

English Level 5

Chapter 3 — Literature: reading, examining and creating literature

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Literature and contexts: what texts reveal about their time, place and culture

Every story and poem carries clues hidden inside it — clues about **when** it was made, **where** it was made, and **how people lived** back then. In this section you will learn to spot those clues, like a detective reading for a hidden world.

Big idea: texts leave clues

Every text is made by a real person. That person lives **somewhere**, at **some time**, in **some way of life** — and all of that sneaks into what they write, even when they do not mean it to. A story set long ago might tell you what food people had, what work they did, what games children played and what they thought was important.

In this section, the word **context** (say it *kon-text*) means **the time, the place and the way of life a text was made in — and that it is about**. You may also hear these called the *historical*, *cultural* and *social* contexts of a text. We can think of context in three parts:

- **Time** — *when* the text was made, and when its story happens. Clues to time might be horses and carts instead of cars, or letters instead of phone calls.
- **Place** — *where* the text was made, and where its story happens. Clues to place might be red dirt, beaches, snowy hills or busy city streets.
- **Way of life** — *how people lived*: their food, celebrations, jobs, games, rules, and how they helped each other.

Literary texts are texts that someone shaped with care to tell a story or paint a feeling — stories, poems and plays. Literary texts are full of context clues. Your job is to hunt for them.

The three parts of context

Every text carries all three. Hunt for them as you read.



Diagram showing the three parts of context — time, place and way of life — each with an example question a reader can ask

The three parts of context. Every text you read carries all three.

The four clue spots

Writers leave their context clues in four spots. Learn these four words and you have the whole toolkit.

1. **Images** — word-pictures the writer paints in your mind. *The tents stood white on the muddy hill* paints a picture of a place and a time.

2. **Symbols** — things in a text that stand for a bigger idea. A red flag can stand for danger. A red lantern can stand for good luck.
3. **Dialogue** — the words characters say to each other, written inside speech marks. How people talk, and what they talk about, tells you a lot about how they live.
4. **Character descriptions** — the words the writer uses to tell you what a character is like: what they wear, what they do, what they are good at.

The four clue spots

Writers hide context clues in four spots. Learn them and you have the whole toolkit.

1 IMAGES

word-pictures the writer paints in your mind

clue: The tents stood white on the muddy hill

2 SYMBOLS

things in the text that stand for a bigger idea

clue: red lanterns stand for good luck

3 DIALOGUE

the words characters say to each other, in speech marks

clue: "Keep digging, mate!"

4 CHARACTER DESCRIPTIONS

the words that tell you what a character is like

clue: Old Tom was there in his broken hat

Four cards naming the four clue spots — images, symbols, dialogue and character descriptions — each with a short example

The four clue spots. Keep them in mind every time you read.

Model texts and worked examples

Worked example 1 — reading a story for context

Here is a short story written for this book. It is set in an Australian country town in 1957. Read it once, then look at the clue hunt below.

The Night the Television Came

It was 1957, and the whole street knew it. Dad carried the new television through the front door while Ruby held it wide open. "Mind the paint!" Mum called. By six o'clock, the family next door had brought their own chairs, and Mrs Chen from the corner house had brought a plate of biscuits. Everyone sat close, shoulder to shoulder, and watched the tiny grey screen glow. Outside, the milkman's horse clopped home for the night. Ruby's nan shook her head and smiled. "I have never seen anything like it in all my eighty years," she said. "There is room for more!" called Ruby's little brother, and the room filled with laughter. That night, nobody turned on the radio. Nobody wanted to go home.

Now watch how a context detective reads the same story. Each clue is matched to the part of context it tells us about.

Clue from the story	What it tells us	Part of context
"It was 1957"	The writer tells us the time straight out. Some clues are that plain!	Time
The television is new and exciting; Nan has never seen one in eighty	Televisions were still new in Australia then. Most families had	Time

Clue from the story	What it tells us	Part of context
years	never owned one.	
The family next door brings chairs; Mrs Chen brings biscuits; nobody wants to go home	People shared what they had and spent time together. One new thing brought the whole street into one room.	Way of life
The milkman's horse clopping home	Milk was still delivered by horse and cart — a job and a sight we do not see much now.	Time and way of life
"Nobody turned on the radio"	Before television, the radio was the main fun at home at night.	Time and way of life

What did we do? We found clues in **images** (the tiny grey screen glowing), **dialogue** (Mum, Nan and the little brother all speak) and **character descriptions** (Nan shaking her head and smiling), then we sorted each clue into time, place or way of life.

Ballads — poems that tell a story

A **ballad** is a poem that tells a story. Ballads usually have:

- **verses** — groups of lines, like paragraphs in a story. Our ballads have four lines in each verse;
- a **chorus** — lines that repeat after each verse, easy to join in with;
- **rhyme** — words that end with the same sound, like *rain* and *again*;
- a strong, steady **beat** you can clap to.

Ballads were made to be sung and said out loud. Long ago, before radio and television, ballads were one way news and stories travelled from town to town. That is why old ballads hold so many clues about their time.

The **setting** of a story — where and when it happens — is easy to spot in a ballad, because ballad writers put the place and the time right into their words.

The parts of a ballad

from The Canvas Town — an original ballad set in 1854

My father packed his pick and pan
and caught the ship in May,
he sailed across the stormy sea
to diggings far away.

rhyme:

May / away

Dig, dig, dig in the mud and the rain,
the canvas town is calling us again!

one verse —

four lines that tell part of the story

chorus —

the same lines after every verse

a strong, steady beat you can clap to

CLAP clap CLAP clap ...

Labelled diagram of the ballad form showing verse, chorus, rhyme and beat, using the first lines of The Canvas Town as the example

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The parts of a ballad. Clap the beat as you read it aloud!

Real ballads to hunt for: two famous Australian ballads from the 1890s are *The Man from Snowy River* by A. B. “Banjo” Paterson and *Waltzing Matilda* by Banjo Paterson. Ask at your library, then hunt the context clues inside them.

Worked example 2 — reading a ballad for context

Here is an original ballad written for this book. It is set in 1854, in the days of the Australian gold rush, when people sailed from many lands to dig for gold.

The Canvas Town (*an original ballad, set in 1854*)

My father packed his pick and pan and caught the ship in May, he sailed across the stormy sea to diggings far away.

Dig, dig, dig in the mud and the rain, the canvas town is calling us again! With a pan in our hands and a song for the sky, we will dig for our luck where the gold hills lie high.

The tents stood white on the muddy hill like sails upon the sand, and diggers came from many lands with a pan and a dream in hand.

Old Tom was there in his broken hat, he worked from sun to dark. “Keep digging, mate!” old Tom would say, “The gold is like a spark.”

A letter came from the diggings far, with a muddy thumb on the page: “The nights are cold, but we sing by the fire, and we dream of a better age.”

Now the clue hunt:

Clue from the ballad	What it tells us	Part of context
Pick, pan, ship, “diggings”	People went digging for gold with hand tools, and travelled by ship to get there.	Time
“The tents stood white on the muddy hill”	The town was made of canvas tents — a goldfield camp, not streets of houses.	Place and time
“Diggers came from many lands”	The goldfields were full of people from different places and ways of life, all side by side.	Way of life
“Keep digging, mate!”	Diggers encouraged each other. “Mate” is still an Australian way of speaking today.	Way of life
The muddy thumb on the letter	Letters were how news travelled. They moved slowly, by ship and cart, and picked up mud on the way!	Time

“Between the Flags” — a ballad for today

Here is a second original ballad, written for this book. It is set in our time, at an Australian beach. On weekends, volunteer lifesavers patrol many Australian beaches. The red and yellow flags mark the safe place to swim. Read it, then hunt the clues that make it a *today* ballad.

Between the Flags (*an original ballad, set today*)

The Saturday sun is hot and bright, the surf club horn blows clear. My sister grabs her board and runs — patrol day starts right here!

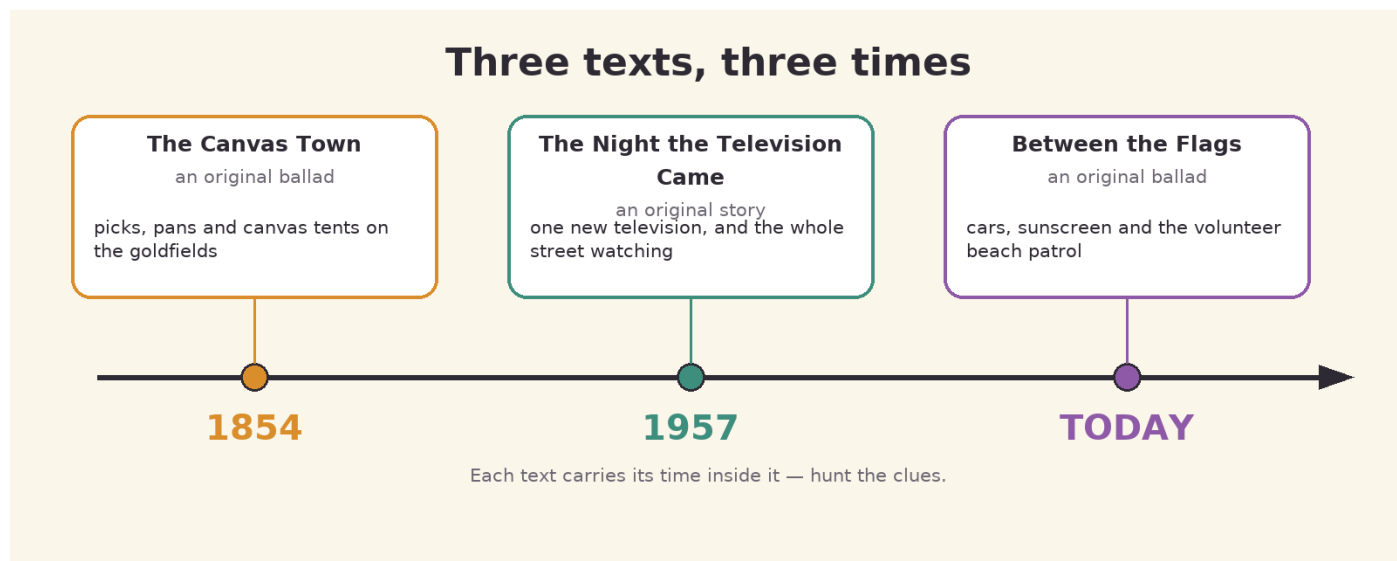
Between the flags, between the flags, that is where you swim today! The volunteers are watching, so splash and shout and play!

Mum packs the lunch and the sunscreen, Dad starts the car with a roar. We will buy hot chips beside the beach, then splash in the sea some more!

Old Jack has watched this beach for years with binoculars in his hand. “Stay where it is shallow, kids!” he calls. “The sea is boss of the sand.”

The horn blows out at the close of the day, the flags come fluttering down. We wave goodbye to the quiet beach, and the seagulls own the town.

Two ballads, one shape: each tells a story in verses with a chorus — but what different worlds they hold inside!



Timeline from 1854 to today showing where the three Australian model texts are set — *The Canvas Town* in 1854, *The Night the Television Came* in 1957 and *Between the Flags* today

Three Australian texts, three different times. Each one carries its time inside it.

Then and now — sorting the clues

What changed between 1854 and today? What stayed the same? Compare the two ballads:

Life in the ballads	1854 — <i>The Canvas Town</i>	Today — <i>Between the Flags</i>
Travel	By ship, across the sea	
Work	Digging for gold with pick and pan	
Fun	Singing by the fire at night	
People helping people	“Keep digging, mate!”	

Then and now

The 1854 side is filled for you. Fill the today side from the ballad.

	1854 — The Canvas Town	Today — Between the Flags
Travel	by ship, across the sea	-----
Work	digging with pick and pan	-----
Fun	singing by the fire at night	-----
People helping people	"Keep digging, mate!"	-----

Look across each row — what changed? What stayed the same?

Comparison chart with rows for travel, work, fun and helping, contrasting life in 1854 with life today

Then and now. Fill the right-hand side from the ballad — then look for what stayed the same.

Clues to culture — “Mei’s Lantern Night”

Context clues are not only about time. They can also show a **culture** — the way of life of a group of people: their food, their celebrations, their words and what they hold dear. This original story, written for this book, is set in China.

Mei’s Lantern Night

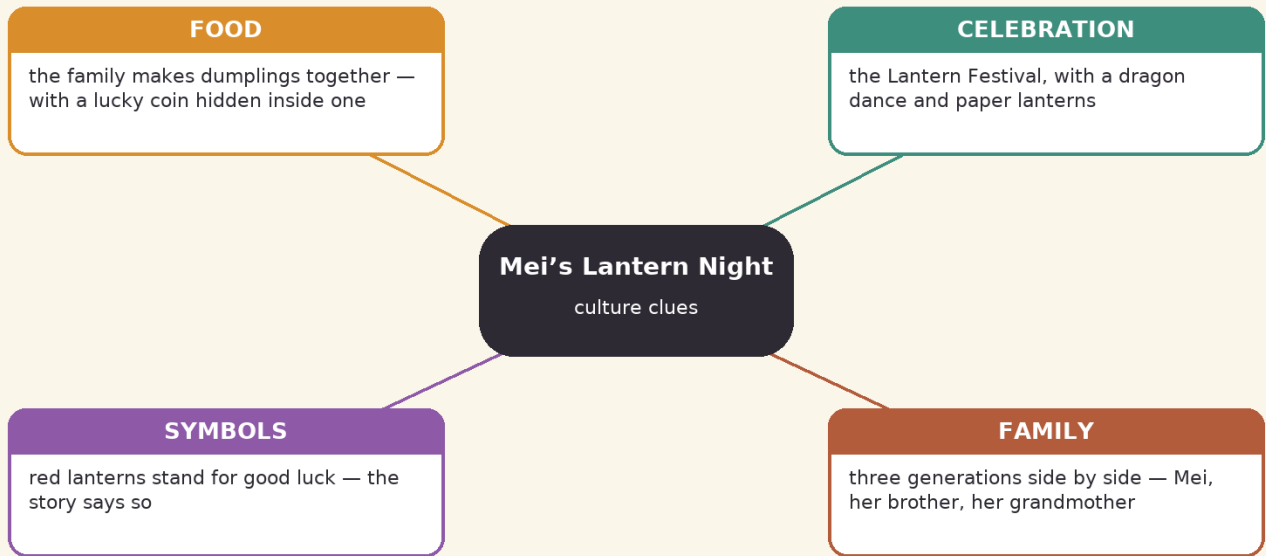
Mei lives in a busy city in China. Tonight, the whole street is dressed in red. It is the Lantern Festival — the last night of the New Year. Mei helps her grandmother hang red lanterns by the door. “Red brings good luck,” her grandmother says. The family makes dumplings together, and Mei’s brother hides a coin inside one. Whoever bites the coin will be lucky all year! Outside, a long dragon dance winds down the street, and children carry paper lanterns shaped like rabbits. Mei’s favourite is the moon lantern, round and bright. “Happy New Year!” everyone calls. Mei calls it right back.

Look at the culture clues inside:

- **Food:** the family makes dumplings together — and there is a custom hiding inside one!
- **Celebration:** the Lantern Festival, with a dragon dance and paper lanterns.
- **A symbol:** red lanterns stand for good luck. The story even tells you so — that is what symbols do, and sometimes writers say it out loud.
- **Family:** three generations working side by side — Mei, her brother, her grandmother.

A culture-clue web

from Mei's Lantern Night — you could draw one for any story



Web diagram with Mei's Lantern Night in the middle and four culture clue branches — food, celebration, symbols and family — each with an example from the story

A culture-clue web. You could draw one of these for any story you read.

Your context detective checklist

Use these five steps whenever you read for context:

1. **Read the text once** all the way through.
2. **Circle the clue spots** — images, symbols, dialogue and character descriptions.
3. **Ask of each clue:** does it tell me *when*, *where*, or *how people lived*?
4. **Sort your clues** into time, place and way of life.
5. **Say what you found:** “This text shows that in that time and place, people ...”

Your context detective checklist

1

Read the text once, all the way through.

2

Circle the clue spots: images, symbols, dialogue and character descriptions.

3

Ask of each clue: does it tell me when, where, or how people lived?

4

Sort your clues into time, place and way of life.

5

Say what you found: "This text shows that in that time and place, people ..."

Checklist of the five steps for reading a text for context, from reading through to saying what you found
The five steps of a context detective.

Practice questions

With help

Q1. Match each part of context to the question it answers. Draw a line from each part to its question.

Part of context	Question it answers
Time	Where was the text made, and where does its story happen?
Place	When was the text made, and when does its story happen?
Way of life	How did people live — their food, jobs, games and rules?

Q2. Sort these six clues from *The Night the Television Came* into the three buckets. Write the clue numbers in the buckets.

Clues: (1) "It was 1957." (2) The milkman's horse clopping home. (3) Mrs Chen bringing a plate of biscuits. (4) The family next door bringing their own chairs. (5) "Nobody turned on the radio." (6) Ruby's street, with the corner house where Mrs Chen lives.

Sort the clues

from *The Night the Television Came* — write each clue number in a bucket

1 "It was 1957."	2 The milkman's horse clapping home.	3 Mrs Chen bringing a plate of biscuits.
4 The family next door bringing their own chairs.	5 "Nobody turned on the radio."	6 Ruby's street, with the corner house where Mrs Chen lives.

TIME	PLACE	WAY OF LIFE
when?	where?	how did people live?
_____	_____	_____
_____	_____	_____
_____	_____	_____

Sorting diagram with six clues from *The Night the Television Came* and three empty buckets labelled Time, Place and Way of life

Copy the three buckets and write the clue numbers in each one.

Q3. In *The Canvas Town*, find two images that tell you **where** the story happens. Copy the lines, then finish the sentence.

The lines "_____" and "_____" show that the story happens at _____.

Q4. Old Tom is the character we meet in *The Canvas Town*.

- Copy two things the ballad tells us about Old Tom.
- What does his dialogue — "Keep digging, mate!" — show about how the diggers lived together? Start your answer: *It shows that the diggers ...*

Q5. Finish the *Then and now* table above: fill in the right-hand side with clues from *Between the Flags*. Then answer: which row surprised you most, and why?

Q6. Symbols stand for bigger ideas.

- In *Between the Flags*, what do the red and yellow flags stand for?
- In *Mei's Lantern Night*, what do the red lanterns stand for?
- Where in each story did you find the answer — did the writer say it, or did you have to work it out?

Q7. Find one piece of dialogue in *Mei's Lantern Night*. Copy it. Who says it? What does it show about their way of life? Start your answer: *This dialogue shows ...*

Q8. Verse 3 of *Between the Flags* describes Old Jack.

- Underline the words in verse 3 that tell you what Old Jack is like.
- What kind of person is Old Jack? Tick one: **bossy** / **caring** / **sleepy**.
- Write one sentence saying why you ticked it.

On your own

Q9. Read *Mei's Lantern Night* again. Find (a) one clue to time or place, (b) one clue to way of life, and (c) one symbol. For each, write one sentence saying what it shows.

Q10. Choose one of the two ballads. Find two clue spots in it (images, symbols, dialogue or character descriptions). For each one, copy the clue and explain what it shows about when and where the ballad is set.

Q11. Write your own four-line verse for a new ballad about your school or your street today. It must rhyme somewhere, and it must include one clue that would tell a reader in one hundred years what life is like now.

Q12. “Old texts show us what changed — and what stayed the same.” Find one thing that changed and one thing that stayed the same between *The Canvas Town* and *Between the Flags*. Write two sentences, one for each.

Checkpoint

Read this short text, written for this book, then complete the task below.

Elsa's Town

It is 1928, and Elsa's town has one shop, one school and one long street. On Fridays, the steam train brings the mail, and Dad reads the letters out to the whole family after dinner. On Sundays, everyone puts on their best hat and walks to church together. Elsa plays hopscotch on the footpath with a flat stone. Her brother rolls a hoop along the road with a stick. "One day," Elsa says, "I will ride that train right around the world."

Task.

- (a) Identify two aspects of *Elsa's Town* that show details about its historical, cultural or social context — that is, two clues to when it is set, where it is set, or how people lived. For each clue: copy it, then write what it shows.
- (b) For each clue, name the part of context it belongs to: time, place, or way of life.

Check your own work against the achievement standard: a strong answer **identifies aspects of the text that represent historical, cultural and social contexts** — it names the clues *and* says what each one shows about the world of the text.

Answers

These are sample answers. Your own answers may use different words and still be right, as long as they point to real clues from the texts.

Q1. Time → *When was the text made, and when does its story happen?* Place → *Where was the text made, and where does its story happen?* Way of life → *How did people live — their food, jobs, games and rules?*

Q2. Sample sorting — Time: (1), (2), (5). Way of life: (3), (4). Place: (6). Clue (2) could also be sorted into way of life if you argued that the milkman's job was the clue — marks go for the sorting *and* the reason.

