hot*. (b) *kind* and *nice* say the same thing — keep one: *My nan is very kind*. (c) Liking ants does not belong in this sentence: *We played football at lunch*.

Q4. (a) Circle the time group *after the game*, draw an arrow to the front, and add a comma: *After the game, we had hot chips*. (b) Same move: *On the sand, she found a pink shell*. (c) Think about what must happen first. Ben must walk in the door before he takes off his boots: *Ben walked in the door. Ben took off his boots*.

Q5. (a) *Ruby* three times is heavy. The pronoun *she* stands in for Ruby, and *her* stands in for Ruby's: *Ruby ran to the shed. She found her boots*. (b) The dark sky is the reason for going in, so *so* is the right glue: *The sky went dark, so we packed up the cricket*. (c) You want one thing, but the cold water stops it — *but* is the right glue: *I wanted to swim, but the water was ice cold*.

Q6. Feedback says what works first, then gives one clear idea with the move named. Example: (a) *I can see how tall your tower is. That works*. (b) *You could ADD how the tower came down — did it crash?* Many answers are fine; the idea must name a move.

Q7. Read the text out loud and listen for the three trouble spots. *Hot and warm* say the same thing — delete one. *We came home that afternoon* hides the time at the end — move it to the front: *That afternoon, we came home*. The lunch sentence is thin — add where or what: *Then we had lunch under a big tree*. Show each change with a mark.

Q8. (a) *Tom* and *the hat* are repeated — pronouns fix it: *Tom lost his hat. The wind blew it away*. (b) The dry garden is the reason Dad got the hose — join with *so*: *The garden was dry, so Dad got the hose*.

Q9. (a) Meaning check: giants are enormous, not tiny — the describing words do not fit. Delete them: *The giant knocked on the door*. (b) Order check: the egg has to crack before the chick can come out. Move: *The egg cracked. The chick came out*. (c) Thin sentence — the reader asks *when?* and *where?*. Add a time or place group: *After the rain, I saw a rainbow*.

Q10. Answers will change. The before text should be three sentences, and the after text should show all three moves with marks. Check that every change really makes the meaning clearer.

T1. Answers will change. Strong spots: sentence 1 (what kind of hill — *the big green hill*), sentence 2 (what kind of kite besides red), sentence 4 (how hard did the wind blow). The add must help the reader see or feel the story.

T2. *Glad* and *happy* say almost the same feeling, so one can go: *Zoe was so glad.* or *Zoe was so happy.* Keeping one makes the feeling strong, not doubled.

T3. Two short, jumpy sentences can join with *so*: *The kite flew away, so Zoe ran after it.* The join shows why Zoe ran — the glue matches the meaning. Sentence 6 can fold in too: *She ran down the hill.*

T4. Answers will change. Both orders work. The original (*Dad caught the kite by the gate.*) tells what happened first and where last. The new version (*By the gate, Dad caught the kite.*) puts the place first. Listen for a reason, not just a pick.

T5. Answers will change. Look for feedback that follows the three rules: kind words first, one clear idea, and a named move — and for a real change made after the talk.

Joined letter formation, fluency and automaticity

This section owns **VC2E4LY12**, mode Writing. The source states that this content description requires no elaboration (TOC D8), so none are drawn on and none are invented: the CD text and the Writing extract of the Level 4 standard alone govern the section — “They write texts using clearly formed joined letters with developing fluency.” It builds on VC2E3LY13 and hands forward to VC2E5LY10–VC2E5LY12.

Curriculum focus — This section teaches **VC2E4LY12** (Victorian Curriculum F–10 Version 2.0, English, Level 4 — Literacy, Creating texts):

“write words using clearly formed joined letters, with developing fluency and automaticity”

This content description has **no elaborations** (TOC D8). Coverage is therefore judged against the CD text and the Writing standard extract above, never against an elaboration count (TOC D7).

Builds on, does not re-teach: Level 3 delivered joined letters that are clearly formed and consistent in size (VC2E3LY13). This section builds on those letter forms without re-teaching them (TOC §4). **Hands forward:** clearly formed, fluent and automatic writing feeds VC2E5LY10–VC2E5LY12 at Level 5 (elaborated ideas; editing against criteria; legible, fluent and automatic writing).

