

English Level 5

Chapter 4 — Literacy: speaking and listening, word knowledge and fluency

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Interaction skills: paraphrasing, questioning and justifying an opinion

Section 4A · Chapter 4 — Literacy: speaking and listening, word knowledge and fluency · Owns VC2E5LY01 · Draws on VC2E5LY01.E01, VC2E5LY01.E02, VC2E5LY01.E03, VC2E5LY01.E04

Curriculum focus — This section teaches **VC2E5LY01** (Victorian Curriculum F–10 Version 2.0, English, Level 5 — Literacy, Interacting with others):

“Use interaction skills including paraphrasing and questioning to clarify meaning, make connections to personal experience or to a text, and present and justify an opinion or idea.”

It draws on the four elaboration ids below. These are linkage keys for the question bank and coverage records — illustrations of the CD, not a lesson checklist (TOC D9):

- **VC2E5LY01.E01** — “participating in pair, group, class and school speaking and listening situations, including informal conversations, discussions and presentations”
- **VC2E5LY01.E02** — “asking specific questions to clarify a speaker’s meaning, making constructive comments that keep a conversation moving, reviewing ideas expressed and conveying tentative conclusions”
- **VC2E5LY01.E03** — “using strategies for discussion, such as speaking clearly, pausing, asking questions and linking students’ responses to the contributions of others”
- **VC2E5LY01.E04** — “choosing vocabulary and sentence structures for particular purposes, including formal and informal contexts, to report and explain new concepts and topics, to offer an opinion and to persuade others”

Builds on, does not re-teach: Level 4 delivered the first interaction skills (VC2E4LY01 — gathering information, contributing to discussions, acknowledging others’ contributions). This section builds on that knowledge without re-teaching it (TOC §4).

Hands forward: these interaction skills feed VC2E6LY01 (interacting with awareness of formality) at Level 6.

Boundaries inside this book: formal presentations to an audience, with deliberate practice of tone, volume, pitch and pace, belong to Section 4B (VC2E5LY02); wording moves that back up claims on the page belong to Section 1B (VC2E5LA02); language for formal roles such as chairperson belongs to Section 1A (VC2E5LA01); opinions about literary texts belong to Section 3B (VC2E5LE02). The vocab-ladder placements of the CD’s own terms (paraphrase, tentative, constructive, contribution, persuade) are carried here as curriculum words and defined at first use in the Learn beats (WORD_LEVEL_POLICY Rule 2, exemptions 1 and 2).

Learn

Beat 1 — The words we will use

Talking with other people is something you do every day. This section is about getting good at it on purpose. Four words will lead the way.

interaction — the two-way flow of people talking and listening together. An interaction is not one person talking at the rest. It moves both ways.

discussion — a kind of talk where people share ideas about one topic, listen to each other, and think about the ideas together.

opinion — what someone thinks or feels about something. You cannot test an opinion the way you can test a fact. Two people can honestly hold different opinions about the same thing, and that is not a problem to fix. It is just how opinions work.

reason — a word or a sentence that backs up an opinion. It answers the question *why do you think so?*

You met *opinion* and *reason* in earlier sections of this book. Here they come out of the page and into real talk — the kind where another person is in front of you, thinking their own thoughts.