Q3. Sample: The lines “The tents stood white on the muddy hill” and “to diggings far away” show that the story happens at a goldfield camp, out in the diggings.

Q4. (a) Sample: He wears a broken hat; he works from sun to dark. (b) Sample: It shows that the diggers looked after each other and kept each other's hopes up, even when the work was hard.

Q5. Sample right-hand side — Travel: by car. Work: volunteer beach patrol. Fun: swimming, hot chips, splashing in the sea. People helping people: the volunteers watching the swimmers between the flags. Sample surprise answer: the helping row — in both ballads people look after each other, but in one they do it with a shout of “mate!” and in the other with flags and binoculars.

Q6. (a) The safe place to swim, watched over by the volunteers. (b) Good luck. (c) Sample: the red lanterns' meaning is said out loud by the grandmother; the flags' meaning is shown by what the volunteers do — the chorus says they are watching, so the flags mark the safe spot.

Q7. Sample: “Red brings good luck,” said by the grandmother. This dialogue shows that the family cares about old customs, and that the older ones pass them on to the children. “Happy New Year!” is also dialogue — it shows a way of greeting at the festival.

Q8. (a) “has watched this beach for years” and “with binoculars in his hand”, plus his words “Stay where it is shallow, kids!” (b) Caring. (c) Sample: He has given years of his time to watch over swimmers, and he calls out to keep the children safe.

Q9. Sample — (a) Time/place: Mei lives in a busy city in China, and it is the Lantern Festival night. (b) Way of life: the family makes dumplings together, with a lucky coin hidden inside one. (c) Symbol: the red lanterns stand for good luck.

Q10. Sample using *The Canvas Town* — Clue 1 (image): “The tents stood white on the muddy hill” — this shows the diggers lived in canvas tents on the goldfields, not in proper houses, so it tells us both where and when. Clue 2 (dialogue): “Keep digging, mate!” — this shows people spoke to each other as “mate” and pushed each other on, which tells us how they lived together in 1854.

Q11. Sample verse: *The bell rings out at half past nine, / we grab our bags and run, / the teacher types upon her screen — / today is never done!* Clue for the future reader: a teacher working on a screen.

Q12. Sample — Changed: news and travel. In 1854 people crossed the sea by ship and news came as slow, muddy letters; today the family jumps in the car for a day at the beach. Stayed the same: people helping people. In 1854 the diggers kept each other going with “Keep digging, mate!”; today the volunteers keep swimmers safe between the flags.

Checkpoint — sample answer. Clue 1: “the steam train brings the mail” — this shows news and letters moved by train, which tells us the time (today we get messages in seconds). Part of context: time (and a little of way of life, since the family read the letters out loud together). Clue 2: “everyone puts on their best hat and walks to church together” — this shows what people did on Sundays and how they dressed for it. Part of context: way of life. Other good answers include the one-shop town (place and time), hopscotch with a flat stone and the hoop and stick (games of the time), and Elsa's spoken dream of riding the train (dialogue showing how big the world felt then).

For the teacher

Curriculum traceability. This section owns VC2E5LE01 (Literature strand, sub-strand Literature and contexts), verbatim: “*identify aspects of literary texts that represent details or information about historical, cultural and social contexts in literature by Aboriginal and Torres Strait Islander authors and a wide range of Australian and world authors.*” It draws on elaboration VC2E5LE01.E01 — “*identifying aspects of literature (for example, images, symbols, dialogue and character descriptions) that can convey information about a context*” — and VC2E5LE01.E04 — “*exploring characters and concepts in ballads from different times by a wide range of Australian authors.*” Elaborations .E02 and .E03 are excluded per §2A of this book’s TOC (CONTENT_POLICY Rule 1) and are neither quoted nor taught; the front-of-book notice covers the exclusion. Per the §2A record, the CD is delivered through its remaining scope — “a wide range of Australian and world authors” — with non-First-Nations Australian contexts (1854 goldfields, 1957 country town, present-day beach) and one world context (China). All five model texts (*The Night the Television Came*, *The Canvas Town*, *Between the Flags*, *Mei’s Lantern Night*, *Elsa’s Town*) are original, written for this book (D10/SOURCE_USE.md). Real published ballads are named as pointers only (title + author), never reproduced.

Checkpoint marking guide, scored against the Reading and Viewing clause of the Level 5 achievement standard — “*identifying aspects of texts that represent historical, cultural and social contexts*”:

Standard	What to look for
Strong	Identifies two or more aspects (e.g. the steam-train mail, the Sunday hats) and states what each shows about the text’s time, place or way of life. Parts of context are named.
Developing	Identifies one or two aspects, but says little about what they show, or sorts them into the parts of context with help.
Starting	Picks at details of the text without saying what they show about context.

Boundaries. This section stays inside VC2E5LE01: it reads **literary** texts for context. It does not teach sound devices or figurative-language effects (that is 3D, VC2E5LE04), point of view (3C, VC2E5LE03), or the dating of everyday and media texts through idioms and social expectations (that is 5A, VC2E5LY07 — the Literacy-strand view of texts in context). Level 4’s VC2E4LE01 (similar storylines and ideas across contexts) is assumed coming in; Level 6’s VC2E6LE01 (responses to characters and events in historical, cultural and social contexts) is the handoff. No VCE content, terminology or set-text conventions enter this section (§1, §5 of the TOC).

Register. Guided band (Years 3–6): model texts may be read aloud and discussed in pairs or as a class before students work the tasks alone. The ballads are written to be clapped, chanted and sung — the beat is part of the teaching point.

Vocabulary gate. Student-facing text checked against `wordlist.word_level` at ceiling Yr5 (conservative lookup; curriculum words and defined metalanguage exempt per WORD_LEVEL_POLICY.md Rule 2): CLEAN, 2026-08-24.

Figures (all original, generated by `src/gen_3a_*.py` into diagrams/): `3a_three_contexts.png`, `3a_clue_spots.png`, `3a_ballad_anatomy.png`, `3a_timeline.png`, `3a_sort_clues.png`, `3a_then_now.png`, `3a_culture_web.png`, `3a_checklist.png`.

Forming and sharing opinions on literary texts, with metalanguage

Curriculum focus — Victorian Curriculum 2.0 English, Level 5 · Literature strand · sub-strand *Engaging with and responding to literature* · Section 3B · Owns content description VC2E5LE02 · Draws on elaborations VC2E5LE02.E01 and VC2E5LE02.E02. Builds on Level 4 VC2E4LE02 (assumed, not re-taught).

Content description VC2E5LE02 (verbatim): form and share opinions on a literary text, using metalanguage to describe relevant literary devices, text structures and language features in a range of literary texts.

Elaboration VC2E5LE02.E01 (verbatim): posing and discussing questions, such as ‘Should characters have behaved as they did?’ and ‘How did the author support or challenge your belief about the characters?’, and beginning to form views about the dilemmas characters face.

Elaboration VC2E5LE02.E02 (verbatim): identifying language features such as use of dialogue and rich descriptive language, and presenting an opinion about their effect on readers.

Achievement standard (Reading and Viewing, part): “They describe how texts convey feelings, mood, actions and ideas to build literal and inferred meanings.”

Achievement standard (Writing, part): “They use precise vocabulary, such as specialist and technical terms.”

Where you are. Last year you learned to name what a writer did in a text, say its effect, and give an opinion with a reason. Section 1B of this book taught you to back up your claims. This section joins those skills together and hands you a new tool: **metalanguage** — the naming words of English. You will read an original story and an original poem, then form and share opinions about them in words that show exactly what the author did and why it matters.

1. Metalanguage — words for talking about texts

Think about these two answers to the question *What did you like about the story?*

- *I liked the bit where the ball broke the window.*
- *The writer used short sentences after the crash. It made me hold my breath. I think that was a clever choice.*

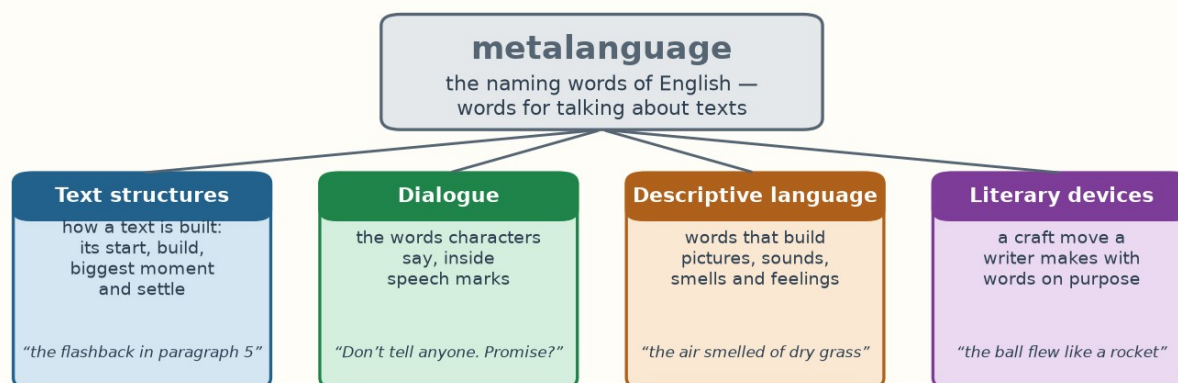
Both answers are fine. But only the second one names what the writer **did**. Words like *sentence*, *dialogue*, *metaphor* and *flashback* are part of **metalanguage**. The word **metalanguage** means this: the special set of words we use to name and talk about how texts work. It is language about language. (You will meet each word in this section before you are asked to use it.)

Why does metalanguage matter? Because it makes your opinions **exact** and **shareable**. When you can name the writer’s move, another reader knows exactly where to look in the text. Your opinion becomes something a class can talk about — not just a feeling that stops with you.

This section works with four toolboxes of metalanguage. They cover the kinds of choices writers make:

Figure 1 — The four toolboxes of metalanguage

Every writer makes choices. Metalanguage lets you name them.



ClassBasics English 5 · Section 3B · Opinions with metalanguage

A map with metalanguage in the middle and four branches, one for each toolbox: text structures, dialogue, descriptive language and literary devices, each with a short example from a story

A **literary text** is a text made to be enjoyed and thought about: a story, a poem or a play. (The word *literary* means ‘having to do with literature — with stories, poems and plays’.) In this section you will read two literary texts: a short story and a poem.

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

- **metalanguage** — the naming words of English: the words we use to name what a writer did (dialogue, metaphor, flashback ...).
- **literary text** — a text made to be enjoyed and thought about: a story, a poem or a play.
- **author** — the person who wrote the text.
- **character** — a person (or animal) in the text.
- **reader** — you, and everyone else who reads the text.
- **effect** — the Victorian Curriculum 2.0 talks about the *effect* of a writer’s choices, but it does not say exactly what an effect is. So in this section, an **effect** means this: what a choice in the text makes the reader notice, feel, picture or wonder about. Every question here can be answered with that meaning alone.
- **opinion** — the Victorian Curriculum 2.0 uses the word *opinion* without giving one fixed meaning. So in this section, an **opinion** means this: what you think about a text, as the reader. An opinion reports your view. Two readers can hold different opinions about the same text, and both can hold them honestly — calling a story *boring* reports your response, and your response cannot be wrong as a feeling. But in this section, every opinion comes with a reason from the text, so other readers can see what made you think that way.
- **dilemma** — a hard choice between two paths, when each path costs something. The characters you meet here face dilemmas, and you will be asked what you think about the way they behaved.

2. Our story: *The Long Way Home*

Here is our shared story. It was written for this book. As you read, do two jobs at once: follow **what happens**, and watch for **how the writer built it**. The writer made choices on every line — your job is to catch them.

Figure 2 — The original story *The Long Way Home*



The Long Way Home — an original short story for this section

- 1 Jay and Tom always walked home the long way. It took them past the school garden and the old shed at the back. On this hot afternoon, the shadows were long and the air smelled of dry grass.
- 2 Tom had a new football. He bounced it along the path, quick and loud. "Watch this," he said. He dropped the ball and kicked it high.
- 3 The ball flew like a rocket. It hit the shed's one small window. CRASH. The glass broke and dropped into the bean bed.
- 4 The two boys stood still. Nobody moved. Nobody spoke.
- 5 Two terms ago, the whole class built those garden beds. Jay could still remember pushing cold seeds into warm soil, and writing names on ice-block sticks so each plant had its own sign.
- 6 Tom grabbed Jay's arm. "No one saw," he said, in a low voice. His face was red. "Come on. And Jay — don't tell anyone. Promise?"
- 7 Jay felt torn. One voice in his head said, A good friend keeps a promise. The other voice said, The garden belongs to everyone.
- 8 That night, Jay lay in bed, but sleep would not come. The secret sat in his chest like a stone. He turned it over and over.
- 9 The next morning, Mr Chen stood at the front of the room. "The shed window was broken yesterday," he said. "Does anyone know how it happened?" The room went quiet. Tom stared at his desk. Jay's heart beat hard and fast.
- 10 Jay put up his hand. "I was there, Mr Chen," he said. "I saw how it happened." He took a deep breath. Then Tom stood up. "It was me," Tom said. "I kicked the ball. Jay didn't do anything wrong. He only saw it."
- 11 Mr Chen looked at both boys for a long moment. "Thank you for telling the truth," he said. "The window needs fixing, and the bean bed needs care. Can you two help after school?" Both boys nodded.
- 12 That afternoon, they turned the soil and cleaned up the glass. As they worked, the knot in Jay's chest came undone. Walking home, Tom held the ball under his arm. "Tomorrow," he said, "let's use the oval." Jay laughed. The long way home felt light.

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*The original story **The Long Way Home**, printed as a readable card in twelve short numbered paragraphs, about two friends, Jay and Tom, and a broken window, a promise, and a hard choice*

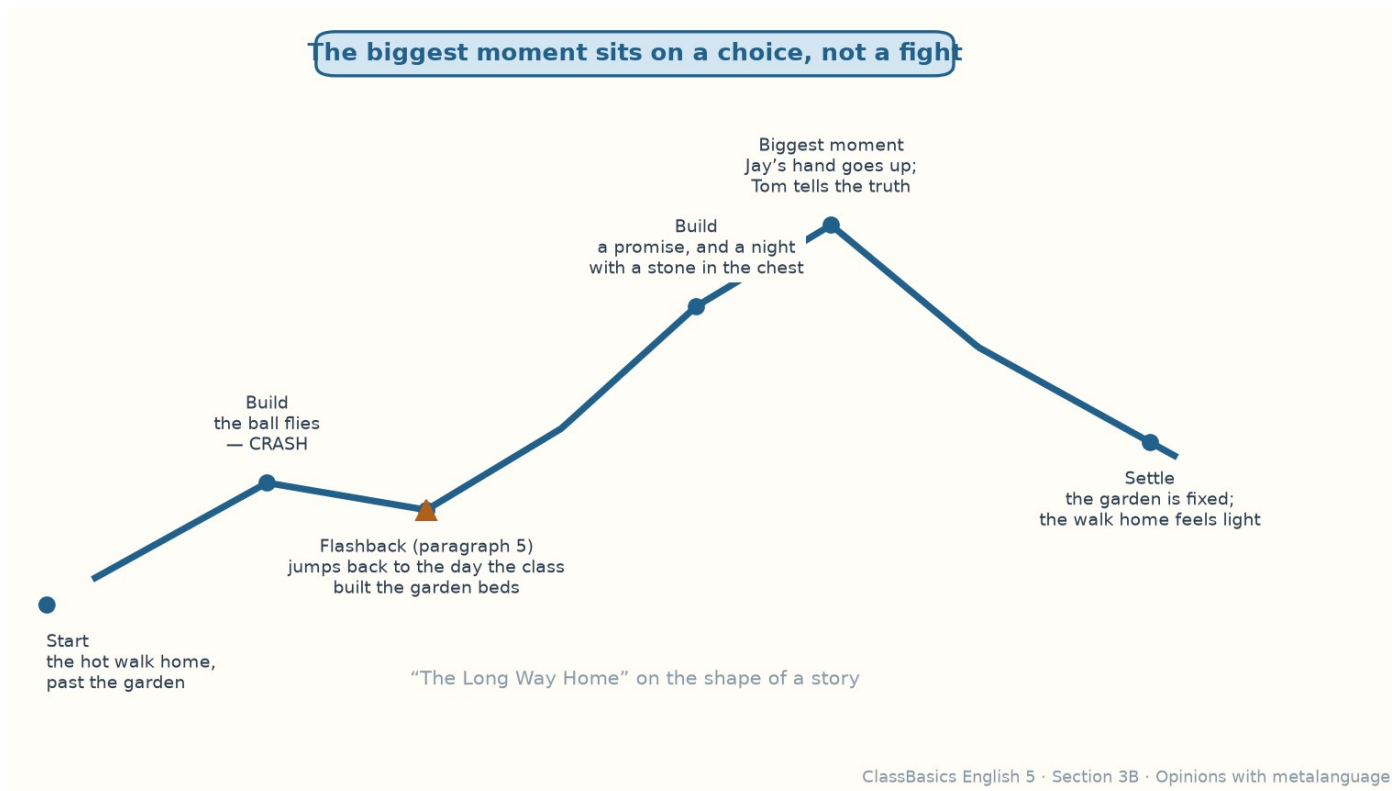
Jay faces a **dilemma**: stay quiet and keep a promise, or speak up and tell the truth. Both paths cost him something. Keep that dilemma in mind — you will be asked what you think Jay should have done, and there is more than one fair answer.

3. Toolbox 1 — Text structures: how a text is built

A **text structure** is the way a text is built: how it starts, how it grows, and how it ends. You already know the shape of most stories: a **start** (who, where, when), a **build** (a problem begins and grows), the **biggest moment** (the part the story has been waiting for), and the **settle** (the problem gets sorted out).

Here is *The Long Way Home* placed on that shape.

Figure 3 — The story on its shape, with the flashback marked



The story shape drawn as a hill, with events from *The Long Way Home* placed along it from the start to the settle, the flashback in paragraph 5 marked with a flag, and Jay's hard choice marked at the top

Two things to notice about the writer's building:

The flashback. Paragraph 5 jumps back in time to the day the class built the garden beds. A **flashback** is a part of a story that jumps back to show something that happened earlier, then returns to now. Why did the writer put it there? Without it, the window is just a window. With it, the window belongs to a garden the whole class grew — so Jay's choice gets harder. The flashback builds the dilemma.

The biggest moment sits on a choice. The top of the hill is not a fight or a chase. It is a hand going up in a quiet room. Stories about dilemmas often work this way: the biggest moment is a decision.

4. Toolbox 2 — Dialogue: when characters speak

Dialogue is the words characters say to each other in a text. In stories, dialogue is written inside speech marks, like this: "Watch this," he said.

Dialogue is one of the most useful language features a writer has. A **language feature** is a choice a writer makes with words on purpose. Dialogue does three jobs:

1. It lets you **hear the characters directly** — not through the writer's telling.
2. It **shows who people are**. Tom's words in paragraph 6 — "No one saw. ... don't tell anyone. Promise?" — tell you he is scared and wants cover, without the writer ever saying *Tom was scared*.
3. It **lifts the pace**. Pages with dialogue move fast.

Figure 4 — Dialogue at work in paragraph 6

You hear the character directly — and the words show who they are

Dialogue: the words characters say to each other

Paragraph 6 of “The Long Way Home”

“No one saw,” he said, in a low voice. His face was red. “Come on. And Jay — don’t tell anyone. Promise?”

“ ” speech marks the exact words, not the writer’s telling	“he said” tells you who is speaking	short, quick words show Tom is scared — without saying so
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The dialogue from paragraph 6 of The Long Way Home printed on a card, with labels on the speech marks, the speaker, and what Tom’s words show about him

When you form an opinion about a story, dialogue is a strong place to look. Ask: *what do these words tell me about this character?*

5. Toolbox 3 — Descriptive language: words that build pictures

Descriptive language is words that build pictures, sounds, smells and feelings in the reader’s mind. It puts you inside the place and inside the moment.

Look at how our story does it:

Figure 5 — Descriptive language at work

Two jobs of descriptive language in our story

Paragraph 1 — the place

On this hot afternoon, the shadows were long and the air smelled of dry grass.

**Your eyes and nose get a job.
You stand on the hot path.**

Paragraph 8 — the feeling

The secret sat in his chest like a stone.

**The feeling gets a body.
You feel the weight Jay carries.**

Descriptive language: words that build pictures, sounds, smells and feelings in the reader's mind

It puts you inside the place and inside the moment.
(The second line is also a simile — a device, next toolbox.)

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Two extracts from *The Long Way Home* on cards: the opening description of the hot afternoon, labelled as building the place through what you can see and smell; and the line about the secret sitting like a stone, labelled as building the feeling inside Jay

- *the shadows were long and the air smelled of dry grass* — the writer gives your eyes and your nose a job. You are standing on that path.
- *The secret sat in his chest like a stone* — the writer gives the feeling a body. You feel the weight of what Jay is carrying. (This line is also a literary device — more in the next toolbox.)