You already know how to write. You know your letters, and last year you learned to join them. This section is about making your joined writing strong and smooth — so clear and so easy that your hand can write it without stopping to think. When your hand knows the letters, your thinking is free for your ideas: the story, the words, what happens next. That is the whole point.

Learn

Beat 1 — The two jobs of writing

When you write, your head has two jobs at the same time. Job one is your **ideas** — the story, the words, what happens next. Job two is your **letters** — where to start each one, which way to go, how to link it on.

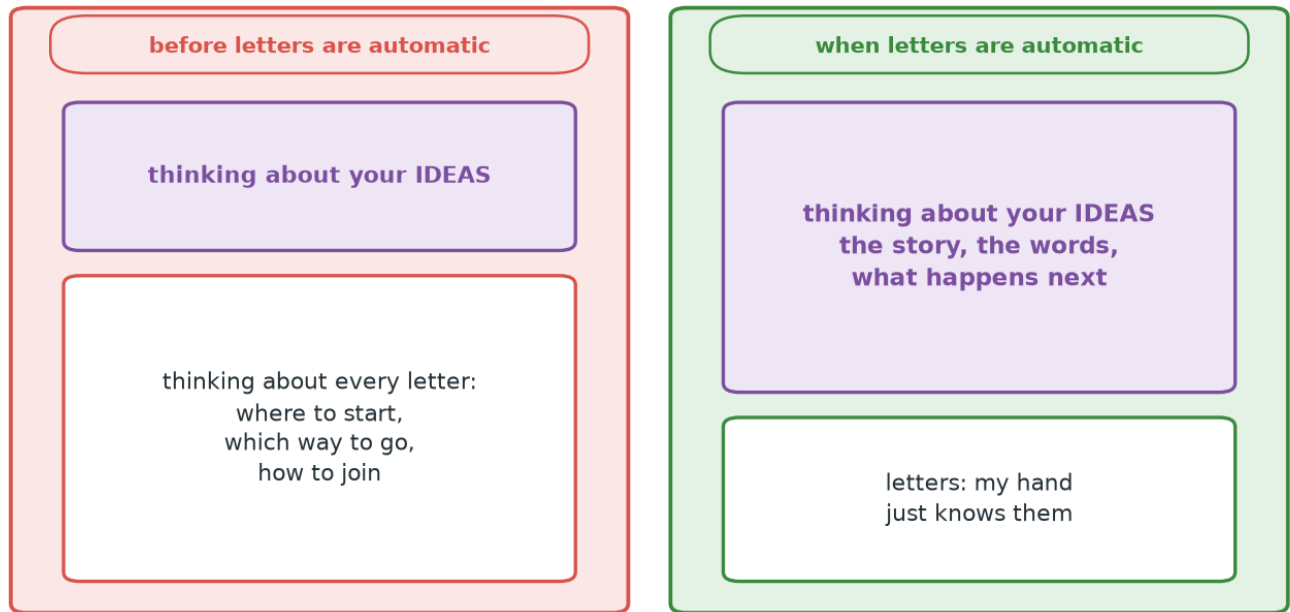
Look at Figure 1. On the left is a writer who is still thinking about every letter. The letter job is big, and the idea job gets pushed small. On the right is a writer whose letters are automatic. The letter job is tiny — *my hand just knows them* — and the ideas get all the space.

automatic — something you can do without stopping to think, because you have done it so many times. Walking is automatic for you. So is tying your shoes.

automaticity — the name for automatic letters. When you have automaticity, your hand writes the letters while your head thinks about your ideas.

That is what this section builds: automaticity. Not perfect letters once in a while — letters your hand just knows, every time.

The two jobs of writing



When your hand knows the letters, your thinking is free for your ideas.

Two panels. Left: before letters are automatic, thinking about every letter takes most of the space and ideas get pushed small. Right: when letters are automatic, ideas get most of the space and the letters are left to the hand.

Figure 1 — The two jobs of writing. When your hand knows the letters, your thinking is free for your ideas.

Beat 2 — The three checks for clear letters

But what do clear joined letters look like? There are three checks. First, two names.

joined letters — letters that are linked together, so a whole word hangs together in one flowing piece of writing.

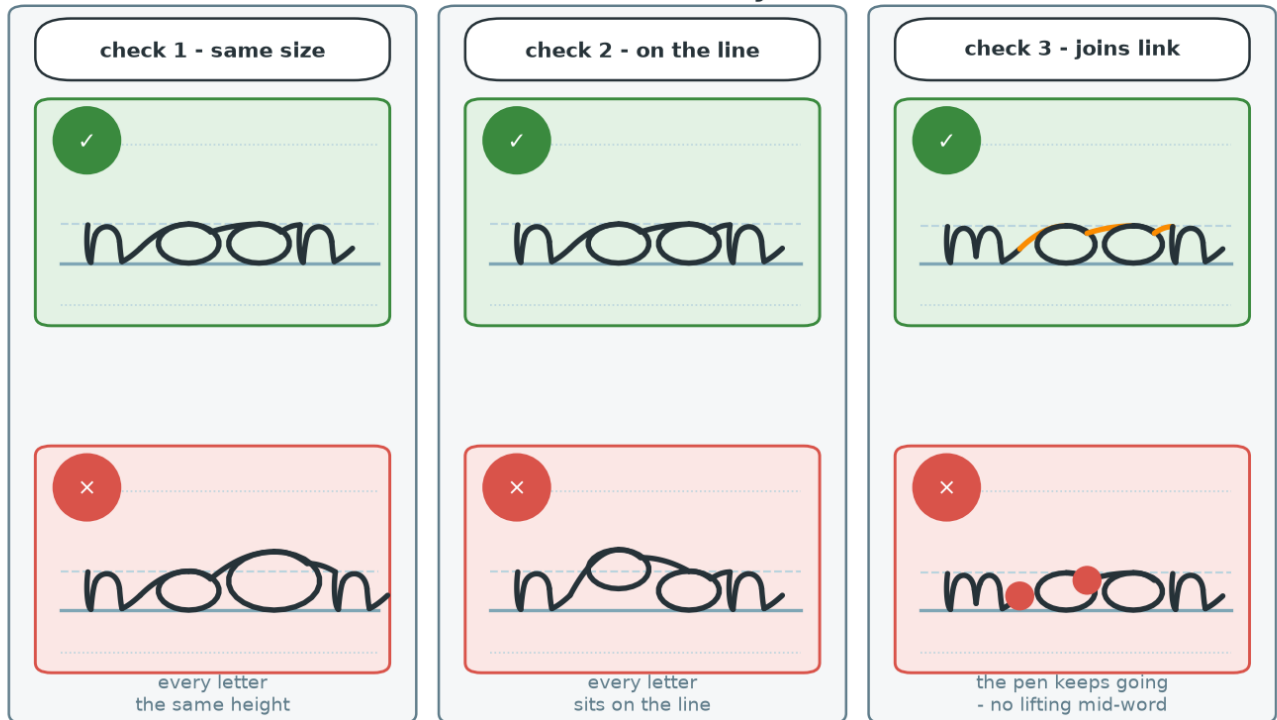
formation — the way a letter is made: its shape, its size and where it sits. A letter with clear formation is easy to read.

Now the three checks:

- **Check 1 — same size.** Every small letter is the same height. No giants, no tiny ones.
- **Check 2 — on the line.** Every letter sits down on the line. No floating.
- **Check 3 — joins link.** The little links between letters are there, so the pen keeps going right across the word.

Figure 2 shows all three checks, with a yes row and a not-yet row under each one.

The three checks for clear joined letters



Tick the yes row when you check your own writing.

Three cards, each with a yes row and a not-yet row of joined words: check 1 same size, check 2 on the line, check 3 joins link. The yes rows show neat joined words and the not-yet rows show a letter too big, a letter floating, and broken joins.