One more trick worth naming: **short sentences quicken the beat**. Read paragraph 4 out loud: *The two boys stood still. Nobody moved. Nobody spoke.* Three short sentences, one after another. The story stops still — and so does your breathing. Writers use sentence length on purpose.

6. Toolbox 4 — Literary devices: the writer's craft moves

A **literary device** is a craft move a writer makes with words on purpose. You met devices last year; here are the three names you will use in this section, as a reminder. (Section 3D will compare them in depth.)

- A **simile** says one thing is *like* another. It uses the words *like* or *as*.
- A **metaphor** says one thing *is* another, without *like* or *as*.
- **Personification** gives human jobs or feelings to something that is not human.

Figure 6 — Three device cards from our texts

"The ball flew fast" is true — and flat. A device gives it life.

Literary devices: craft moves a writer makes on purpose

Simile	Simile	Metaphor
uses like or as "The ball flew like a rocket." → gives the ball speed, noise and a trail of light our story, paragraph 3	uses like or as "The secret sat in his chest like a stone." → gives Jay's heavy feeling a real weight our story, paragraph 8	says it IS — no like, no as "A secret is a heavy stone I carry in my coat." → the secret becomes a thing you can hold our poem, stanza 1

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Three device cards: a simile from *The Long Way Home* about the ball flying like a rocket, a simile about the secret sitting like a stone, and a metaphor from the poem in which the secret is a heavy stone, each with the effect it has on the reader

Devices are choices. The writer of our story could have said *the ball flew fast*. That would be true — and flat. *Like a rocket* gives the ball speed, noise and a trail of light. When you share an opinion, a device is a great place to point: name it, find it, say its effect.

7. Our poem: *A Stone in My Pocket*

Our second literary text is a poem. Poems are built in **stanzas** — a stanza is a group of lines in a poem, the way a paragraph is a group of sentences in a story.

This poem was written for this book. It speaks about the same big idea as our story: what it feels like to carry a truth you have not said yet.

Figure 7 — The original poem *A Stone in My Pocket*

A poem is built in stanzas — groups of lines,
the way a story is built in paragraphs

A Stone in My Pocket
an original poem for this section

stanza 1

A secret is a heavy stone
I carry in my coat.
It bumps against me when I run.
It catches in my throat.

stanza 2

I turn it over, side to side.
I wonder what to do.
The stone grows heavier each day.
What should I do with you?

stanza 3

At last I open up my hands.
I say what should be said.
The stone becomes a feather,
and floats out of my head.

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The original poem A Stone in My Pocket, printed as a readable card in three four-line stanzas, about a secret that feels like a heavy stone until it is told

The whole poem is built on one **metaphor**: the secret *is* a stone. Watch what happens to the metaphor in the last stanza — the stone becomes a feather. The writer’s biggest move is changing the picture at the end.

8. Forming an opinion: the four moves

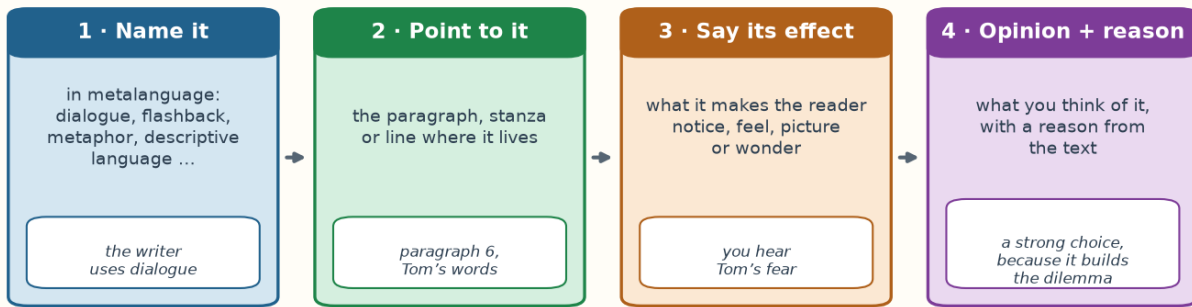
Now you can build the skill this section owns: **forming an opinion on a literary text, using metalanguage**. Make four moves:

1. **Name it.** Say which structure, feature or device you are talking about — use your metalanguage (dialogue, flashback, metaphor, descriptive language ...).
2. **Point to it.** Show where it lives in the text — the paragraph, the stanza, the line.
3. **Say its effect.** What does it make the reader notice, feel, picture or wonder?
4. **Give your opinion with a reason.** Say what you think of the choice, and why.

Figure 8 — The four moves of an opinion with metalanguage

Forming an opinion: make all four moves

The part you point to in move 2 is your proof



one reader's opinion of Tom's words, move by move

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Four linked cards showing the moves of an opinion: name it with metalanguage, point to it in the text, say its effect on the reader, and give your opinion with a reason

The big questions. Opinions about stories often grow out of questions like these two:

Should characters have behaved as they did?

How did the author support or challenge your belief about the characters?

The first question asks you to judge the characters' choices — the dilemmas they face. The second asks you to watch the writer at work: what did the writer put in the text to make you believe something about a character — and did it work on you, or did you push back? In this section, you will answer both.

Remember what Section 1B taught you: an opinion with nothing behind it is a bare say-so. Here, the backing comes from the text itself — the part you point to in move 2 is your proof.

9. Sharing opinions with others

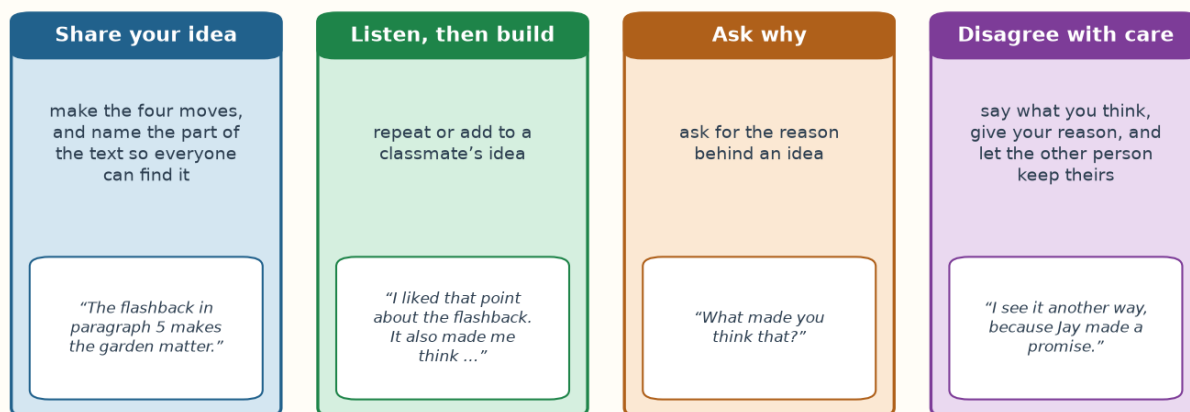
Forming an opinion is half the skill. The other half is **sharing** it — out loud, with other readers. Three things make a book talk work:

- **Share your idea clearly.** Use your four moves. Name the part of the text you are talking about so everyone can find it.
- **Listen, then build.** Repeat or add to a classmate's idea: *I liked that point about the flashback. It also made me think ...*
- **Disagree with care.** Readers can hold different opinions about the same text. When you disagree, say what you think **and** give your reason — and let the other person keep theirs. (Section 1B showed you how to report a view you do not share with fair words.)

Figure 9 — Talk moves for sharing opinions

Talk moves for sharing opinions

Readers can hold different opinions about the same text — that is what makes a book talk work



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Four talk-move cards for pair and class book talk: share your idea with the four moves, listen and build on a classmate's idea, ask why, and disagree with care by giving a reason

Keep this in mind through every task below: **we mark the reasoning, not the side.** Two readers can answer the dilemma question in opposite ways and both give strong answers — if both name what the writer did, point to the text, and give a reason.

Worked examples

Example 1 — with support: the four moves on a piece of dialogue

Task. The writer gives Tom dialogue in paragraph 6. What does this dialogue do, and what is your opinion of the writer's choice? Build the answer move by move.

Working	Comment
Name it: the writer uses dialogue .	Metalanguage first — name the feature.
Point to it: paragraph 6, where Tom says " <i>No one saw. ... don't tell anyone. Promise?</i> "	Now the reader can find the exact spot.
Say its effect: Tom's short, quick words show he is scared and wants Jay's silence. You hear his fear directly, without the writer telling you.	The effect is what the words do to the reader.
Give your opinion with a reason: I think the dialogue is a strong choice, because it shows Tom's fear and sets up Jay's dilemma in one breath.	An opinion, backed by a reason from the text.

Notice the shape: name → point → effect → opinion. The word *because* carries the reason.

Example 2 — with support: two readers, one dilemma

Task. Should characters have behaved as they did? Here: *Should Jay have put his hand up and told Mr Chen?* Two readers answer in opposite ways. Both answers are built well.

Figure 10 — Two readers answer the dilemma question

Should Jay have spoken up? Two fair answers

Reader A says YES	Reader B says NO
Jay should have put his hand up. Reason 1: the garden belongs to the whole class, so the truth matters more than one promise. Reason 2: secrets grow heavier — the story shows that in paragraph 8, the stone. points to paragraphs 7-8	Jay did not have to speak first. Reason 1: Jay made a promise, and a promise is not nothing. Reason 2: Tom kicked the ball, so the telling was Tom's job to do. points to paragraphs 6 and 10

Both answers can score well. Each reader points to the text and gives reasons.
We mark the reasoning, not the side.

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Two reader cards side by side answering whether Jay should have spoken up: one reader says yes with two reasons from the text, the other says no with two reasons from the text, and a note underneath says both answers can score well because each gives reasons from the story

Reader A says **yes**: the garden belongs to the whole class, so the truth matters more than one promise; also, secrets grow heavier, and the story shows that in paragraph 8. Reader B says **no**: Jay made a promise, and a promise is not nothing; Tom was the one who kicked the ball, so the telling was Tom's job to do.

Both readers pointed to the text. Both gave reasons. Both answers can be strong — the side is not what counts. When you answer a dilemma question, first say the side you do **not** pick in a fair way — the way its own holder would say it — before you give your own view.

Example 3 — a model written opinion, labelled

Here is one reader's written opinion of the poem, with the four moves marked.

In the poem *A Stone in My Pocket*, the poet uses a **metaphor**. The secret is a stone the poet carries in a coat. This metaphor helps me feel how heavy a secret can be. It sits with the poet all day, like a real weight. In the last **stanza**, the stone becomes a feather. The effect is strong: once the truth is said, the weight is gone. I think this poem works well, because one clear picture does the job of many words.

Figure 11 — The model opinion with its moves labelled

One reader's opinion of the poem — moves labelled

1 • Name it

In the poem *A Stone in My Pocket*, the poet uses a metaphor. The secret is a stone the poet carries in a coat.

3 • Say its effect

This metaphor helps me feel how heavy a secret can be. It sits with the poet all day, like a real weight.

2 • Point to it

In the last stanza, the stone becomes a feather.

3 • Say its effect

The effect is strong: once the truth is said, the weight is gone.

4 • Opinion + reason

I think this poem works well, because one clear picture does the job of many words.

The same four moves, in a written paragraph

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The model opinion paragraph on a card, with coloured labels marking the metalanguage, the pointing to the text, the effect on the reader, and the opinion with its reason

Find each move: the metalanguage (*metaphor, stanza*), the pointing (the stone in the coat, the last stanza), the effect (you feel the weight, then feel it lift), and the opinion with its reason (*one clear picture does the job of many words*).

Practice questions

With support

Q1. Match each metalanguage word to its job.

Words: *dialogue · flashback · metaphor · text structure · descriptive language*

- (a) words that build pictures, sounds, smells and feelings in the reader's mind
- (b) a jump back in time to show something that happened earlier
- (c) the way a text is built: how it starts, grows and ends
- (d) the words characters say to each other, written inside speech marks
- (e) a device that says one thing is another, without *like* or *as*

Q2. Sort these six parts of *The Long Way Home* into the four toolboxes: **text structure · dialogue · descriptive language · literary device**.

- (a) *"Watch this," he said.*
- (b) *The ball flew like a rocket.*
- (c) The story starts after school, on the long way home.
- (d) *the air smelled of dry grass*
- (e) Paragraph 5 jumps back to the day the class built the garden beds.
- (f) *"It was me," Tom said.*

Q3. Look at Tom’s dialogue in paragraph 6: “*No one saw. ... don’t tell anyone. Promise?*” Copy and complete the table.

What Tom says	What it shows about Tom
<i>No one saw.</i>	
<i>Don’t tell anyone. Promise?</i>	

Q4. Draw a line from each piece of descriptive language to the picture it builds for the reader.

Descriptive language	Picture built
<i>the shadows were long</i>	you can feel the weight Jay carries
<i>the air smelled of dry grass</i>	you can see the late afternoon sun
<i>the secret sat in his chest like a stone</i>	you can smell the hot path

Q5. The flashback in paragraph 5 jumps back to the day the class built the garden beds.

- What does the flashback help you know about the garden?
- Why does that make Jay’s choice harder?

Q6. Finish the four moves about *The Long Way Home*. Use your own words.

- Name it:** the writer uses short sentences in paragraph _____.
- Point to it:** the sentences are *The two boys stood still.* _____. *Nobody spoke.*
- Say its effect:** this makes the reader feel _____.
- Give your opinion with a reason:** I think this is a _____ choice, because _____.

Q7. Should Jay have put his hand up? Write **one reason for each side** — a reason to say *yes*, and a reason to say *no*. Use the story to help you.

Q8. In *A Stone in My Pocket*, complete each sentence.

- In stanzas 1 and 2, the poet’s secret is a _____.
- In the last stanza, it becomes a _____.
- This change helps the reader feel _____.

On your own

Q9. Write a short opinion about *The Long Way Home* — four or five sentences. Make all four moves: name a structure, feature or device with metalanguage; point to where it is; say its effect; give your opinion with a reason.

Q10. Think about Tom. He asked Jay to keep the secret. Answer the question *Should Tom have behaved as he did?* First, give the strongest reason **for** what Tom did, and the strongest reason **against** it — both in a fair way. Then give your own view, with a reason from the story.

Q11. Which text works better on you — the dialogue in *The Long Way Home*, or the metaphor in *A Stone in My Pocket*? Write your opinion. Point to the text, say the effect, and give a reason. (Either answer can be a strong one.)

Q12. Think of another story or poem you know well. Name one structure, feature or device in it — in metalanguage — point to where it is, say its effect, and give your opinion of the text with a reason.

Before you finish, check your work.

Figure 12 — Reader's checklist

Before you finish — check your opinion

☐ I named the writer's move, using metalanguage.

☐ I pointed to the place in the text.

☐ I said its effect on me as a reader.

☐ I gave my opinion, with a reason.

☐ I listened to other readers — and built on their ideas, or disagreed with care.

☐ I read my work one more time.

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A checklist with six tick boxes: I named the writer's move using metalanguage; I pointed to the place in the text; I said the effect on me as a reader; I gave my opinion with a reason; I listened to other readers and built on or disagreed with care; I read my work again

Checkpoint 3B

The text. Read this short passage. It is new — written for this checkpoint.

Zoe stood at the back gate. On the other side, the new puppy sat in the mud, shaking in the cold rain. Zoe's hand rested on the gate. "*Just one quick pat,*" she whispered. But Nan had said the gate must stay shut while the puppy settles in.

Task. Write an opinion about how the writer makes you feel for Zoe — four or five sentences. Make all four moves:

- (a) **Name** at least two of the writer's choices, using metalanguage (for example: dialogue, descriptive language, a device, or the way the passage is built);
- (b) **point** to the words in the passage where they are;
- (c) **say the effect** of each choice on you as a reader;
- (d) **give your opinion** of the passage, with a reason.

Then, in one more sentence, say what you think Zoe should do next — and why.

Scored against the Level 5 achievement standard. Reading and Viewing: *students ... describe how texts convey feelings, mood, actions and ideas to build literal and inferred meanings.* Writing: *students ... use precise vocabulary, such as specialist and technical terms.*

What to look for	What it shows
At least two choices named with metalanguage (dialogue, descriptive language, device, structure).	Using precise vocabulary — specialist and technical terms.
Each choice pointed to in the passage (the words, the line).	Building literal meaning from the text.
Each choice linked to an effect on the reader: what it makes you feel, picture or wonder.	Describing how the text conveys feelings, mood and ideas, building inferred meaning.
An opinion about the passage, with a reason from the text.	Forming an opinion on a literary text, as the content description asks.
A view on what Zoe should do next, with a reason — either side is fine.	Beginning to form views about the dilemmas characters face.

Students may reach different conclusions about Zoe and still meet the standard. Score the reasoning — the naming, pointing, effect and reason — not the side reached.

Answers

Q1. (a) descriptive language; (b) flashback; (c) text structure; (d) dialogue; (e) metaphor. **Q2.** (a) dialogue; (b) literary device; (c) text structure; (d) descriptive language; (e) text structure (a flashback); (f) dialogue. **Q3.** Answers will vary. See the worked solutions for one set of answers. **Q4.** *the shadows were long* → you can see the late afternoon sun. *the air smelled of dry grass* → you can smell the hot path. *the secret sat in his chest like a stone* → you can feel the weight Jay carries. **Q5.** Answers will vary. See the worked solutions. **Q6.** Answers will vary. See the worked solutions for one set of answers. **Q7.** Answers will vary — one reason each way. See the worked solutions. **Q8.** (a) stone; (b) feather; (c) answers will vary — see the worked solutions. **Q9–Q12.** Answers will vary. See the worked solutions for model answers.

Worked solutions

Q1. Descriptive language builds pictures, sounds, smells and feelings, so (a). A flashback jumps back in time, so (b). Text structure is the way a text is built, so (c). Dialogue is the characters' spoken words in speech marks, so (d). A metaphor says one thing *is* another, so (e).

Q2. (a) and (f) are words characters say, inside speech marks: dialogue. (b) says the ball flew *like* a rocket — a simile, so it is a literary device. (c) is about how the story starts — text structure. (d) builds a smell in the reader's mind: descriptive language. (e) is a jump back in time — a flashback, which is a text structure.

Q3. One set of answers: *No one saw.* — Tom is working out that nobody knows, and he wants to keep it that way. *Don't tell anyone. Promise?* — Tom is scared of trouble and is asking Jay to cover for him; the word *Promise* ties Jay to the secret.

Q4. The long shadows let you see the late afternoon; the smell of dry grass puts your nose on the hot path; the stone in the chest lets you feel the weight of Jay's secret. Each piece of descriptive language gives one sense a job.

Q5. (a) The flashback shows that the whole class built the garden beds and grew the plants there — the garden belongs to everyone, not just to Jay and Tom. (b) That makes the choice harder because keeping Tom's secret now means keeping quiet about something that hurts the whole class's work. Without the flashback, the window is just a window.

Q6. One set of answers: paragraph 4; the missing sentence is *Nobody moved*; the effect: this makes the reader feel **still and tense, as if the story is holding its breath**; I think this is a **strong** choice, because **the short, quick sentences slow everything down right after the loud crash**.

Q7. One reason to say *yes*: the garden belongs to the whole class, so the truth is bigger than one promise. One reason to say *no*: Jay promised Tom, and Tom was the one who kicked the ball — the telling was Tom's job, not Jay's. Both reasons point to the text, so both are fair.

Q8. (a) stone; (b) feather; (c) One answer: the change helps the reader feel the relief of saying the truth — the heavy weight is light and free at last.

Q9. Model answer: *The writer uses a flashback in paragraph 5. It jumps back to the day the class built the garden beds. This helps me understand why the garden matters to everyone, so Jay's choice feels heavy. I think the flashback is a good choice, because without it the story would just be about a broken window.* The four moves: name (flashback), point (paragraph 5), effect (the garden matters, so the choice feels heavy), opinion with a reason.

Q10. Model answer: *The strongest reason for what Tom did is that he was scared — the ball was an accident, and nobody likes getting in trouble, so asking Jay to stay quiet was a scared move, not a cruel one. The strongest reason against it is that the garden belongs to the whole class, and asking a friend to carry your secret puts the weight on the wrong person. My own view is that Tom should not have asked for the promise, because by paragraph 12 we see that telling the truth made the weight go away for both boys.* Notice the shape: the kindest fair reading of Tom first, then the strongest case against, then an owned view with a reason from the text.

Q11. Model answer (one of two ways): *The metaphor in the poem works better on me. The secret is a stone that grows heavier each day, and that picture makes me feel the weight of keeping quiet in my own chest. The story's dialogue is*

quick and real, but the poem's one clear picture stays with me longer, because it gives the feeling a shape. The other way — picking the story's dialogue — is just as strong with the same moves: point, effect, reason.