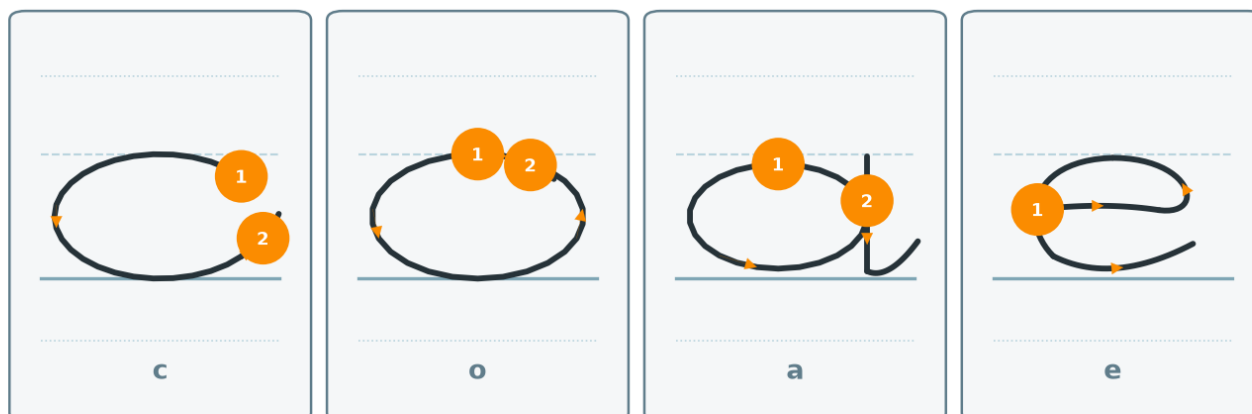
Figure 2 — The three checks. Tick the yes row when you check your own writing.

Beat 3 — A quick check: the round family

You learned your letter shapes last year, so this beat is a check, not new learning. Look at Figure 3. The letters *c*, *o*, *a* and *e* all begin the same way: **round and back**. The numbered dot shows where each stroke starts, and the small arrows show which way the pen goes.

Try it in the air. *c* — round and back. *o* — round, all the way around, close at the top. *a* — round and back, then a tall straight line and a kick out. *e* — a small loop the other way. Say the path out loud as your hand moves. If your hand remembers these paths, you are ready for the next beat.

A quick check: the round family



They all begin the same way: round and back. One numbered dot = one stroke start.

The letters c, o, a and e, drawn large on writing lines, each with a numbered start dot and small arrows showing which way the pen goes. They all begin round and back.

Figure 3 — The round family. One numbered dot = one stroke start.

Beat 4 — Joins that link

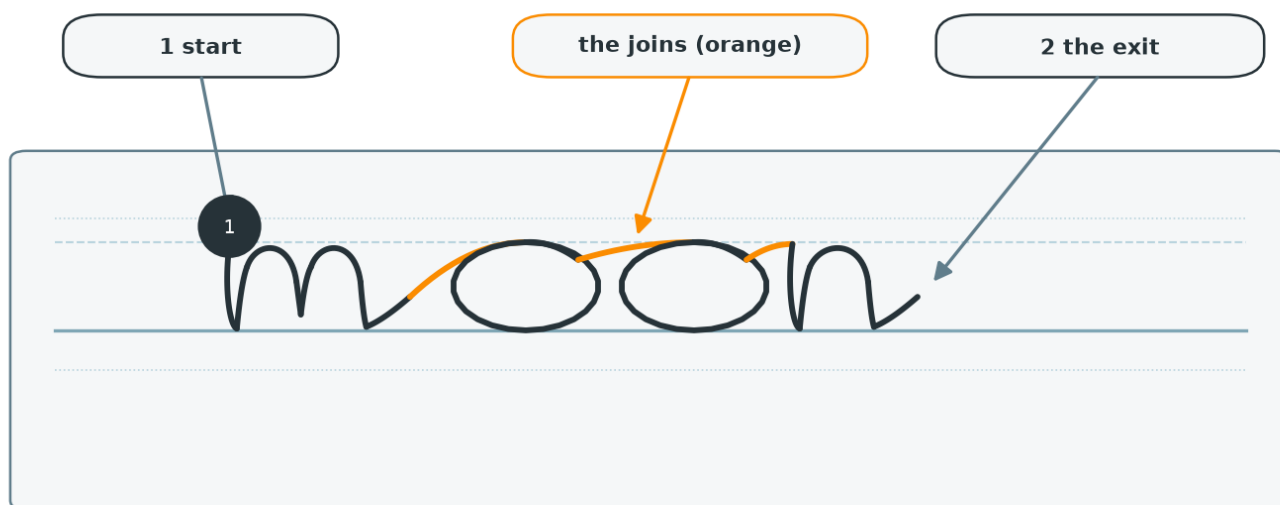
The third check is the joins, so here is the name.

join — the small link between one letter and the next. A join is where the pen keeps going instead of lifting.

Look at Figure 4. The writer writes *moon* in one go. The dot shows the start. The orange bits are the joins — three joins for four letters. The pen lifts at the end of the word, and that is all.

A good way to say it: **one word, one go**. Count the joins as you write. A word with four letters needs three joins. A word with three letters needs two. If your pen lifts in the middle of a word, a join is missing.