Q12. Any story or poem the student knows, with one structure, feature or device named in metalanguage, pointed to in the text, linked to an effect, and judged with a reason.

Checkpoint 3B. Model answer: *The writer uses descriptive language and dialogue to make me feel for Zoe. The puppy sat in the mud, shaking in the cold rain — that description makes me picture the poor, wet puppy and want to help it. Zoe whispers, "Just one quick pat." Her quiet words show how much she wants the puppy, and that she knows she should not open the gate. I think the passage works well, because the writer puts a kind heart and a clear rule side by side, so the choice feels real. I think Zoe should wait, because Nan's rule is there to help the puppy settle in, and she can pat it when Nan is there.* Moves shown: two choices named (descriptive language, dialogue), each pointed to in the passage, each linked to an effect, an opinion with a reason, and a view on Zoe's dilemma. A student who says Zoe should open the gate can score just as well with the same moves.

Point of view: how the narrator shapes interpretation

Curriculum focus — Victorian Curriculum 2.0 English, Level 5 · Literature strand · sub-strand *Examining literature*
· Section 3C · Owns content description VC2E5LE03 · Draws on elaborations VC2E5LE03.E01 and VC2E5LE03.E02.

Content description VC2E5LE03 (verbatim): recognise that the point of view in a literary text influences how readers interpret and respond to plots, characters and events.

Elaboration VC2E5LE03.E01 (verbatim): comparing texts narrated from a first-person and third-person point of view, and discussing what information the audience can access and how this influences the audience's sympathies.

Elaboration VC2E5LE03.E02 (verbatim): discussing why an author might choose a particular point of view.

Where you are. In Level 4 you looked at how authors make texts exciting, moving and absorbing — and who tells the story was one of the ways. This section takes that idea further. You will learn that the teller changes what the reader gets to know, who the reader sides with, and how the reader feels about what happens. Next year, in Level 6, you will build on this with longer texts and tellers that are harder to trust. Here we stay with two clear voices.

1. One event, two tellings

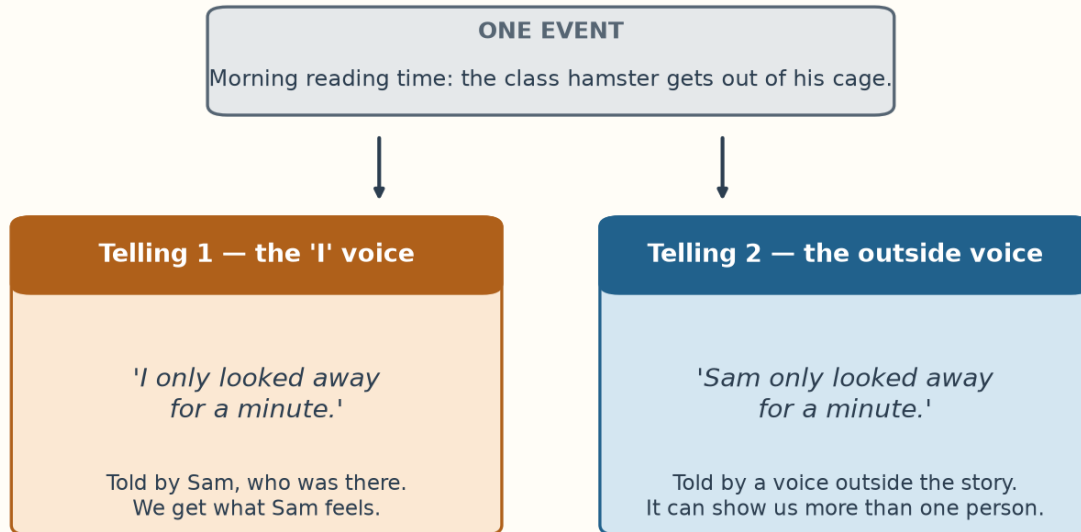
One morning in a Year 5 classroom, the class hamster got out of his cage. That is the **event** — what happens. But a story is never just the event. A story is the event *as someone tells it*.

The voice that tells the story is called the **narrator**. And every narrator tells from a **point of view**. In this section, *point of view* means who tells the story, and what that teller lets the reader see and know.

Two meanings, one phrase. In everyday talk, 'point of view' can also mean *what someone thinks* — their opinion. That meaning is real and useful, and other sections handle it. This section uses the story meaning only: point of view = who tells, and what the teller lets you see.

The same event can be told by different narrators, and each telling hands the reader something different.

Same event — two tellings

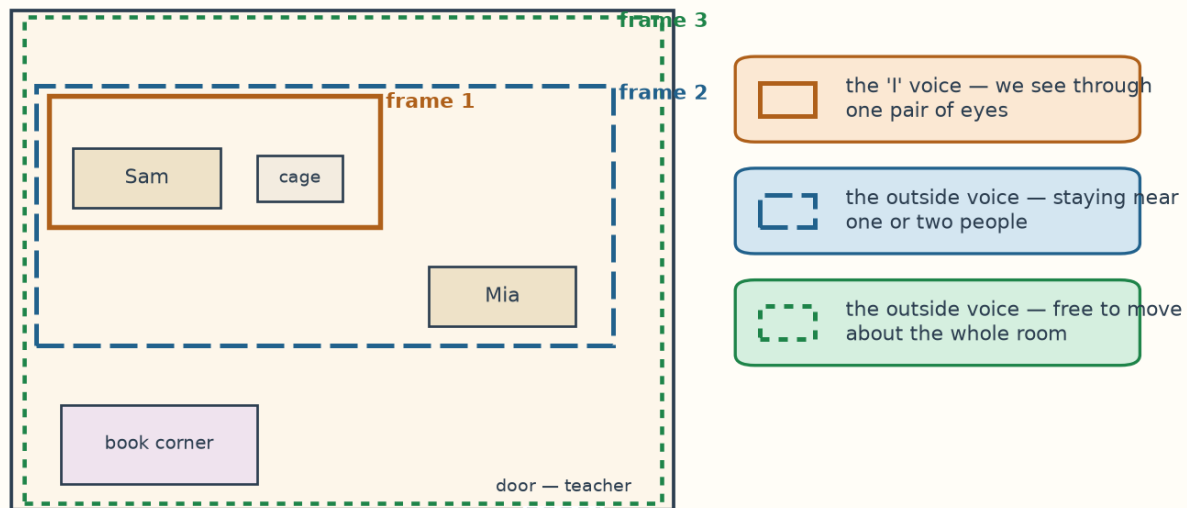


ClassBasics English 5 · Section 3C · Point of view

One event card at the top — morning reading time, the class hamster gets out of his cage — with arrows down to two telling cards: Telling 1 in the 'I' voice, told by Sam who was there, and Telling 2 in the outside voice, which can show more than one person

A good way to picture it is a frame. The event is the whole room. The narrator's point of view is like a frame held up in front of the room. A small frame shows Sam and the cage. A wider frame shows Mia as well. The widest frame takes in the whole room — even the teacher at the door, and the book corner where a hamster might hide.

One room — three frames



Point of view works like a frame: it decides what you can see.

ClassBasics English 5 · Section 3C · Point of view

A plan of one classroom with three frames over it: frame 1 covers only Sam and the cage, frame 2 also covers Mia, and frame 3 covers the whole room including the book corner and the teacher at the door; a key explains frame 1 as the 'I' voice, seeing through one pair of eyes, and frames 2 and 3 as the outside voice, staying near one or two people, or free to move about the whole room

The frame does not change the room. It changes *what you can see of it*. Point of view works the same way: it does not change the event — it changes what reaches the reader.

Key words so far

- **event** — what happens.
- **narrator** — the voice that tells the story.
- **point of view** — who tells the story, and what the teller lets the reader see and know. (In this section, not the everyday meaning of ‘opinion’.)

2. First person: the ‘I’ voice

When the narrator is someone *inside* the story, the story is told in the **first person**. The clue words are *I, me, my, we*.

Here is the hamster event told by Sam, the student who was feeding the hamster. It is new writing, made for this book.

I only looked away for a minute.

It was morning reading time. I was feeding Biscuit, the class hamster, his seeds. I put the seeds in his bowl, and I forgot to click his cage door shut. I just forgot.

When I looked up from my book, the door was hanging open. My stomach dropped. ‘Please still be in there,’ I whispered. But the seed bowl was empty, and the wheel was still.

Biscuit was gone.

First person: we see the whole event through one pair of eyes

Model A — told by Sam, in the ‘I’ voice (first person)

I only looked away for a minute.

It was morning reading time. I was feeding Biscuit, the class hamster, his seeds. I put the seeds in his bowl, and I forgot to click his cage door shut. I just forgot.

When I looked up from my book, the door was hanging open. My stomach dropped. ‘Please still be in there,’ I whispered. But the seed bowl was empty, and the wheel was still.

Biscuit was gone.

Clue words: I · me · my · we — the teller is in the story

Inside Sam's head

We get Sam's fear and his wish. We feel the drop in his stomach, as it happens.

Everyone else: ?

What does Mia think?
Is the teacher cross?
We can only guess.

ClassBasics English 5 · Section 3C · Point of view

A story page headed ‘Model A — told by Sam, in the ‘I’ voice (first person)’ holding Sam’s telling of the hamster event; one callout shows we are inside Sam’s head, feeling his fear as it happens, and a second callout asks what Mia thinks and whether the teacher is cross — we can only guess; a strip at the foot lists the clue words *I, me, my, we* — the teller is in the story

Notice what this voice gives you. You are inside Sam’s head. You feel the drop in his stomach as it happens. You hear his whisper. The pull on your feelings is strong, and it pulls *towards Sam*.

Now notice what this voice hides. What does Mia think? We do not know. Is the teacher cross? We can only guess. A first-person narrator can only tell what *they* see, hear and feel. Everyone else’s insides stay shut.

3. Third person: the voice outside the story

When the narrator is a voice *outside* the story, the story is told in the **third person**. The clue words are *he, she, they* and names. The outside voice never says *I* about anyone in the story.

Here is the very same event, told in the outside voice.

Sam only looked away for a minute.

It was morning reading time. Sam was feeding Biscuit, the class hamster, his seeds. He put the seeds in his bowl, and forgot to click the cage door shut.

By the time Sam looked up from his book, the door was hanging open. Sam's stomach dropped.

Two rows away, Mia looked up too. She checked the cage every morning, and now something felt wrong. She crossed the room and peered in. The seed bowl was empty. The wheel was still.

'Miss,' Mia said quietly. 'Biscuit is out.'

Third person: the voice outside the story can move between people

Model B — the outside voice (third person)

Sam only looked away for a minute.

It was morning reading time. Sam was feeding Biscuit, the class hamster, his seeds. He put the seeds in his bowl, and forgot to click the cage door shut.

By the time Sam looked up from his book, the door was hanging open. Sam's stomach dropped.

Two rows away, Mia looked up too. She checked the cage every morning, and now something felt wrong. She crossed the room and peered in. The seed bowl was empty. The wheel was still.

'Miss,' Mia said quietly. 'Biscuit is out.'

Clue words: **he · she · they · names — the teller is outside**

Inside Sam's head

The voice can still show us one person's feelings — Sam's stomach dropped.

Inside Mia's head too

It can also move to Mia: she checked the cage, and something felt wrong.

ClassBasics English 5 · Section 3C · Point of view

A story page headed 'Model B — the outside voice (third person)' holding the same hamster event told from outside; one callout shows the voice can still take us inside one head, Sam's, and a second callout shows it can also move to Mia; a strip at the foot lists the clue words he, she, they, names — the teller is outside

The outside voice can still step inside one head — we still get Sam's stomach drop. But it can also *move*. It steps over to Mia and shows us her insides too: she checked the cage, and something felt wrong. A first-person narrator could never do that. Sam cannot see inside Mia.

One caution: an outside voice does not *have* to move between heads. Some stories keep the outside voice near one person the whole way. The point is that it *can* move. The 'I' voice cannot.

4. What the reader gets — and what it does to sympathy

The first big question about any story is: *whose insides does the reader get?*

Whose insides does the reader get?

If the story uses the 'I' voice

scared

Sam

?

Mia

?

Miss Nguyen

We get the insides of the one telling — and only that one. Everyone else stays a guess.

If the story uses the outside voice

scared

Sam

wrong

Mia

plan

Miss Nguyen

The voice can hand us the insides of head after head — as many as the story needs.

ClassBasics English 5 · Section 3C · Point of view

Two panels; in the 'I' voice panel only Sam's head is lit, holding the word scared, while Mia and Miss Nguyen are grey question marks; in the outside voice panel all three heads are lit — Sam scared, Mia wrong, Miss Nguyen plan — showing the outside voice can hand us the insides of head after head

The table below sums up the two voices.

First person and third person — what changes

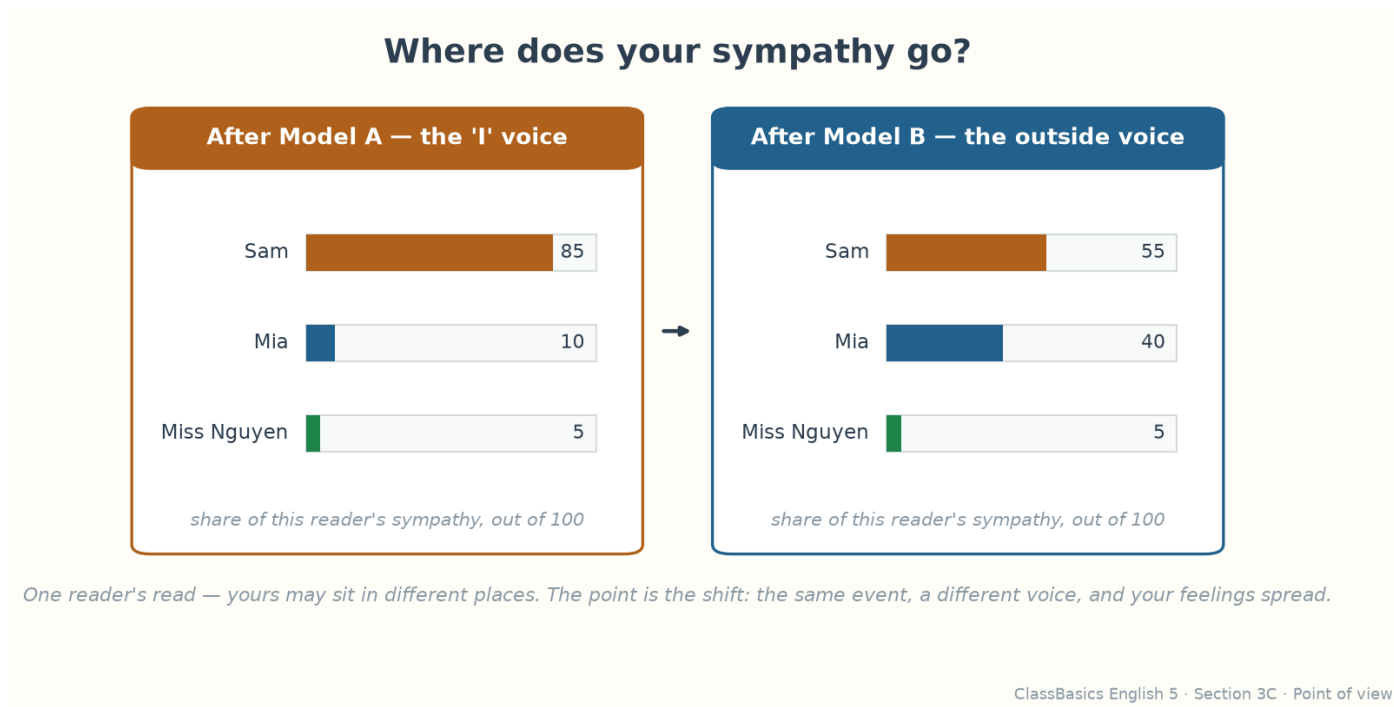
	First person — the 'I' voice	Third person — outside voice
Who tells?	Someone in the story	A voice outside the story
Clue words	I, me, my, we	he, she, they, names
What the reader gets	One head's thoughts and feelings	One head's — or many heads'
What can stay hidden	Everyone else's thoughts	Only what the voice leaves out
Pull on your feelings	A strong pull to the teller	The pull can move about

ClassBasics English 5 · Section 3C · Point of view

A five-row table comparing the two voices: who tells; clue words; what the reader gets; what can stay hidden; and the pull on your feelings

The second big question is: *what does that do to your feelings?* The word for the pull is **sympathy** — the feeling of being on someone’s side, of wanting things to go well for them. Point of view moves sympathy about, often without you noticing.

Look what happens between Model A and Model B. In Model A you are inside Sam the whole way, and most of your sympathy goes to him. In Model B the voice gives you Mia’s insides too, and your sympathy spreads to her. Same event. Different voice. Different pull.



Two panels of sympathy bars for Sam, Mia and Miss Nguyen; after Model A, the 'I' voice, Sam holds most of one reader's sympathy; after Model B, the outside voice, the share shifts and spreads towards Mia; a note says this is one reader's read and yours may sit in different places — the point is the shift

That is the heart of this section's content description: the point of view in a literary text influences how readers interpret and respond to plots, characters and events. To **interpret** a story is to work out what it all means — who to side with, what to expect, what it adds up to. Change the voice, and the same event can add up in a different way.

Key words so far

- **first person** — told by someone inside the story; clue words *I, me, my, we*.
- **third person** — told by a voice outside the story; clue words *he, she, they* and names.
- **sympathy** — the feeling of being on someone's side; point of view moves it about.
- **interpret** — work out what a story means: who to side with, what to expect.

5. Why would an author choose a voice?

One voice is not better than the other. Each voice fits different stories. The last big question is the author's: *why this voice for this story?* An author picks a point of view the way a camera picks a frame — because it shapes what the audience gets.

Why might an author choose a point of view?

Why pick the 'I' voice?

- Pull the reader right inside one character.
- Let the reader feel the story as it happens.
- Hide what everyone else thinks.
- Keep surprises: the reader only knows what the teller knows.

Why pick the outside voice?

- Move between the heads of the characters.
- Show many sides of one event.
- Be fair to more than one character.
- Let the reader see what no one character can see.

One voice is not better — each fits different stories.

ClassBasics English 5 · Section 3C · Point of view

Two cards of reasons; the 'I' voice pulls the reader inside one character, lets the reader feel the story as it happens, hides what everyone else thinks, and keeps surprises; the outside voice can move between heads, show many sides of one event, be fair to more than one character, and let the reader see what no one character can see; a banner under both says one voice is not better — each fits different stories

Here is the hamster story a third way — the outside voice, moving between three heads. It is new writing, made for this book.

By lunchtime the whole class was searching.

Sam checked behind the paint cups, twice, because the first time his hands were shaking too much to see. He kept thinking about the click he forgot to make. Across the room, Mia moved the reading cushions one by one. She was not cross with Sam. She was cross with herself, because checking the cage was her job too.

Their teacher, Miss Nguyen, watched them from the door. She could have told them all that hamsters love dark, quiet corners. She could have told them to start with the book nook. But she knew something the class did not: sometimes finding things for yourself is the best way to learn. So she said nothing, and she waited.

It was Sam who found Biscuit at last — fast asleep in the book nook, behind the big dictionaries, dreaming of seeds.

Count the heads: Sam, Mia and Miss Nguyen. A first-person Sam could never have shown us Mia's cross-with-herself feeling, or the teacher's quiet plan. And notice the extra gift of the outside voice: the reader knows more than any one character knows. We know the teacher's plan while Sam is still searching. That knowledge changes how the scene feels — it makes the worry softer, because we know it will be fine.

So an author's choice of point of view is a choice about the reader: what we get, what we miss, and who holds our sympathy. That is exactly why an author might choose a particular point of view.

Practice questions

With support

Q1. Label each sentence **first person** or **third person**.

- (a) 'I held my breath as the lid lifted.'
- (b) 'Zara counted the steps to the gate.'
- (c) 'We ran to the window to watch the storm.'
- (d) 'No one saw the cat slip out the door.'

Q2. Read the two passages in the figure below. For each one, name the voice and list two clue words that gave it away.

Which voice tells each one?

Passage 1

The shed door was open, and Tom's bike was not inside. He ran to find his dad, but on the way he saw marks in the mud. They led up the hill, past the trees.

Passage 2

I knew I should not open the gate at night, but the sound came again — soft, and close. I pulled on my boots and took the torch. My hands were shaking, but I went out to look.

Read each passage, pick its voice, and list two clue words that gave it away.

ClassBasics English 5 · Section 3C · Point of view

Two story pages side by side; Passage 1 tells of Tom's missing bike in the outside voice, and Passage 2 tells of a night-time sound at the gate in the 'I' voice; the caption asks the reader to pick each passage's voice and list two clue words that gave it away

Q3. These sentences tell the hamster event in the first person. Rewrite each one in the third person, about Sam. The first is done for you.