Start, join, exit: letters hand on to each other



The pen starts once, links every letter with a join, and the exit is ready for the next letter.

One start per word. No lifting the pen in the middle of a word.

The word moon written in joined letters on writing lines, with the start dot marked and the three joins picked out in orange, and a note that the pen lifts only at the end of the word.

Figure 4 — One word, one go. Four letters, three joins.

Beat 5 — Pace, not race

Now the other big word in this section's name: fluency.

fluency — smooth writing that keeps going. When you write **fluently**, your hand keeps going in a smooth way from letter to letter, and the words flow along the line.

Fluency is not speed. Look at Figure 5. **Too slow:** the pen lifts after every letter, and the ideas have to wait. **Too fast:** everything leans and wobbles, and the writing is hard to read. **Just right:** the letters link up and the hand keeps going.

Pace, not race. The right pace is the one that keeps your ideas moving.

Pace, not race

too slow



pen up after every letter - the ideas have to wait

just right



letters link up and the hand keeps going

too fast



everything leans and wobbles - hard to read

Fluency is smooth, not speedy. The right pace is the one that keeps your ideas moving.

Three lines of the word noon on writing lines. Too slow: the pen lifts after every letter. Just right: the letters link up and the hand keeps going. Too fast: everything leans and wobbles and is hard to read.

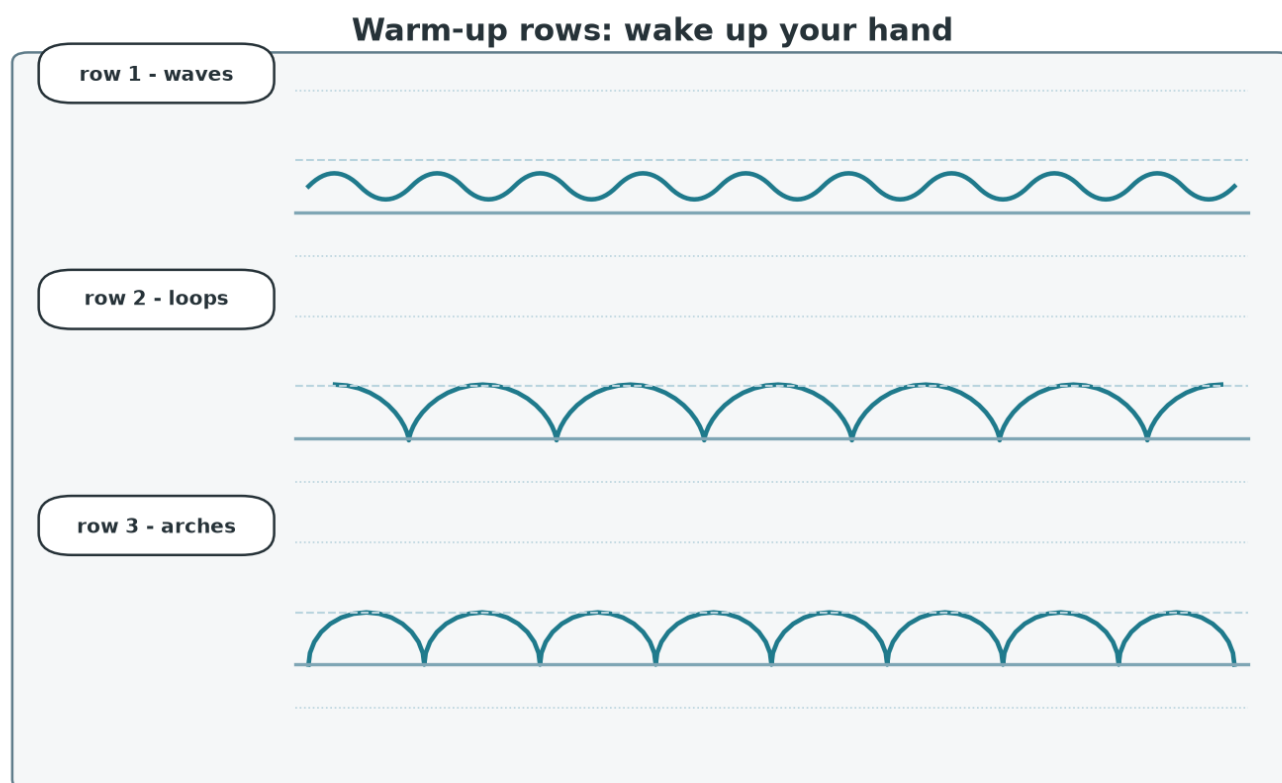
Figure 5 — Fluency is smooth, not speedy.

Beat 6 — Wake up your hand

Sports people warm up before a game. Writers warm up too.

Figure 6 shows three warm-up rows: **waves**, **loops** and **arches**. Trace each row in the air first, then write it three times with a soft, smooth hand. Same size, sitting on the line, no stops.

Then keep a practice log (Figure 7). A practice burst is short — two or three minutes — and the log lets you watch your joins get stronger day by day. Fill in one row after each burst.



Trace each row in the air first, then write it three times with a soft, smooth hand.

Three warm-up rows on writing lines: waves, loops and arches, drawn as smooth teaching strokes to trace and copy.

Figure 6 — Warm-up rows. Trace in the air first, then write each row three times.

My joined-writing practice log

day	what I wrote	my joins linked	my letters the same size	easy to read
day 1		☐	☐	☐
day 2		☐	☐	☐
day 3		☐	☐	☐
day 4		☐	☐	☐
day 5		☐	☐	☐
my goal for next time: _____				

After each practice burst, tick the boxes you can say yes to.

A five-day practice log table. Each day has a space for what I wrote and tick boxes for my joins linked, my letters the same size, and easy to read, plus a goal line for next time.

Figure 7 — The practice log. Two or three minutes a day, and tick what you can say yes to.

Beat 7 — Check your own writing

The last skill is checking your own work, the way a boss does.

Figure 8 is your joined-letter check — five boxes to tick after your last line of writing. Read the line. Tick a box only when it is true. If a box stays unticked, you know exactly what to fix in your next practice burst.

The joined-letter check

☐	My letters are all the same size.	
☐	My letters sit on the line.	
☐	My joins link the letters - no pen lifts in the middle of a word.	
☐	A friend could read every word.	
☐	My hand felt smooth, not rushed.	

Read your last line of writing. Tick a box only when it is true.

A five-box self-check poster: my letters are all the same size; my letters sit on the line; my joins link the letters with no pen lifts in the middle of a word; a friend could read every word; my hand felt smooth, not rushed. Each row has a tick box and a small joined sample.

Figure 8 — The joined-letter check. Tick a box only when it is true.

Worked examples

Example 1 — copying the model (with help)

A copy model is a short piece you write out in your best joined letters. Copying well is its own skill: read a bit, hold it in your head, write it, keep the joins linked.

The model is “The Quiet Pond” (Figure 9). Here is a writer’s thinking, step by step.

Step	What the writer thinks
1. Read it all first.	“Read the whole piece once, so I know what it says.”
2. Take it a few words at a time.	“Hold <i>The little pond</i> in my head. Look down, write it. Look up for the next bit.”
3. Keep the joins linked.	“One word, one go. The pen stays down until the word is done.”
4. Run the three checks.	“Same size? On the line? Joins linked? Yes, yes, yes.”

The blank lines under the model are yours. Now copy “The Quiet Pond” in your best joined letters, using the same four steps.

Worked example 1 - the copy model

The Quiet Pond

The little pond is quiet in the morning.

A frog sits on a green leaf.

The sun climbs over the hill,

and the water turns to gold.

We sit still and watch for a long time.

now copy it in your best joined letters

Read it all first. Then write it a few words at a time, joins linked.

The copy model The Quiet Pond: five short lines on a card, with blank writing lines underneath for the student's joined-letter copy.

Figure 9 — Example 1. Read it all first, then copy it a few words at a time.

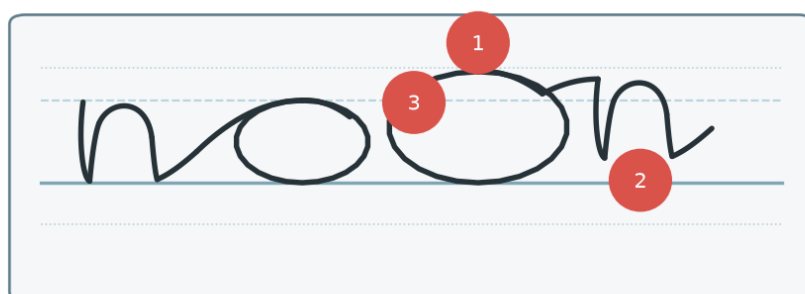
Example 2 — spot it, name it, fix it (with help)

Figure 10 shows one word — *noon* — with three faults. A strong writer can spot a fault, name it and fix it.