- 'I put the seeds in his bowl.' → 'Sam put the seeds in his bowl.' (*done*)
- (a) 'I forgot to click the door shut.'
- (b) 'My stomach dropped.'
- (c) 'Please still be in there,' I whispered.

Q4. Look back at Model B in Section 3. Name the two people whose insides the outside voice shows us. For each one, copy a few words from the model that prove it.

Q5. Use the heads figure in Section 4.

- (a) In the 'I' voice, whose insides stay a guess?
- (b) In the outside voice, what sits inside Miss Nguyen's head that Sam and Mia do not know?

Q6. Think about your own feelings as you read.

- (a) After Model A, who held most of your sympathy?
- (b) After Model B, did that change for you? Say where your sympathy went, and why.

Q7. This opening is third person. Rewrite it as first person, told by Leo. Keep the same event; change the voice.

Leo stood at the edge of the pool. The water looked cold. His towel was still on the bench, but he did not go back for it.

Q8. Read this first-person passage.

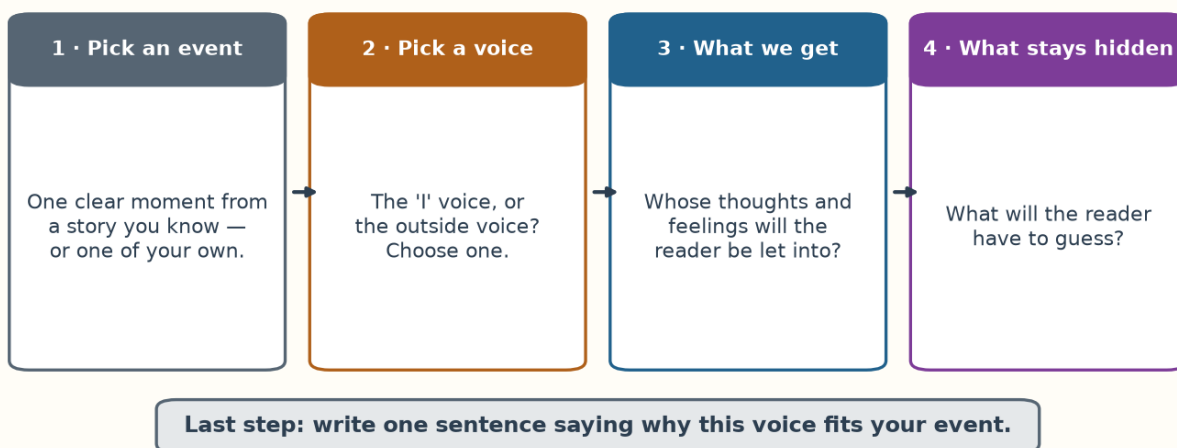
The rain hit the tin roof hard, and I could not find the torch. I knew every drawer in this kitchen, but my hands were shaking.

- (a) List two clue words that mark it as first person.
- (b) Name one thing the reader gets that only this teller can give.
- (c) Name one thing the reader still does not know.

On your own

Q9. Think of a small event — a lost hat, a surprise goal, a broken vase. Use the planner below to plan one telling of it.

Planner — retell an event in a new voice



ClassBasics English 5 · Section 3C · Point of view

A four-step planner — pick an event; pick a voice; what we get; what stays hidden — with arrows between the steps and a last-step strip: write one sentence saying why this voice fits your event

Q10. Now write your telling — three or four sentences — in the voice you picked in Q9.

Q11. An author is writing a story about a grand final. The author wants the reader to feel close to the kicker, and to know only what the kicker knows. Which voice fits? Write two sentences: your choice, and your reason. Then add one sentence naming what the reader will *not* get, because of that choice.

Q12. The same author now wants the reader to see the kicker, the nervous friend on the bench, and the goalie. Which voice fits now? Write two sentences: your choice, and your reason.

Checkpoint 3C

Scenario. Two students wrote the same moment — the last kick of a grand final — in different voices.

Passage 1

It was all on me.

I put the ball on the grass and stepped back three steps. My heart was pounding. If I kicked this goal, we would win the grand final. I could hear the crowd, but not any words. I took a deep breath, ran up, and kicked with all I had.

Passage 2

Ruby put the ball on the grass and stepped back three steps.

On the bench, her friend Jake held his towel in both hands and could not watch — but he watched. Across the field, the other team's goalie stood very still. She had saved two goals already today, and she wanted this one too.

Ruby took a deep breath, ran up, and kicked.

Task.

- (a) Name the voice of each passage, with two clue words for each.
- (b) Whose insides does the reader get in Passage 1? Whose in Passage 2? List them.
- (c) Which passage pulls your sympathy harder towards the kicker? Say why, in one or two sentences.
- (d) The author of Passage 2 chose the outside voice. Say in one or two sentences what that choice lets the reader get that Passage 1 cannot.

Scored against the achievement standard. The Level 5 Reading and Viewing standard says students: They describe how texts convey feelings, mood, actions and ideas to build literal and inferred meanings.

What to look for	Yes, at standard	Not yet
Names the voice of each passage correctly, with clue words to back it up.		
Describes what the audience can access in each passage — whose thoughts and feelings reach the reader.		
Describes how the voice pulls on the reader's sympathy — who the reader is on the side of, and how strongly.		
Gives a reason for the author's choice — what the outside voice lets the reader get that the 'I' voice cannot.		

Sample answers

Q1. (a) first person; (b) third person; (c) first person; (d) third person.

Q2. Passage 1 — third person; clue words like *Tom's / he / his*. Passage 2 — first person; clue words like *I / my*.

Q3. (a) 'Sam forgot to click the door shut.' (b) 'Sam's stomach dropped.' (c) 'Please still be in there,' Sam whispered.

Q4. Sam — 'Sam's stomach dropped.' Mia — 'something felt wrong.' (Both are insides the voice shows us.)

Q5. (a) Mia's and Miss Nguyen's insides stay a guess. (b) Her plan — she knows where to look, but she lets the class find out for themselves.

Q6. Sample: (a) After Model A, most of my sympathy went to Sam, because I was inside his head the whole way. (b) After Model B, some of it moved to Mia, because I got to see that she was blaming herself.

Q7. Sample: 'I stood at the edge of the pool. The water looked cold. My towel was still on the bench, but I did not go back for it.'

Q8. (a) *I, my*. (b) The teller's own fear — 'my hands were shaking' — and what the teller knows, like every drawer in the kitchen. (c) Sample: whether anyone else is in the house, or what anyone else thinks.

Q9. Answers will vary. A sound plan picks one clear event, picks one voice, names whose thoughts and feelings the reader gets, and names what stays hidden.

Q10. Answers will vary. Check: the clue words match the chosen voice all the way through.

Q11. Sample: 'The 'I' voice fits, because it puts the reader inside the kicker's head, and the reader only knows what the kicker knows. The reader will not get the goalie's thinking, or how the crowd or the bench feels.'

Q12. Sample: 'The outside voice fits now, because it can move between the kicker, the friend on the bench and the goalie. The 'I' voice could only give us one of those heads.'

Checkpoint 3C. (a) Passage 1 — first person (*I, me, my*); Passage 2 — third person (*Ruby, her friend Jake, she*). (b) Passage 1 — the kicker's only. Passage 2 — the kicker's friend Jake and the goalie too (Ruby's insides are shown by her actions). (c) Sample: Passage 1, because I hear the kicker's own heart pounding and thoughts, so I am pulled right inside. (d) Sample: the outside voice lets the reader see Jake's nerves and the goalie's wish to save the kick, so the moment feels bigger than one head.

Imagery and sound devices in prose and poetry

Curriculum focus — Victorian Curriculum 2.0 English, Level 5 · Literature strand · sub-strand *Examining literature*
· Section 3D · Owns content description VC2E5LE04 · Draws on elaborations VC2E5LE04.E01, VC2E5LE04.E02.

Content description VC2E5LE04 (verbatim): compare the effects of imagery, including simile, metaphor and personification, and sound devices in prose and poetry.

Elaboration VC2E5LE04.E01 (verbatim): discussing how figurative language, including simile and metaphor, can make use of a comparison between different things.

Elaboration VC2E5LE04.E02 (verbatim): discussing how, by appealing to the imagination, figurative language provides new ways of looking at the world.

Where you are. Last year you noticed when writers used devices and wordplay in the texts you read. This section gives those moves their proper names. You will learn the three big imagery devices — simile, metaphor and personification — and the sound devices that make writing ring, beat and crash. Then you will compare what those devices do in prose and in poetry. In Section 3E you will use these same devices in your own writing.

1. Pictures and music made of words

A writer has no camera, no drum kit and no speakers. Everything a reader sees, hears or feels has to be built out of one thing: words. Writers build in two big ways.

- **Imagery** — words that paint pictures in the reader’s mind.
- **Sound devices** — word choices that make writing sound like something: a beat, a rhyme, a crash.

Both kinds of device live in the two big shapes of writing:

- **Prose** (it rhymes with *hose*) — the language of everyday writing: stories, novels, reports, letters and news items. Prose runs across the page in sentences and paragraphs.
- **Poetry** — writing shaped into **lines** (the rows of words) and **verses** (groups of lines, like paragraphs in prose). A **poem** is one piece of poetry, and a **poet** is the person who writes it. Poems often lean hard on sound.

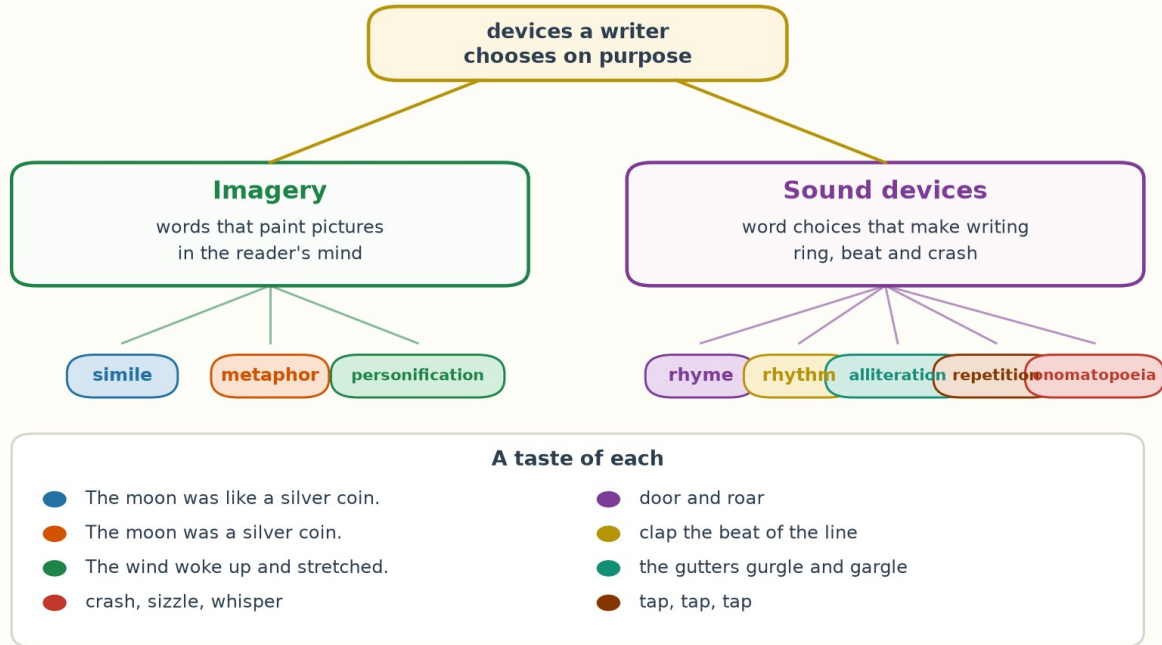
Two more words to hold on to. A **device** is a move a writer picks on purpose, like a tool from a toolbox — a device is something made to do a job. The **effect** of a device is what it does to you as the reader: what you picture, hear or feel.

The job of this section is to learn the main devices, spot them at work, and compare their effects in prose and poetry.

Figure 1 — The device family

The device family

Writers paint pictures and make music with words



Both families live in prose and in poetry.

ClassBasics English 5 · Section 3D · Imagery and sound devices

A map of the devices in this section: imagery devices (simile, metaphor, personification) on one branch and sound devices (rhyme, rhythm, alliteration, repetition, onomatopoeia) on the other

2. The imagery family: simile, metaphor, personification

Imagery often works by comparing one thing with a different thing. Three names to learn.

Simile — a comparison that uses the word *like* or *as*.

The moon was like a silver coin.

Mia ran as fast as the wind.

A simile holds two different things side by side and says: *see how they match?*

Metaphor — a comparison that says one thing **is** the other — not really, but in the mind.

The moon was a silver coin hung over the hill.

A metaphor has no *like* or *as*. It jumps straight across. A metaphor is often quicker and stronger than a simile; a simile is softer and spells the comparison out. One is not better than the other. Writers pick the one that fits the feeling they are after.

Personification — giving human jobs, feelings or habits to something that is not human: a thing, an animal, the weather, even an idea. The name comes from *person* — the thing starts acting like one.

The kettle sang.

The wind woke up and stretched.

Figure 2 — One idea, two devices: simile and metaphor

One idea, two devices

The same picture of the moon, built two ways

SIMILE	METAPHOR
The moon was <u>like a silver coin.</u>	The moon was <u>a silver coin hung over the hill.</u>
compares two things using like or as	says one thing IS the other
Two things side by side: see how they match.	No like, no as — it jumps straight across.

The two things are different — but share one strong likeness: round, bright, high above us.

ClassBasics English 5 · Section 3D · Imagery and sound devices

Two panels showing the same idea about the moon as a simile and as a metaphor, with labels pointing to the comparing words

Figure 3 — Personification: things acting like people

Personification: things acting like people

not human ... but given a human job, feeling or habit

the wind (not human)	a kettle (not human)	a tree (not human)
The wind woke up and stretched	The kettle sang.	The old gum tree waved its branches.
... is given the human job of waking and stretching	... is given the human job of singing	... is given the human job of waving
something we picture a person getting out of bed	something we picture a person making music	something we picture a person saying hello

The name comes from person — the thing starts acting like one.

ClassBasics English 5 · Section 3D · Imagery and sound devices

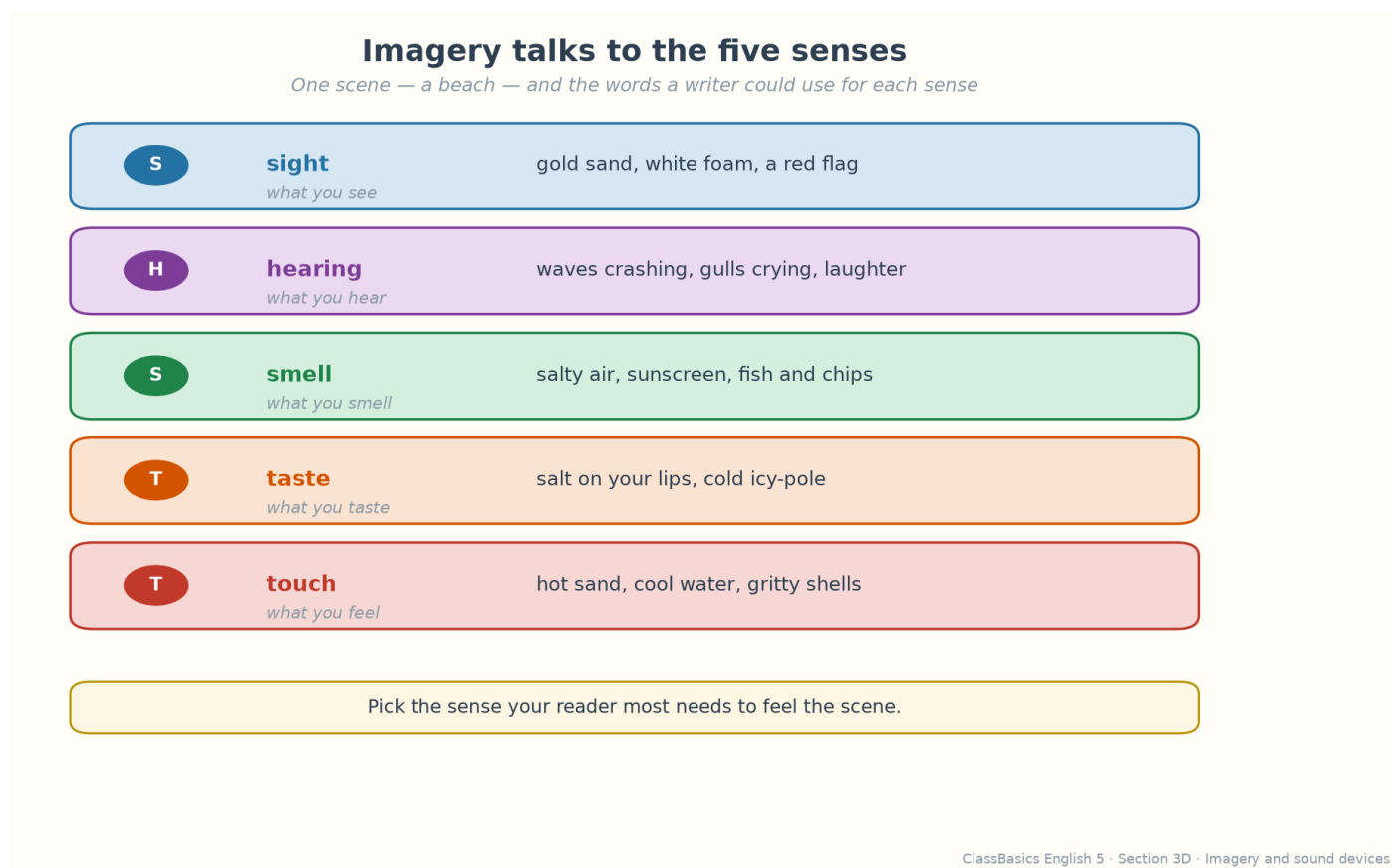
Three panels showing personification: the wind waking and stretching, a kettle singing, and a tree waving, each labelled

Why compare different things? Look carefully at *The moon was a silver coin*. The moon is nothing like a coin in real life — you cannot spend it, and it is not made of metal. But the two things share something: both are round, bright and high above us. The reader gets the moon's shape and shine in one quick flash. That is the spark of a good image: the two things are **different**, but they share **one strong likeness**. If the two things were the same — *The moon was like the moon* — nothing would happen at all.

3. Why writers use imagery: new ways of seeing

Imagery speaks to the **imagination** — the part of your mind that can picture, hear and feel things that are not really in front of you. Your body meets the world through five **senses**: **sight** (seeing), **hearing**, **smell**, **taste** and **touch**. When a writer uses words that belong to the senses, your imagination opens the door and lets the scene in.

Figure 4 — The five senses in writing



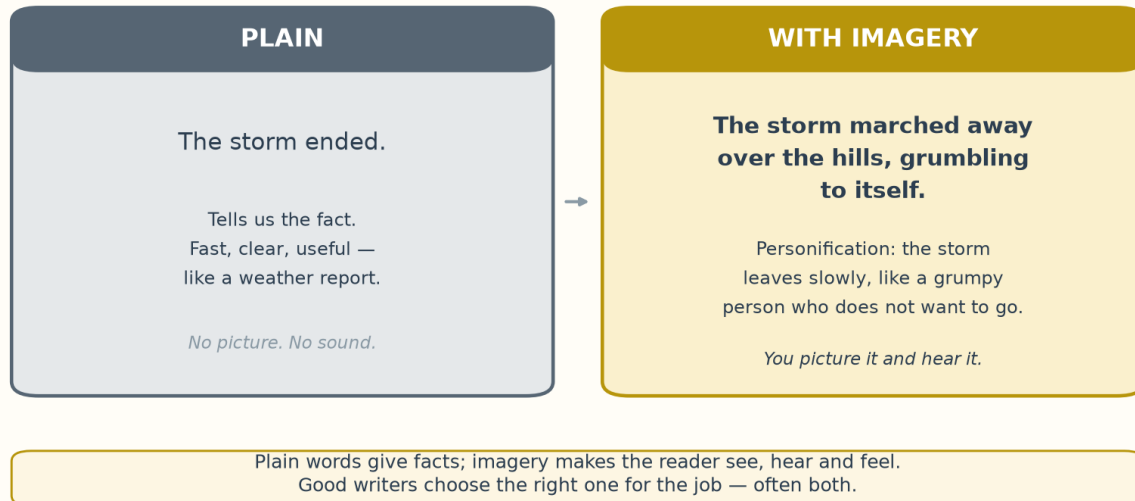
A chart of the five senses with example words a writer could use for each sense, taken from a beach scene

Plain words tell. Imagery shows. Figure 5 puts the same moment two ways.

Figure 5 — Plain telling, or imagery showing?