Fault	Name	Fix
1. This letter grew too tall.	a size fault	Keep every letter the same size.
2. This letter floats above the line.	a line fault	Sit it down on the line.
3. The pen lifted in the middle of the word.	a join fault	Link the letters with a join.

Then the writer writes the word again, slowly, with all three fixes in mind — and the second *noon* passes all three checks. Spot it, name it, fix it: the same three checks work on your own writing.

Worked example 2 - spot it, name it, fix it

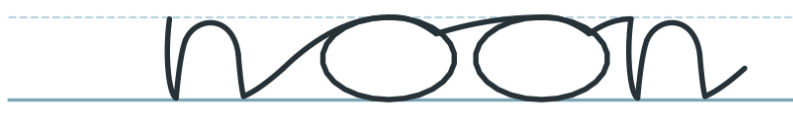


1 this letter grew too tall -
keep every letter the same size

2 this letter floats -
sit it down on the line

3 the pen lifted in the word -
link the letters with a join

Then the writer writes the word again, slowly, with all three fixes in mind:



Spot it, name it, fix it - the same three checks work on your own writing.

The joined word *noon* with three faults marked by numbered dots: 1 a letter that grew too tall, 2 a letter floating above the line, 3 a broken join where the pen lifted. Beside each number is a fix note, and below is the word rewritten correctly with a tick.

Figure 10 — Example 2. Spot it, name it, fix it.

Practice questions

With help

Q1. Warm up with Figure 6. Trace each row in the air, then write each row three times on your line. After each row, circle one word: *smooth* or *shaky*.

Q2. Look at Figure 3. (a) Which numbered dot starts every letter? (b) Say the path of *c* out loud as you trace it in the air. (c) On your line, write *c o a e* five times, saying each path as you go.

Q3. Joins, with Figure 4. (a) How many letters does *moon* have? (b) How many orange joins link them? (c) Write *noon* on your line and count its joins. (d) Write *mum* and count its joins.

Q4. Pace, with Figure 5. Copy the table and fill in the missing why.

Line	What it looks like	Why it does or does not work
too slow	the pen lifts after every letter	
just right		the letters link up and the hand keeps going
too fast		

Q5. Write *noon*, *moon* and *mum* on your line. Then run the three checks from Figure 2 on your own writing, and tick yes or not yet for each check.

Check	yes	not yet
same size	☐	☐
on the line	☐	☐
joins link	☐	☐

Q6. Grow a word. Write *sun*, then *sunny*, then *sunshine* — and keep every letter the same size as the word gets longer. Then write the sentence *The sun made the water shine*. Run check 1 on your line: are all the letters the same size?

On your own

Q7. Do a two-minute practice burst: one warm-up row from Figure 6, then the words *noon moon mum* twice. Fill in one day of your practice log (Figure 7).

Q8. Copy this short piece in your best joined letters, a few words at a time, joins linked.

The black cat sat in the warm sun. It watched a small bird hop on the fence. Then it went to sleep.

Then run the joined-letter check (Figure 8) on your copy and tick the boxes that are true.

Q9. A three-minute free write. Write about the best part of your weekend for three minutes. Keep your pen down inside every word — one word, one go. Count your words and write the number at the top.

Q10. Be the teacher. A Year 3 writer asks you, “How do I make my joined letters clear?” Write three tips for them, using the three checks from Figure 2.

Your writing task

Your task: write a short piece in your best joined letters. You will have 15 minutes.

Part A — copy. Copy this passage in your joined letters. Read it all first, then write it a few words at a time.

The old boat rests on the sand. Dad says it sailed the bay for thirty years. Now it is my cubby house.

Part B — your own words. Now write three or four sentences of your own about a quiet place you know. Keep your joins linked from the first word to the last.

Success checklist — can you tick every box?