Plain words vs imagery

The same news about the storm — felt very differently



ClassBasics English 5 · Section 3D · Imagery and sound devices

Two versions of the same sentence side by side: a plain version and an imagery version, each with the effect it has on the reader

Notice the difference in effect. The plain version hands you one fact and moves on. The imagery version gives you a picture to see, a sound to hear, and a feeling — the storm is leaving like a grumpy person who is not quite finished complaining. Once an image has shown you something a new way, you keep seeing it that way: a sea can become a blanket, and a house can hold its breath. That is what imagery is for.

4. Sound devices

Sound devices play with the way words sound when you read them aloud — or in your head. Five to learn:

- **Rhyme** — words that end with the same sound: *door* and *roar*, *grey* and *away*. Rhyme often sits at the ends of a poem's lines.
- **Rhythm** — the beat of the words: the pattern of strong and soft parts as you read. Clap along and you can feel it.
- **Alliteration** — the same starting sound repeated in words that sit close together: *the gutters gurgle and gargle*.
- **Repetition** — using a word or sound again: *tap, tap, tap*. Repetition makes the reader sit up and notice.
- **Onomatopoeia** (say it slowly: *on-o-mat-a-pee-a*) — a word that sounds like the thing it names: *crash, sizzle, whisper, growl*.

Figure 6 — The five sound devices

The five sound devices

What each one does, and a short taste of it

Device	What it does	Example
rhyme	words with matching ending sounds	<i>door / roar, grey / away</i>
rhythm	the beat you feel when you read the line aloud	<i>DUM-da DUM-da DUM-da</i>
alliteration	the same starting sound repeated in nearby words	<i>the gutters gurgle and gargle</i>
repetition	a word or sound said again on purpose	<i>tap, tap, tap</i>
onomatopoeia	a word that sounds like the noise it names	<i>crash, sizzle, whisper, growl</i>

Listen for these when you read aloud — sound works even in prose.

ClassBasics English 5 · Section 3D · Imagery and sound devices

A table of five sound devices — rhyme, rhythm, alliteration, repetition and onomatopoeia — showing what each one does, with an example

Poetry uses sound devices all the time — sound is half of a poem’s job. Prose uses them too, at the moments when the writer wants you to hear the scene, not just read it.

5. Same storm, two ways: comparing prose and poetry

Now the heart of the section: comparing effects. Here are two brand-new texts, written for this book, about the same storm. Read them once for the story, then again with your device eyes on.

Model text 1 — prose: *Storm Watching*

Ruby stood at the kitchen window and watched the storm come in. First came the wind. It pushed at the back gate until the gate creaked, and it shook the shirts on the line until they danced. The clouds stacked up across the sky, grey and heavy, like a pile of old blankets. Then the rain arrived. It tapped on the roof — tap, tap, tap — and soon it was drumming. The old gum tree out the back waved its branches and shook its leaves, as if it was cheering the storm on. Somewhere far away, thunder growled low and long. Ruby’s house gave a little shiver, then sat very still, as if the whole house was holding its breath and waiting.

Figure 7 shows the passage with its devices labelled.

Figure 7 — Model text 1, labelled: *Storm Watching*

Model prose: Storm Watching

The coloured tags show the devices at work in each line

Ruby stood at the kitchen window
and watched the storm come in.

First came the wind. It pushed at the back gate
until the gate creaked, and it shook the shirts
on the line until they danced.

personification — the wind pushes; shirts dance

The clouds stacked up across the sky,
grey and heavy, like a pile of old blankets.

simile — clouds like blankets

Then the rain arrived. It tapped on the roof —
tap, tap, tap — and soon it was drumming.

onomatopoeia — tap

repetition — tap, tap, tap

The old gum tree out the back waved its branches
and shook its leaves, as if it was cheering
the storm on.

personification — the tree waves and cheers

Somewhere far away, thunder growled low and long.

personification — thunder growls

alliteration — low and long

Ruby's house gave a little shiver, then sat
very still, as if the whole house was holding
its breath and waiting.

personification — the house shivers and waits

ClassBasics English 5 · Section 3D · Imagery and sound devices

The prose passage *Storm Watching* with labels marking its personification, simile, onomatopoeia, repetition and alliteration

Model text 2 — poem: *Storm Music*

The wind wakes up with a rumble and roar;
It rattles the handle and rattles the door.
The clouds pile up like wool, thick and grey,
And the sun packs its bags and slips away.
The rain starts its drumming, tap-tap on the tiles;
The gutters gurgle and gargle for miles.
The lightning flashes — the sky lights up bright,
Then the storm sings one song and says goodnight.

Figure 8 shows the poem with its rhyme letters and devices marked. Each letter at the end of a line shows which lines rhyme: lines ending in the same letter share their end sound.

Figure 8 — Model text 2, labelled: *Storm Music*

Model poem: Storm Music

Letters on the right show the rhyme; tags mark the sound devices

The wind wakes up with a rumble and roar;

A

onomatopoeia — rumble, roar

It rattles the handle and rattles the door.

A

repetition — rattles

alliteration — handle ... rattles ... door: r/l sounds

The clouds pile up like wool, thick and grey,

B

simile — clouds like wool

And the sun packs its bags and slips away.

B

personification — the sun packs its bags

The rain starts its drumming, tap-tap on the tiles;

C

onomatopoeia — tap-tap

personification — rain drumming

The gutters gurgle and gargle for miles.

C

alliteration — gutters gurgle gargle

The lightning flashes — the sky lights up bright,

D

alliteration — lightning ... lights

Then the storm sings one song and says goodnight.

D

personification — storm sings and says goodnight

alliteration — sings ... song ... says

Same storm as the prose on the facing page —
but here the sound works in every single line.

ClassBasics English 5 · Section 3D · Imagery and sound devices

The poem Storm Music with rhyme letters at the end of each line and labels marking its onomatopoeia, repetition, simile, personification and alliteration

Now compare. Both texts use the same kinds of imagery — personification (the wind wakes, the gate creaks, the sun packs its bags), simile (clouds like blankets, clouds like wool) and onomatopoeia (creaked, tap-tap, rumble, roar). But the effects are different. The prose takes its time: you stand at the window with Ruby and watch the storm build, one sentence at a time. The poem moves fast and loud: the rhyme and the bouncy rhythm make the storm feel like music, and every line packs one picture.

Figure 9 — Prose and poetry, side by side

Prose and poetry: same devices, different jobs

How the two forms use shape, sound and imagery

Look at ...	Prose (like <i>Storm Watching</i>)	Poetry (like <i>Storm Music</i>)
Shape on the page	sentences run on in paragraphs	short lines; words chosen one by one
Sound	a little: some rhythm and repeated sounds, easy to miss	rhyme, rhythm and repeated sounds in most lines
Imagery	a few strong pictures inside the sentences	a picture or device in almost every line
Effect on the reader	feels like being told a story	feels like hearing music; every word is noticed

Both forms use simile, metaphor, personification and sound devices.
Poetry turns the sound up loud; prose keeps it softer, under the story.

ClassBasics English 5 · Section 3D · Imagery and sound devices

A table comparing prose and poetry: the shape on the page, how sound is used, how imagery is used, and the effect on the reader

Use this frame when you compare:

Both texts use _____. In the prose, it _____. In the poem, it _____.

One last note. If you and a friend pick different effects — or different favourite images — you can both be right. What counts is the reason you give: a named device, the copied words, and a clear effect. The pick itself is yours.

6. Talking about devices: spot, name, tell

When a question asks about a device, take three steps.

1. **Spot it.** Find the words doing the work. Copy them.
2. **Name it.** Simile, metaphor, personification? Rhyme, rhythm, alliteration, repetition, onomatopoeia?
3. **Tell the effect.** Say what you picture, hear or feel — and why you think the writer chose those words.

A sentence frame that helps: *The writer uses _____ ('...') so the reader can _____.*

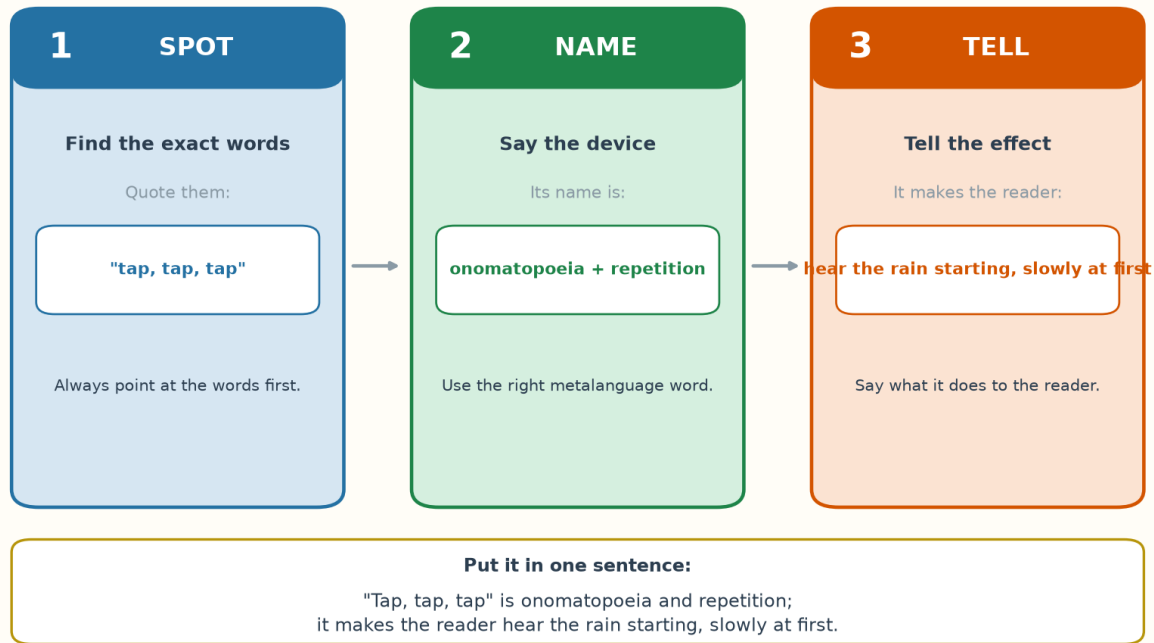
Here is a full answer built from the three steps:

The writer uses personification ('the sun packs its bags and slips away') so the reader can picture the sun leaving like a person going home. That makes the storm feel like it is moving in.

Figure 10 — Spot, name, tell

Answering a device question: Spot, Name, Tell

Three steps turn a short quote into a full answer



ClassBasics English 5 · Section 3D · Imagery and sound devices

Three steps for answering a question about a device: spot the words, name the device, tell the effect, each step with an example

Words to know

- **imagery** — words that paint pictures in the reader's mind.
- **simile** — a comparison that uses *like* or *as*.
- **metaphor** — a comparison that says one thing *is* another.
- **personification** — giving human jobs or feelings to something not human.
- **sound device** — a word choice that works on the ear: rhyme, rhythm, alliteration, repetition, onomatopoeia.
- **rhyme** — words that end with the same sound.
- **rhythm** — the beat pattern of the words as you read.
- **alliteration** — the same starting sound repeated in nearby words.
- **repetition** — using a word or sound again on purpose.
- **onomatopoeia** — a word that sounds like the thing it names.
- **prose** — everyday writing that runs in sentences and paragraphs.
- **poetry** — writing shaped into lines and verses; one piece is a **poem**, written by a **poet**.
- **line** — one row of a poem. **verse** — a group of lines, like a paragraph.
- **device** — a move a writer picks on purpose.
- **effect** — what a device makes the reader picture, hear or feel.
- **senses** — sight, hearing, smell, taste and touch.
- **plain** — words that just tell, with no imagery or sound play.

Practice questions

With support

Q1. Match each device to its job.

Devices: simile · metaphor · personification · alliteration · onomatopoeia

- (a) gives human jobs or feelings to something not human
- (b) a comparison that uses *like* or *as*
- (c) a word that sounds like the thing it names
- (d) the same starting sound repeated in nearby words
- (e) a comparison that says one thing *is* another

Q2. Label each sentence *simile*, *metaphor* or *personification*.

- (a) The old bus coughed its way up the hill.
- (b) The sports field was a sea of red and gold shirts.
- (c) Her voice was as smooth as honey.
- (d) The stars winked at us through the clouds.
- (e) The smell of lunch was like a warm welcome at the gate.
- (f) The library was a quiet island in the noisy school.

Q3. Finish each simile with your own words.

- (a) The footy flew across the grass like _____ .
- (b) The classroom was as quiet as _____ .
- (c) Granddad's hands were rough like _____ .
- (d) The full moon hung over the hill like _____ .

Q4. Give each thing a human job. Rewrite the sentence using personification.

- (a) The wind blew through the trees. → The wind _____ through the trees.
- (b) The kettle boiled. → The kettle _____ .
- (c) My alarm clock rang at six o'clock. → My alarm clock _____ me at six o'clock.

Q5. Sound spotting.

- (a) *The bacon sizzled and popped in the pan.* Which two words sound like the thing they name? What is the device called?
- (b) *Danny's dog dashed down the drive.* Which sound repeats at the start of the words? What is the device called?
- (c) Copy the two words that rhyme: *The old brown cow stood by the gate / and chewed the grass till half past eight.*

Q6. Use Figure 8, the labelled poem *Storm Music*.

- (a) Copy the two words that rhyme at the ends of lines 1 and 2.
- (b) Find and copy one example of repetition.
- (c) Find and copy the simile.
- (d) Which line gives the sun a human job? Copy it.

Q7. Use Figure 7, the labelled prose *Storm Watching*. Copy and complete the table.

Device	Copy the words	What do they make you picture or feel?
personification		
simile		
onomatopoeia		

Q8. Read each image. Write which sense it speaks to most: *sight · hearing · smell · taste · touch*.

- (a) The sand was hot and gritty between her toes.
- (b) The siren wailed down the street.
- (c) The bakery smelt of warm bread.
- (d) The lemonade was cold, sharp and sweet on her tongue.
- (e) The fireworks burst red and green across the dark sky.

On your own

Q9. Choose one topic: the canteen at lunchtime · a storm · the footy. Write (a) one simile, (b) one metaphor and (c) one personification about your topic.

Q10. Write a verse of four lines about weather — rain, wind, sun or storm. Your verse must rhyme at the ends of the lines and include at least one sound device (alliteration, repetition or onomatopoeia) and at least one image (simile, metaphor or personification). Label your devices at the side of your verse.

Q11. Two writers, one moment.

Prose: *The bell rang once, and feet drummed down the hallway as the yard emptied.*

Poem: *Ring! Ring! The bell calls clear; / feet like thunder fill my ear.*

Write two or three sentences comparing the two versions. What does each one do well? Which do you find stronger, and why? There is no single right pick — your reason is what counts.

Q12. Here is a plain sentence: *It rained all night*. Rewrite it as two sentences using at least one image (simile, metaphor or personification) and at least one sound device. Then write one sentence about the effect: what does your new version make the reader picture or hear?

Checkpoint 3D

Text. Read this passage, written for this book.

Morning came to the farm in soft, gold light. The sun stretched its warm arms over the hill, and the dam lay still, like a mirror dropped in the paddock. Near the shed, a magpie sang out its bright song, and the old windmill creaked awake.

Task.

- (a) Find two examples of imagery in the passage. Copy each one and name its device: simile, metaphor or personification.
- (b) Find one sound device. Copy the words and name the device: rhyme, rhythm, alliteration, repetition or onomatopoeia.
- (c) Choose one of your three examples. In two or three sentences, explain its effect: what does it make the reader picture, hear or feel — and why do you think the writer chose it?

Scored against the Level 5 achievement standard (Reading and Viewing): *students ... discuss the effects of imagery and sound devices in texts.*

What to look for	Yes, at standard	Not yet
The student finds and copies two examples of imagery from the passage.		
The student names the devices correctly: simile, metaphor or personification; rhyme, rhythm, alliteration, repetition or onomatopoeia.		
The student finds and copies one sound device and names it.		
The student explains an effect — says what the reader pictures, hears or feels — and gives a reason for the writer's choice.		

Sample answers

Q1. (a) personification; (b) simile; (c) onomatopoeia; (d) alliteration; (e) metaphor.

Q2. (a) personification — the bus is given the human job of coughing; (b) metaphor — the field is said to *be* a sea of shirts; (c) simile — *as smooth as honey*; (d) personification — the stars wink; (e) simile — *like a warm welcome*; (f) metaphor — the library is said to *be* a quiet island.

Q3. Answers will vary. Samples: (a) like a rocket; (b) as quiet as a sleeping cat; (c) rough like old bark; (d) like a silver lamp.

Q4. Answers will vary. Samples: (a) The wind *sang* through the trees. (b) The kettle *whistled a tune*. (c) My alarm clock *shouted at* me at six o'clock.

Q5. (a) *sizzled* and *popped*; the device is onomatopoeia. (b) The *d* sound repeats: *Danny's, dog, dashed, down, drive*; the device is alliteration. (c) *gate* and *eight*.

Q6. (a) *roar* and *door*. (b) Any one of: *It rattles the handle and rattles the door* (repetition of *rattles*) or *tap-tap*. (c) *The clouds pile up like wool*. (d) Line 4: *And the sun packs its bags and slips away*.

Q7. Sample rows: Personification — *it shook the shirts on the line until they danced* — you can see the washing moving like dancers in the wind. Simile — *like a pile of old blankets* — you can picture the clouds thick, heavy and stacked. Onomatopoeia — *tap, tap, tap* (or *creaked, drumming, growled*) — you can hear the rain starting on the roof.

Q8. (a) touch; (b) hearing; (c) smell; (d) taste; (e) sight.

Q9. Sample (canteen at lunchtime): (a) The line at the counter moved as slowly as a snail. (b) The canteen was a beehive of noise and elbows. (c) The meat pies called to us from the oven.

Q10. Sample verse:

The rain taps, tap-taps on the shed, and drums a beat above my head. The puddles are mirrors, each one a small lake — the garden drinks up every drop it can take.

Devices: onomatopoeia (*tap-taps, drums*), repetition (*tap-taps*), rhyme (*shed / head, lake / take*), metaphor (*the puddles are mirrors*), personification (*the garden drinks*).

Q11. Sample: Both versions use sound well — the prose has *drummed*, and the poem has *Ring! Ring!* and the rhyme of *clear* and *ear*. The prose feels like being told a story: you can see the yard emptying. The poem is louder and faster, and the simile *feet like thunder* makes you hear the footsteps. I find the poem stronger, because the repeated *Ring! Ring!* puts the sound of the bell right in my ear — though another reader could pick the prose and be just as right, with a good reason.

Q12. Sample: *All night, the rain drummed its fingers on the roof. It whispered and tapped at the window like a visitor who would not go home.* Effect: the personification and the sound words (*drummed, whispered, tapped*) make the reader hear the rain and picture it as a person standing outside.

Checkpoint 3D. Sample: (a) *The sun stretched its warm arms over the hill* — personification; *the dam lay still, like a mirror dropped in the paddock* — simile. (b) *creaked* — onomatopoeia: the word sounds like the noise the windmill makes. (c) The simile *like a mirror dropped in the paddock* makes the reader picture the dam as flat, still and shiny, with the sky in it. The writer chose it to show how quiet and new the morning feels — nothing is moving yet.

Creating literature: experimenting with language, story and character

Section 3E · Chapter 3 — Literature: reading, examining and creating literature · Owns VC2E5LE05 · Draws on VC2E5LE05.E01, VC2E5LE05.E02

Curriculum focus — quoted exactly as VCAA wrote it. VC2E5LE05: “create texts, experimenting with vocabulary, figurative language, storylines, characters and settings from literary texts they have encountered”. **VC2E5LE05.E01:** “drawing upon fiction elements in a range of model texts, such as main idea, characterisation and setting (time and place), and devices such as figurative language (simile, metaphor, personification) to experiment with new, creative ways of communicating ideas, experiences and stories in literary texts”. **VC2E5LE05.E02:** “creating a visual map, which may include digital mind maps, of figurative language, storylines, characters and settings in a text that may inspire their own writing”.

Where you are

Last year you made up your own stories. You grew a **storyline** (what happens), **characters** (who the story is about) and a **setting** (where and when it happens). This year you take the next step. You will learn to **experiment** — to make a writing choice on purpose, then see what it does.

Where do the ideas come from? From the stories and poems you have already read and loved. Writers are readers first. When you read, you collect moves you can try in your own work. This section shows you how to do that.

One new word matters here. A **literary text** is a text made to tell a story or share ideas and feelings — a short story, a novel, a poem or a play — rather than a text that only gives facts. This section is about making literary texts of your own.

Read like a writer

Most of the time you read to find out what happens. Writers also read a second way: to find out *how* the text was made. We call this **reading like a writer**.