Can I...	Yes
write out the passage with every letter clearly formed?	☐
keep my letters the same size and sitting on the line?	☐
link my joins, with no pen lifts in the	☐

Can I...	Yes
middle of a word?	
write three or four sentences of my own?	☐
write with a smooth hand, at a pace that kept my ideas moving?	☐

Teacher marking guide (teacher-facing). Score the writing product against the Level 4 Writing achievement standard, in particular: “They write texts using clearly formed joined letters with developing fluency.” The construct is formation (shape, size, placement), linked joins, and developing fluency and automaticity — not spelling, ideas or text structure, which are assessed elsewhere in the book. Credit developing performance: a script that is clearly formed with mostly linked joins and a steady, smooth pace meets the standard; isolated faults (an odd floating letter, a missed join) are expected at “developing” and do not fail the task. VC2E4LY12 carries no elaborations (TOC D8); score against the CD and standard text only. Assumed coming in, not re-taught here: joined letters clearly formed and consistent in size (Level 3 VC2E3LY13). Hands forward to VC2E5LY10–VC2E5LY12. All passages and models in this section are original, written for this book; no published handwriting scheme, font or text is reproduced.

Answers

Q1. Answers will change. A smooth row is the same size, on the line, with no stops. **Q2.** (a) dot 1 (b) *c*: round and back (c) check that each letter begins round and back. **Q3.** (a) four letters (b) three joins (c) *noon*: three joins (d) *mum*: two joins. **Q4.** too slow: the ideas have to wait. too fast: everything leans and wobbles, and the writing is hard to read. **Q5.** Answers will change. Tick yes only for the checks your writing passed. **Q6.** Answers will change. Check that the letters stay the same size in *sunshine*. **Q7.** Answers will change. One log row filled in after the burst. **Q8.** Answers will change. The copy should pass the three checks before boxes are ticked. **Q9.** Answers will change. The count is the number of words written in three minutes. **Q10.** Tips should echo the three checks: same size; on the line; joins linked. **Your writing task.** Answers will change. Mark against the five boxes in the success checklist.

Full answers

Q1. Trace first, then write. A row feels *smooth* when the pen never stops and every wave, loop or arch is the same size. It feels *shaky* when you stop, press hard, or the shapes change size. Most writers find the waves the smoothest row to start with.

Q2. (a) Every letter starts at dot 1, at the top right of the round part. (b) *c* — round and back. Your hand makes the curve one way, then comes back along it. (c) *o* is round, all the way around, closed at the top; *a* is round and back, then a tall straight line and a kick out; *e* is a small loop the other way. If every letter you wrote began round and back, you passed the check.

Q3. (a) *moon* has four letters: m-o-o-n. (b) Three orange joins — one fewer than the number of letters. (c) *noon* has four letters, so three joins. (d) *mum* has three letters, so two joins. One word, one go: the pen lifts only at the end.

Q4. too slow — the pen lifts after every letter, so the joins are missing and the ideas have to wait. just right — the letters link up and the hand keeps going (that is fluency). too fast — everything leans and wobbles, so the writing is hard to read.

Q5. Answers will change. A strong answer ticks **yes** for a check only when it is true for all three words — one giant letter or one floating letter means *not yet* for that check, and tells you what to fix next time.

Q6. Answers will change. The trap is *sunshine*: as a word gets longer, writers often shrink or grow the letters. All nine letters should be the same height as the three in *sun*. The sentence adds a capital *T* and a full stop — capitals and full stops sit on the same line.

Q7. Answers will change. A strong log row names what was written (*waves + noon moon mum*) and ticks only the boxes that were true — the log is a check, not a sticker chart.

Q8. Answers will change. The copy has three sentences. Read it a few words at a time, keep the joins linked inside each word, and lift the pen at each full stop. Then the joined-letter check: same size, on the line, joins link, a friend could read it, and the hand felt smooth.

Q9. Answers will change. The point is not the number — it is three minutes of pen-down joined writing. Most writers get 15 to 30 words. If your pen kept lifting in the middle of a word, that is the thing to fix in your next burst.

Q10. Answers will change. A strong answer gives three tips that match the checks, for example: (1) Keep every letter the same size. (2) Sit every letter on the line. (3) Link your joins — one word, one go.

Your writing task. Answers will change. Mark against the five boxes in the success checklist, scoring the product against the Writing standard's "clearly formed joined letters with developing fluency". A strong script looks like this: every letter clearly formed and the same size on the line; joins linked across each word with pen lifts only at word ends; a steady, smooth pace in both parts; and three or four own sentences in Part B that kept the ideas moving.