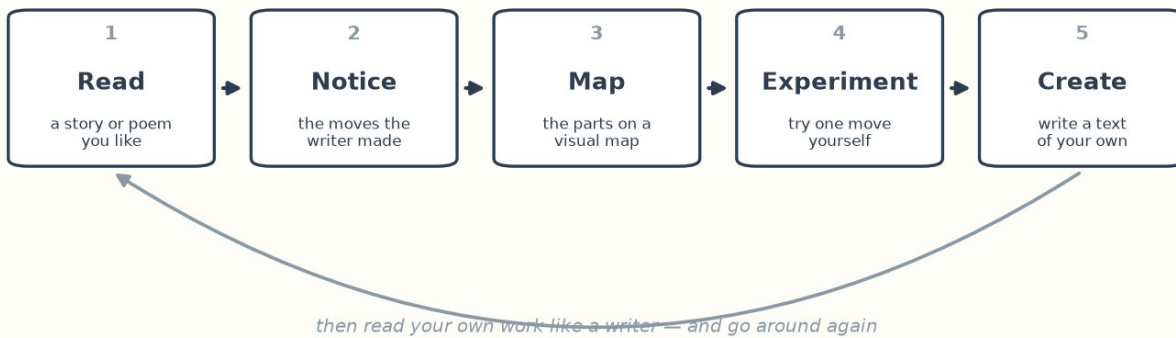
Think of a chef. A chef does not only eat a meal — they also wonder how it was cooked. A writer does the same with a story. Instead of asking only *What happened?*, a writer also asks:

- What words did the author pick, and why those words?
- How did the author make me feel the cold, or the fear, or the joy?
- How did the author make me care about the character?

A text you read this way is called a **model text**. A model text is not a text to copy, and it is not a test with one right answer. It is a text you study to borrow *moves* — the way a cook borrows a trick, not the whole meal. Every model text in this book was written fresh for this section. You can also use any story or poem you have read in class or at the library as your own model.

Here is the loop this section teaches. Read, notice what is inside, map it, then experiment and make something of your own.

The writer's loop



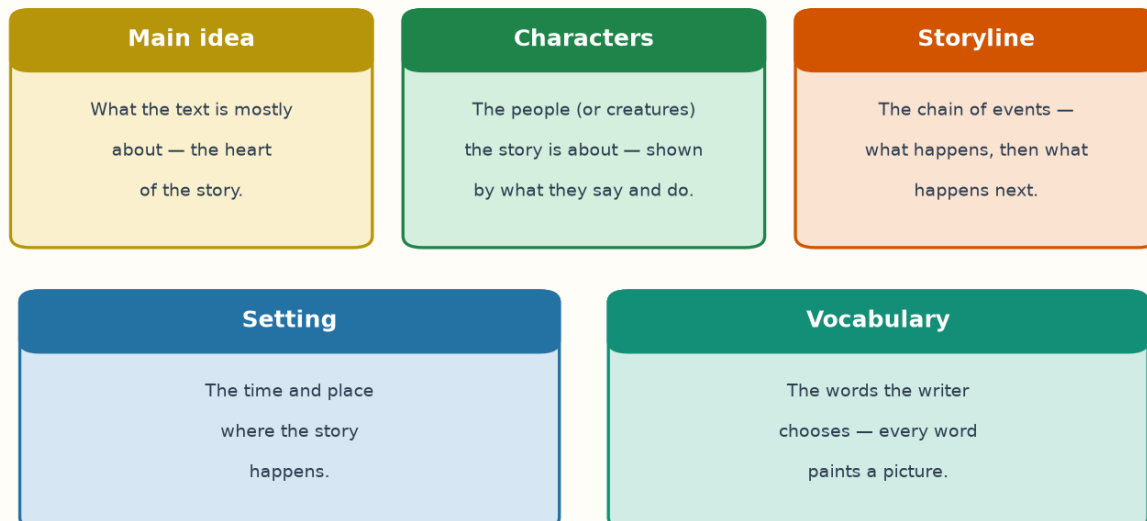
ClassBasics English 5 · Section 3E · Creating literature

A loop showing the writer's moves in order: read a text, notice its ingredients, map them, experiment with a choice, then create your own text, with an arrow back to the start

The story toolkit: what writers work with

Every story is built from a few big parts. We will call them the **story toolkit**. When you read like a writer, these are the parts you look for.

The story toolkit — the parts writers work with



ClassBasics English 5 · Section 3E · Creating literature

A toolbox with five tools labelled with the story parts a writer works with: main idea, characters, setting, storyline and vocabulary

Main idea. The main idea is the one big thing the text is about. It is the heart of the story. In a story about a girl who lights a beacon to guide ships home, the main idea might be: *even a small person can do a brave thing*.

Characters. The characters are the people (or creatures) the story is about. The way a writer builds and shows us a character is called **characterisation**. A writer can show a character by telling us what they look like, what they say,

what they do, and what they think and feel. If a character pulls on her coat and runs into a storm to help others, her *actions* tell us she is brave and kind — the writer did not even need to say so.

Setting. The setting is the time and place where the story happens. Time could be night, a hot summer day, or long ago. Place could be a cliff by the sea, a busy market, or a quiet bedroom. A strong setting helps the reader feel they are *inside* the story.

Storyline. The storyline is the chain of events — what happens, then what happens next. A story about nothing happening is hard to keep reading. Most storylines hold a problem and then a way the problem is met.

Vocabulary. Vocabulary means the words a writer chooses. Two writers can tell the same event with very different words. *The wind blew* and *the wind howled* are the same event — but they give the reader very different pictures.

Figurative language: words that paint pictures

One of the most powerful tools in the kit is **figurative language**. Figurative language is words used in a way that goes beyond their plain, everyday meaning. It paints a picture in the reader's mind, or makes them feel something. Saying *the classroom was noisy* tells a fact. Saying *the classroom was a beehive of noise* paints a picture.

There are three types you already met in Section 3D. Here they are as tools you can *use*.

Figurative language — three devices you can use

Device	What it does	Example — plain → figurative
Simile	compares two different things using the words <i>like</i> or <i>as</i>	Plain: The light moved slowly over the sea. Figurative: The light swept the sea like a slow, steady arm.
Metaphor	says one thing IS another different thing	Plain: Mia's heart beat very fast. Figurative: Mia's heart was a drum in her chest.
Personification	gives living or human qualities to something that is not human	Plain: There was a storm all night. Figurative: The storm growled all night.

ClassBasics English 5 · Section 3E · Creating literature

A table of three figurative devices — simile, metaphor and personification — each with a plain sentence, a figurative version, and what the device does

Simile. A **simile** compares two different things using the words *like* or *as*. *The light swept the sea like a slow, steady arm*. The light is not really an arm — but comparing it to one helps the reader picture it moving in a slow, steady way.

Metaphor. A **metaphor** says one thing *is* another different thing, without using *like* or *as*. *Mia's heart was a drum in her chest*. Her heart is not a drum — but calling it one makes the reader feel her fast, thumping fear.

Personification. **Personification** gives living or human qualities to something that is not human. *The storm growled all night*. A storm cannot really growl — but giving it that grumpy, animal sound makes it feel alive and threatening.

You do not need to pack all three into every sentence. One good device, in the right spot, does more than three crowded together.

A model text: The Light on the Cliff

Here is a short literary text, written just for this book. Read it once for the story. Then read it again like a writer, looking for the toolkit parts.

The Light on the Cliff
(a model text, written for this book)

The storm growled all night. Rain tapped on the window of the small stone cottage, and the wind sang a long, lonely song. Inside, Mia could not sleep.

She pulled on her yellow coat and climbed the steep path to the lighthouse. Its great lamp was dark. The ships at sea needed that light, and the light was asleep.

Mia's heart was a drum in her chest. She ran faster. The waves below were angry mountains of grey, crashing against the rocks.

At the top, Mia turned the heavy key. The lamp blinked, then opened one bright eye. It swept the sea like a slow, steady arm, pointing the ships home.

Mia smiled. The storm was still cross, but the light was awake — and so was she.

Personification
the storm is given a living growl

Setting
when and where: a stormy night, a stone cottage by the sea

Characterisation
we learn who Mia is from what she does, not from being told

Metaphor
her heart is called a drum — fear you can almost hear

Simile
the light is compared using like — like a slow, steady arm

ClassBasics English 5 · Section 3E · Creating literature

The model text 'The Light on the Cliff' with coloured labels pointing to its parts: the setting, the characterisation, a metaphor, a personification and a simile

The Light on the Cliff

The storm growled all night. Rain tapped on the window of the small stone cottage, and the wind sang a long, lonely song. Inside, Mia could not sleep.

She pulled on her yellow coat and climbed the steep path to the lighthouse. Its great lamp was dark. The ships at sea needed that light, and the light was asleep.

Mia's heart was a drum in her chest. She ran faster. The waves below were angry mountains of grey, crashing against the rocks.

At the top, Mia turned the heavy key. The lamp blinked, then opened one bright eye. It swept the sea like a slow, steady arm, pointing the ships home.

Mia smiled. The storm was still cross, but the light was awake — and so was she.

Now let us read it like a writer.

Toolkit part

Where you find it in the text

Setting

A stormy night; a small stone cottage on a cliff by the

Toolkit part	Where you find it in the text
Characterisation	sea; a lighthouse. Mia is brave and kind. We learn this from what she <i>does</i> — she pulls on her coat, climbs the path and runs to help.
Storyline	The light is out and ships need it; Mia climbs up and turns it on.
Main idea	Even a small person can do a brave thing.
Simile	<i>It swept the sea like a slow, steady arm.</i>
Metaphor	<i>Mia's heart was a drum in her chest.</i>
Personification	<i>The storm growled all night and the light was asleep.</i>

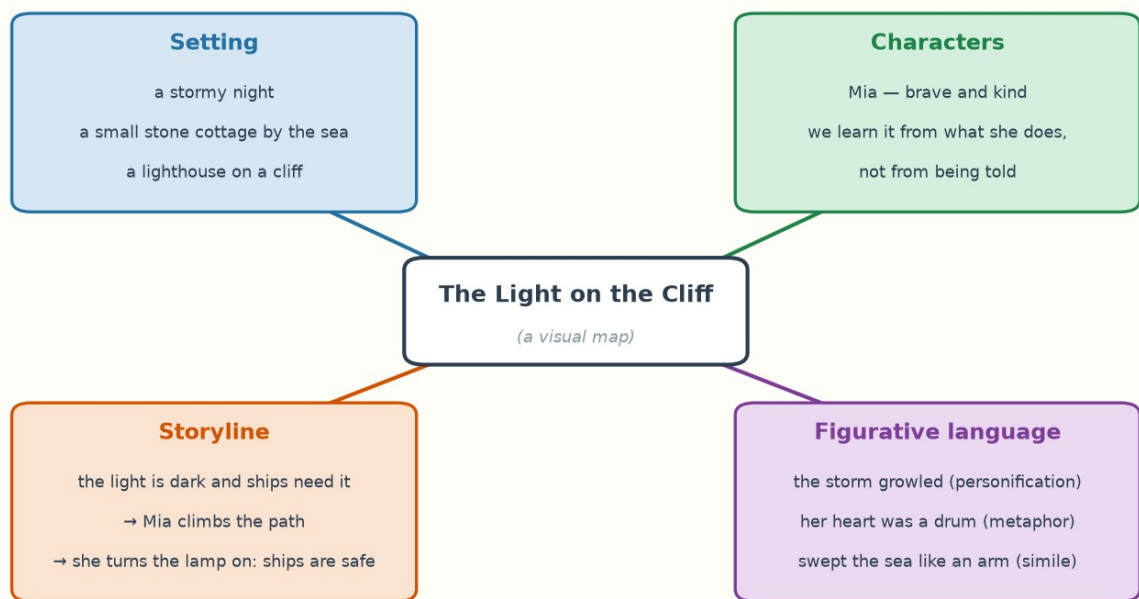
Notice one more thing. Different readers may picture Mia, or the storm, in their own way. That is fine — a story is not a test with one right answer. But the *moves* the writer made (picking *growled*, using a simile, showing Mia's feelings through her actions) are there for every reader to see and borrow.

Map it before you make it

Before writers create, many of them plan. A **visual map** is a diagram that lays out your ideas around a centre, with branches or lines joining them. Some people call it a mind map. You can draw one on paper, or build one with a digital app on a computer or tablet.

Why map first? A map lets you see all your ingredients at once, before you spend time writing full sentences. You can move ideas around with no trouble. If you are stuck, the map shows you the gaps.

Let us map *The Light on the Cliff* so you can see how it works. The title sits in the middle, and four branches hold the toolkit parts.



ClassBasics English 5 · Section 3E · Creating literature

A visual map of the model text: the title 'The Light on the Cliff' in the centre, with four branches for setting, characters, storyline and figurative language, each holding short notes

You do not need to map a whole book. You can map just one scene, or one idea you want to try. When you read a text that inspires you, mapping its parts is a quick way to collect moves for your own writing.

Worked examples

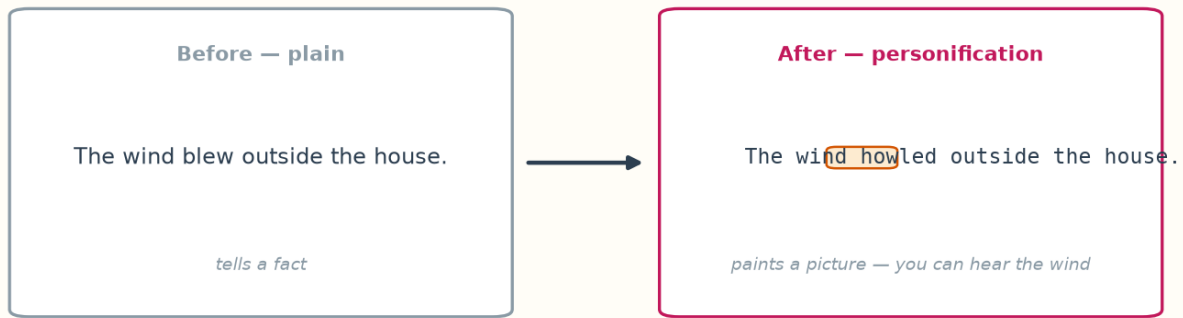
Worked example 1 — with help: give a plain sentence some colour

Start with a plain sentence. Experiment by adding one figurative device.

Plain: *The wind blew outside the house.*

Step	What you do	Why it helps
1. Pick a device	Choose personification.	Giving the wind a living quality makes it feel real.
2. Ask what the wind is like	Is it gentle? Grumpy? Wild?	The answer tells you which word fits.
3. Choose a strong word	<i>howled, tapped, whispered.</i>	Each one paints a different picture.
4. Write it	<i>The wind howled outside the house.</i>	Now the reader can hear the wind.

One plain sentence, upgraded with one device



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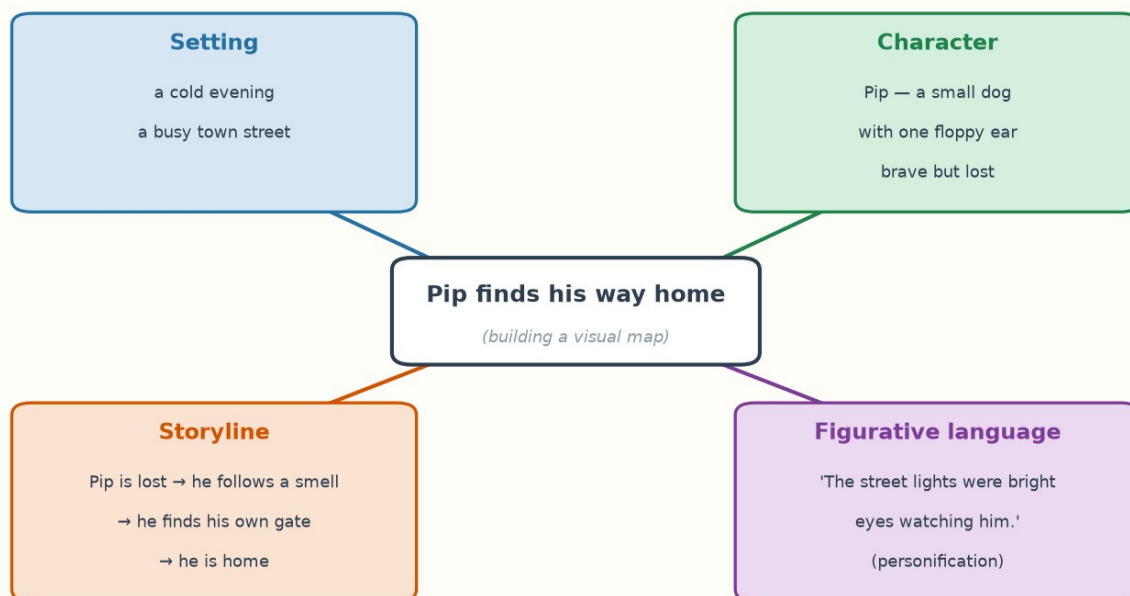
A before-and-after panel: the plain sentence ‘The wind blew outside the house’ on the left, an arrow, and the figurative version ‘The wind howled outside the house’ on the right, with the word ‘howled’ highlighted

Try a different device and the sentence changes again: *The wind was an angry voice outside the house* is a **metaphor**. *The wind screamed like a siren* is a **simile**. Same event, three different pictures. That is experimenting.

Worked example 2 — with help: build a visual map

You want to write a scene about a lost dog finding its way home. Before writing, build a map. Put the idea in the middle and add four branches.

Branch	What you put on it	Example for the lost dog
Setting	time and place	a cold evening; a busy town street
Character	who it is, and one thing that shows what they are like	Pip, a small dog with one floppy ear; he is brave but lost
Storyline	the chain of events	Pip is lost → he follows a smell → he finds his own gate → he is home
Figurative language	one device to try	<i>The street lights were bright eyes watching him.</i> (personification)



ClassBasics English 5 · Section 3E · Creating literature

A visual map being built for a lost-dog story: the idea 'Pip finds his way home' in the centre, with four branches for setting, character, storyline and figurative language, each holding a short note

With the map done, you already have the bones of your scene. Writing it is the next step.

Worked example 3 — on your own: model response

Use your map from Worked example 2 to write the opening of the scene. Then compare your version with this model response.

Model response: *The street lights were bright eyes watching Pip as he trotted through the cold town. His one floppy ear flopped with every step. He followed a smell — warm bread, then home. And there, at the end of the street, was his own green gate. Pip barked once, as loud as a big dog, and ran.*

The model uses the map: the setting (a cold town at evening), the character (Pip with one floppy ear, brave), the storyline (lost, follows a smell, finds the gate), and a piece of figurative language (*the street lights were bright eyes*). Your version can be different and still be right — that is the point of experimenting.

Practice tasks

With help

Q1. Match each toolkit part to its meaning. Draw a line from the part to the right meaning.

Toolkit part	Meaning
main idea	the time and place a story happens
setting	the one big thing the text is about
storyline	the words a writer chooses
vocabulary	the chain of events in a story

Q2. For each sentence, write **simile**, **metaphor** or **personification**.

- a) The moon was a silver coin in the sky.
- b) The old bridge groaned as the truck rolled over it.
- c) Her laugh rang out like a bell.
- d) The playground was a sea of running children.

Q3. Take the plain sentence *The sun came up*. Write it twice:

- a) once as a **personification**;
- b) once as a **simile**.

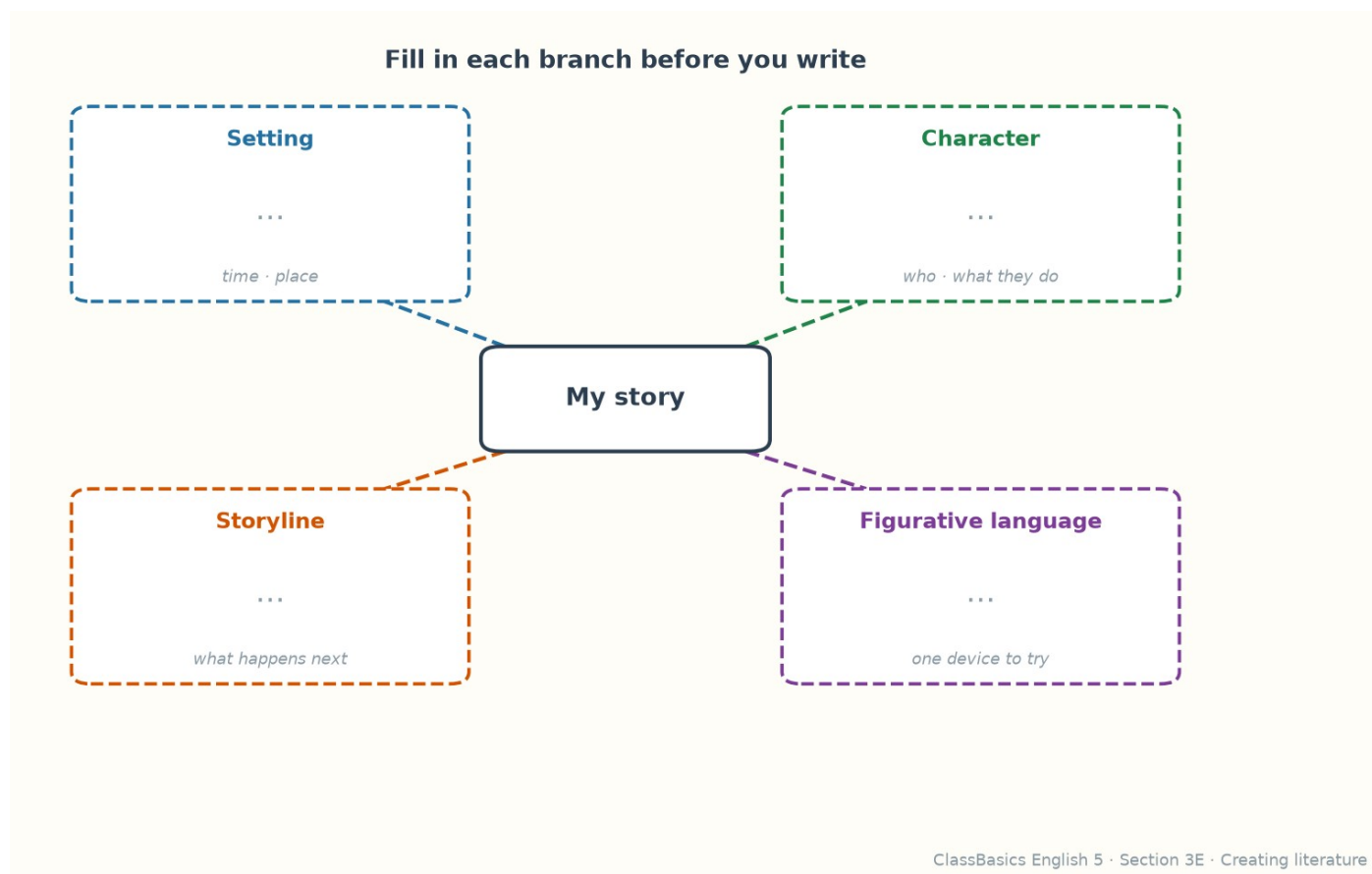
Q4. Here are three words for how rain falls: *drizzled*, *poured*, *hammered*. Each paints a different picture. Write one sentence using the word that fits a *scary storm*.

Q5. Read these two lines about the same character.

- Line 1: *Sam was scared.*
- Line 2: *Sam's hands shook and he could not look up.*

Which line shows characterisation better? Tell a partner why.

Q6. Copy the visual map below into your book. Fill in the four branches for a story of your own. You can use an idea you have had, or one you have read about.



An empty visual map with the words ‘My story’ in the centre and four blank branches labelled setting, character, storyline and figurative language, ready to be filled in

Q7. Pick one line from *The Light on the Cliff* that uses a device. Write down which device it is, and what picture it puts in your mind.

Q8. Change the setting of *The Light on the Cliff*. What if it happened on a hot, still afternoon instead of a stormy night? Write one new sentence for that new setting.

On your own

Q9. Choose an experiment from the menu below, then write two or three sentences using it.

Experiment menu — pick one and try it

Swap the character
Tell the same story with a brand-new main character.

Change the setting
Move the story to a new time or place.

Add a simile
Compare two things using the words like or as.

Add personification
Give a non-human thing a living quality.

Start at the end
Work your way back to the start.

New point of view
Tell it from another character's eyes.

ClassBasics English 5 · Section 3E · Creating literature

A menu of writing experiments to choose from: swap the character, change the setting, add a simile, add a personification, start the story at the end, or tell it from another character's point of view

Q10. Think of a story or poem you have read and liked. Draw a visual map of its setting, one character, its storyline and one piece of language you remember. Bring it to class.

Q11. Write the opening of a short story of your own (three to five sentences). Include one piece of figurative language, and show your character's feelings through what they *do*, not just by naming the feeling.

Q12. Re-read your opening from Q11. Find one word you could swap for a stronger, more exact word. Write the new version, and be ready to say why the new word is better.

Answers

Q1. main idea → *the one big thing the text is about*; setting → *the time and place a story happens*; storyline → *the chain of events in a story*; vocabulary → *the words a writer chooses*.

Q2. a) metaphor; b) personification; c) simile; d) metaphor.

Q3. Answers will vary. Sample personification: *The sun stretched and woke the sky*. Sample simile: *The sun came up like a slow, golden balloon*.

Q4. Answers will vary. The word *hammered* fits a scary storm best. Sample: *The rain hammered on the roof all night*.

Q5. Line 2. It shows characterisation because it lets us see what Sam does (his hands shook, he could not look up). We work out he is scared from his actions. Line 1 only names the feeling and gives the reader no picture.

Q6. Answers will vary. Check that each branch holds a note that belongs to it: setting holds a time or place, character holds a person and a telling detail, storyline holds some events, and figurative language holds a device to try.

Q7. Answers will vary. Sample: *The storm growled all night* is personification. It puts the picture of a grumpy, living thing making a low, threatening sound.

Q8. Answers will vary. Sample: *The still, hot afternoon pressed down on the cottage, and not a leaf moved*.

Q9–Q12. Answers will vary. Look for a clear experiment (a device, a changed setting or character, a retold storyline), and for writing that shows the choice on purpose. For Q12, the stronger word should paint a clearer picture or say more than the first word did.

Checkpoint 3E

Scored against the Level 5 achievement standard (Writing): students “develop ideas and adapt textual details drawn from texts”, and “experiment with language features, including figurative language”.

Choose one of these starting points:

- a story or poem you have read and liked, or
- the model text *The Light on the Cliff*.

First, draw a quick visual map of the parts you want to borrow — a setting, a character, a storyline move, or a piece of figurative language. Then write a short literary text of your own (a scene, a short story, or a poem) of about five to eight sentences. Your text must experiment with at least **two** of the toolkit parts (vocabulary, figurative language, storyline, character, setting), and it must include at least one piece of figurative language.

Checkpoint 3E — success list

- ☐ I made a visual map before I wrote.
- ☐ I borrowed a move from a text I read.
- ☐ I experimented with at least two toolkit parts.
- ☐ I used at least one piece of figurative language.
- ☐ My word choices paint a clear picture.

Tick each box as you check your work.

ClassBasics English 5 · Section 3E · Creating literature

The checkpoint success list: five boxes to tick — ‘I made a visual map before I wrote’, ‘I borrowed a move from a text I read’, ‘I experimented with at least two toolkit parts’, ‘I used at least one piece of figurative language’, and ‘My word choices paint a clear picture’

Show what you know: your visual map, your text, and your two toolkit experiments underlined.

English Level 5 — Construction task C3: Persuasive letter

Construction task C3 · Persuasive construction on a supplied issue scenario · 15 marks

English Level 5 (Year 5) · Victorian Curriculum 2.0

Task coverage: planning and building a persuasive letter — a clear position, reasons and evidence that support it, ordered paragraphs, tempered and sourced wording instead of bare assertions, and a closing call to action aimed at the audience.

Content descriptions assessed:

- VC2E5LY10 — create different types of texts, written and spoken, with relevant, elaborated and sequenced ideas, using text structure appropriate for topic, purpose and audience, and multimodal elements as appropriate (the creating spine of this task)
- VC2E5LA02 — understand how to move beyond making bare assertions by taking account of differing ideas or opinions and authoritative sources (the sourced-claims craft of this task)

Marks and structure: 15 marks over 15 items — selecting the position statement, items 1–2 (2 marks) · matching reasons and evidence to the position, items 3–6 (4 marks) · ordering the paragraphs, items 7–9 (3 marks) · choosing tempered, sourced wording over bare assertions, items 10–12 (3 marks) · choosing the closing call-to-action for the audience, items 13–15 (3 marks). Every item is worth 1 mark.

Timing: guidance time 20 minutes. This is a classroom check, not an exam. There is no strict time limit; your teacher will let you finish.

Permitted materials: none. No dictionary, no notes. Answers are given on screen (H5P); for paper administration, write your answers in the spaces your teacher gives you.

This is a school-designed task. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 5 achievement standard, not against a mark on this task.

Conditions

- Your teacher may read any question or option aloud to you (live teacher read-aloud; no recorded audio is needed for this task). The teacher will not help with answers.
- Every item is objective and is marked against a fixed key.
- Attempt every item.

Words you need (read these before you start; every term used on this paper is defined here first):

- **persuasive text** — a text written to win the reader over to the writer’s point of view
- **position** — the side of an issue the writer takes, stated in one clear sentence
- **reason** — a statement that says why the position is right
- **evidence** — a fact or finding that backs up a reason
- **survey** — a set of questions asked to a group of people to find out what they think
- **assertion** — a claim made without any reason or evidence behind it
- **tempered wording** — a claim made softer and more careful, often by naming a source instead of stating it bare
- **source** — where a claim or fact comes from, such as a survey or a named person
- **call to action** — the closing ask, which tells the audience exactly what to do next
- **audience** — the people a text is written for
- **council** — here, the school council, the group that makes decisions for the school
- **native plants** — plants that grow naturally in Australia

The supplied issue scenario — every item on this task builds the one letter planned here. Read it first.

A Quiet Garden for Fernbank (issue scenario)

Fernbank Primary School has a bare, empty patch of ground beside the library. There is no shade and nowhere to sit. The school council has asked for ideas about what to do with the space.

Year 5 has voted. The class will argue for **a quiet garden** — a calm, sheltered space with seats, shade trees and native plants, where students can read, think or talk quietly.

The class is writing a persuasive letter to the school council. Your job is to help plan the letter.

The class's three reasons:

- **R1.** Students need somewhere calm to read and think at recess.
- **R2.** Classes could use the garden as an outdoor classroom.
- **R3.** Native plants would give birds and insects a home.

The class's evidence:

- **E1.** In the class survey, 26 out of 30 students said there is nowhere quiet to sit at recess.
- **E2.** Year 3 already holds art lessons outside on fine days this term.
- **E3.** Willy wagtails and other small birds feed on the insects that live in native gardens.

Scenario written for this book. There are no real organisations in this task.

Part 1 — Selecting the position statement (2 marks)

Item 1 — The position statement. [1 mark]

Which sentence best states the class's position?

- A. 'A garden might possibly be one idea someone could think about.'
- B. 'Fernbank Primary School should build a quiet garden beside the library.'
- C. 'Gardens have plants and seats.'
- D. 'We like the library a lot.'

Item 2 — Why the position comes first. [1 mark]

Why does a persuasive text state its position at the start?

- A. so the reader knows the writer's point of view from the very beginning
 - B. to entertain the reader with a story
 - C. to hide the writer's opinion until the end
 - D. to list facts about plants
-

Part 2 — Matching reasons and evidence to the position (4 marks)

Item 3 — Match the evidence to the reasons. [1 mark]

Match each piece of evidence to the reason it backs up. Each reason is used once.

- Evidence E1 'In the class survey, 26 out of 30 students said there is nowhere quiet to sit at recess.'
- Evidence E2 'Year 3 already holds art lessons outside on fine days this term.'

- Evidence E3 ‘Willy wagtails and other small birds feed on the insects that live in native gardens.’

Reasons: **R1 · R2 · R3**

Item 4 — A reason that supports the position. [1 mark]

Which sentence is a reason that supports the class’s position?

- A. ‘Some students enjoy noisy ball games at recess.’
- B. ‘Students have nowhere quiet to sit, read or think at recess.’
- C. ‘The bare patch is beside the library.’
- D. ‘Gardens have plants in them.’

Item 5 — Evidence for reason R2. [1 mark]

Which piece of evidence best backs up reason R2 (‘Classes could use the garden as an outdoor classroom’)?

- A. ‘Year 3 already holds art lessons outside on fine days this term.’
- B. ‘Some students like handball.’
- C. ‘Seats need to be strong.’
- D. ‘The library opens at half past eight.’

Item 6 — The differing idea. [1 mark]

Which sentence states a differing idea that the letter should answer?

- A. ‘A quiet garden would give the whole school a calm place to sit.’
 - B. ‘Some students want to keep the patch for running games.’
 - C. ‘Students said they want somewhere quiet to read.’
 - D. ‘Native plants attract birds to watch.’
-

Part 3 — Ordering the paragraphs (3 marks)

Item 7 — Ordering the paragraphs of the letter. [1 mark]

Drag the paragraph cards into the order the paragraphs should come in the letter, from first to last.

Word cards: **‘Reasons and evidence’ · ‘State the position’ · ‘Restate the position and call to action’ · ‘Answer the other side’**

Write the order in the answer box.

Item 8 — Where the call to action belongs. [1 mark]

Where does the call to action belong in the letter?

- A. before the position statement
- B. inside the first reason
- C. in the closing paragraph
- D. the letter does not need a call to action

Item 9 — Putting the strongest reason first. [1 mark]

Why do persuasive writers put their strongest reason first?

- A. The first reason gets the most attention, so it should be the strongest.
 - B. Reasons must be in alphabetical order.
 - C. The last reason gets the most attention.
 - D. The order of reasons does not matter.
-

Part 4 — Choosing tempered, sourced wording over bare assertions (3 marks)

Item 10 — Naming a general source. [1 mark]

Which sentence uses a general source instead of a bare assertion?

- A. ‘Everyone knows a garden is the best idea.’
- B. ‘Most of the students we surveyed said there is nowhere quiet to sit at recess.’
- C. ‘I think a garden would be nice.’
- D. ‘Gardens are great.’

Item 11 — The impersonal ‘it’. [1 mark]

Which sentence tempers its claim using the impersonal ‘it’?

- A. ‘It could be said that the garden would help students settle after recess.’
- B. ‘The garden is the best idea in the history of our school.’
- C. ‘Build the garden right now!’
- D. ‘Nobody would ever disagree about a garden.’

Item 12 — Sourced wording. [1 mark]

Complete the sentence so the claim names its source. Type one word in the blank. Choose from the word bank.

Word bank: Always · According · Everyone

‘_____ to the class survey, most students wanted more shade and seats at recess.’

Part 5 — Choosing the closing call to action for the audience (3 marks)

Item 13 — The call to action for this audience. [1 mark]

The letter is written for the school council. Which call to action best suits that audience?

- A. ‘Students, let’s all go and plant flowers tomorrow!’
- B. ‘We ask the council to add the quiet garden to the agenda of the next meeting and set aside money for the seats and trees.’
- C. ‘Gardens are in lots of schools.’
- D. ‘Someone should probably do something sometime.’

Item 14 — Why a call to action must be clear. [1 mark]

Why does a call to action need to say exactly what the writer wants the audience to do?

- A. so the audience knows the exact step to take next
- B. to make the letter longer
- C. to tell a story to the council
- D. to list facts about plants

Item 15 — Restating the position to close. [1 mark]

Which closing best restates the position for the reader?

- A. ‘Anyway, that is everything we wanted to say.’
- B. ‘Once upon a time, there was a bare patch beside the library.’
- C. ‘A quiet garden would give Fernbank students the calm space they need, and we hope the council will support it this term.’
- D. ‘The end.’

End of Construction task C3. The solutions, full model text and marking key start on the next page.

English Level 5 — Construction task C3 (Persuasive letter) — Solutions and marking key

Teacher copy · 15 marks · Keep this key with the task. The task is auto-marked on screen against these keys; this copy is for the teacher's record and for paper administration.

Content descriptions assessed: VC2E5LY10 (creating spine) and VC2E5LA02 (tempered, sourced claims).

This is the marking key for a school-designed task. It is not a VCAA instrument.

How to administer. One sitting; guidance time 20 minutes; no strict time limit. The teacher may read any question or option aloud (live read-aloud; no recorded audio needed). Every item is objective and worth 1 mark. The supplied issue scenario 'A Quiet Garden for Fernbank' is printed in the task; no item presumes any text read outside it. The scenario names no real organisation.

Marking key

Item	Family (H5P)	Family per §7.5	Answer	Mark
1	H2 Multiple Choice	selecting the position statement	B. 'Fernbank Primary School should build a quiet garden beside the library.'	1
2	H2 Multiple Choice	selecting the position statement	A. so the reader knows the writer's point of view from the very beginning	1
3	H5 Matching	matching reasons and evidence to the position	E1 → R1 · E2 → R2 · E3 → R3 (all three pairs correct for the mark)	1
4	H2 Multiple Choice	matching reasons and evidence to the position	B. 'Students have nowhere quiet to sit, read or think at recess.'	1
5	H2 Multiple Choice	matching reasons and evidence to the position	A. 'Year 3 already holds art lessons outside on fine days this term.'	1
6	H2 Multiple Choice	matching reasons and evidence to the position	B. 'Some students want to keep the patch for running games.'	1
7	H3 Drag-text / ordering	ordering the paragraphs	'State the position' → 'Reasons and evidence' → 'Answer the other side' → 'Restate the position and call to action'	1
8	H2 Multiple Choice	ordering the paragraphs	C. in the closing paragraph	1
9	H2 Multiple Choice	ordering the paragraphs	A. The first reason gets the most	1

Item	Family (H5P)	Family per §7.5	Answer	Mark
			attention, so it should be the strongest.	
10	H2 Multiple Choice	tempered, sourced wording over bare assertions	B. ‘Most of the students we surveyed said there is nowhere quiet to sit at recess.’	1
11	H2 Multiple Choice	tempered, sourced wording over bare assertions	A. ‘It could be said that the garden would help students settle after recess.’	1
12	H1 Fill in the Blanks	tempered, sourced wording over bare assertions	According (accepted: <i>According</i>)	1
13	H2 Multiple Choice	closing call to action for the audience	B. ‘We ask the council to add the quiet garden to the agenda of the next meeting and set aside money for the seats and trees.’	1
14	H2 Multiple Choice	closing call to action for the audience	A. so the audience knows the exact step to take next	1
15	H2 Multiple Choice	closing call to action for the audience	C. ‘A quiet garden would give Fernbank students the calm space they need, and we hope the council will support it this term.’	1
			Total	15

Full model text assembled from the correct choices (P2)

A Quiet Garden for Fernbank

Dear School Council,

Fernbank Primary School should build a quiet garden beside the library. The bare patch has no shade and nowhere to sit, and Year 5 believes the space can become something the whole school needs.

Students need somewhere calm to read and think at recess. Most of the students we surveyed said there is nowhere quiet to sit at recess — 26 out of 30 students told us so. Classes could also use the garden as an outdoor classroom, and Year 3 already holds art lessons outside on fine days this term. It could be said that the garden would help students settle after recess. According to the class survey, most students wanted more shade and seats at recess. Native plants would give birds and insects a home, because willy wagtails and other small birds feed on the insects that live in native gardens.

Some students want to keep the patch for running games. Ball games already have the oval, though, and there is nowhere quiet for students who want a calm recess.

A quiet garden would give Fernbank students the calm space they need, and we hope the council will support it this term. We ask the council to add the quiet garden to the agenda of the next meeting and set aside money for the seats and trees.

Year 5, Fernbank Primary School

Alternative model (where the task allows genuine variation)

The tempered wording of items 10–12 may instead recruit anonymous support or specify the source, for example:

- ‘It is generally agreed that students need somewhere quiet to sit at recess.’ (anonymous support)
- ‘The Year 5 survey team found that 26 out of 30 students wanted somewhere quiet to sit.’ (specified source)

Both satisfy item 10’s requirement (sourced wording rather than a bare assertion); the platform key ships the primary model.

Construction principle each item evidences (against the Writing-mode achievement standard)

Item	Construction principle	Achievement-standard sentence it feeds
1, 2	a position stated clearly and early	‘text structure appropriate for topic, purpose and audience’
3–5	reasons matched to the position, evidence matched to the reason	‘relevant, elaborated and sequenced ideas’
6	taking account of a differing idea	‘move beyond making bare assertions by taking account of differing ideas or opinions’ (VC2E5LA02)
7–9	ordering paragraphs: position → reasons → answer → restate; prominence for the strongest reason	‘paragraphs ... to create prominence and build sequence’
10–12	tempered, sourced wording over bare assertions (general source, impersonal ‘it’, source-naming)	‘taking account of ... authoritative sources’ (VC2E5LA02)
13–15	a closing call to action aimed at the audience; restatement of the position	‘text structure appropriate for ... purpose and audience’

Marks by content description: VC2E5LY10 12 marks (items 1–9, 13–15); VC2E5LA02 3 marks (items 10–12).

Level discipline notes: persuasive craft stays at Year 5 scope — position, reasons, evidence, the four tempering moves of VC2E5LA02 .E01 (impersonal ‘it’, anonymous support, general source, specified source) and call-to-action. No argument-analysis vocabulary (no contention, tone or appeals — VC2E6 territory), no essay form, no objective/subjective bias analysis.

Sourcing: the issue scenario, every item and both model texts are original compositions for this book (TOC D10, §6; P5). The scenario is a school/community issue with no real organisation. No published letter, NAPLAN or VCAA content is reproduced or required.

End of C3 solutions. This block is removable as a whole page unit (L1).