Beat 2 — Talk is a two-way street

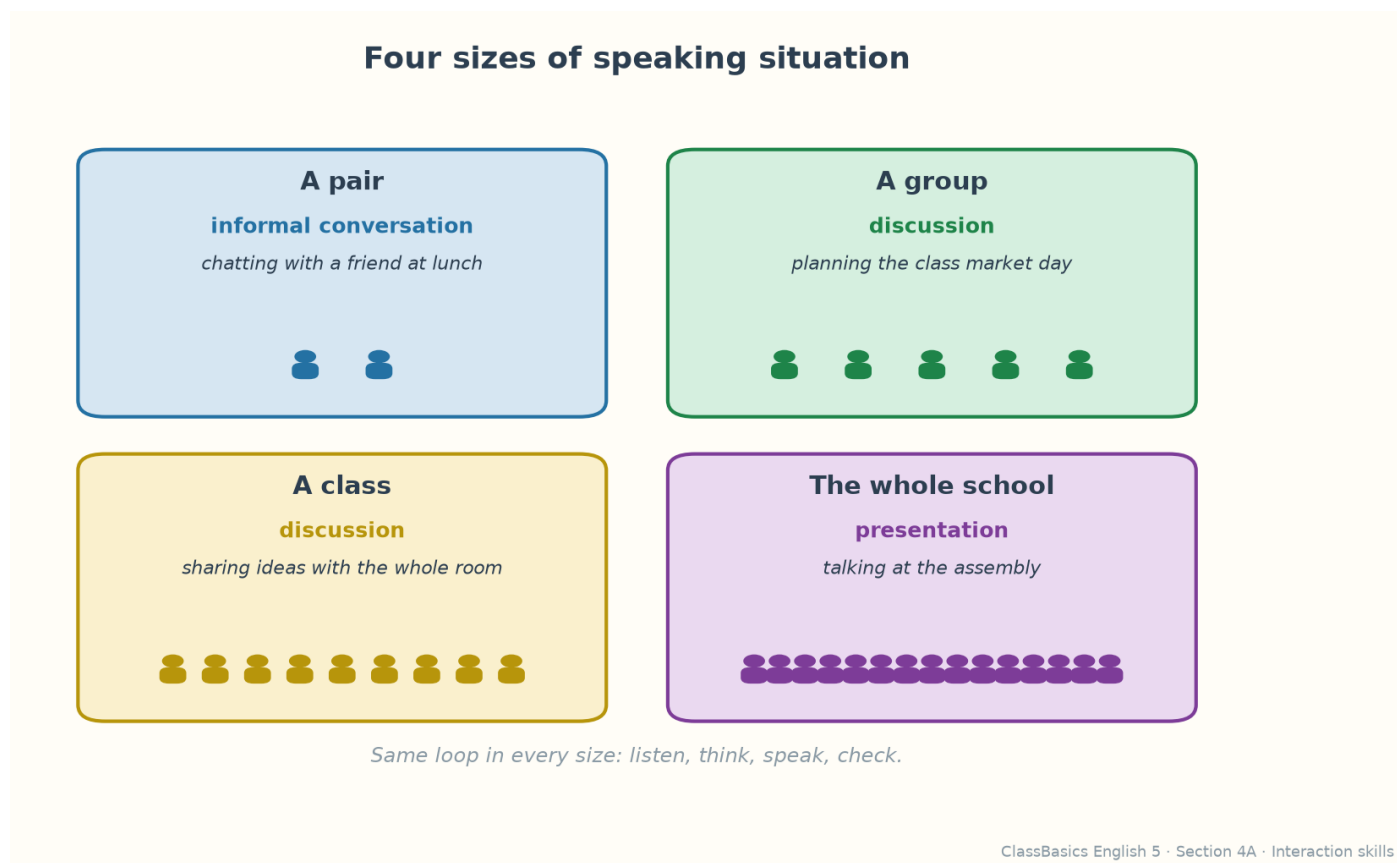


You already know lots of places where you speak and listen. There are four sizes of speaking situation, and each one has its own feel:

- a **pair** — you and one other person;
- a **group** — a few people working or talking together;
- a **class** — everyone in the room;
- the **whole school** — an assembly or a school meeting.

Inside those sizes, talk comes in three kinds. An **informal conversation** is relaxed talk with people you know, like chatting with a friend at lunch. A **discussion** is talk with a topic and a purpose, like planning the class market day. A **presentation** is talk given to an audience. Presentations are their own big skill — Section 4B is all about them — so in this section we stay with conversations and discussions.

Figure 1 shows the four sizes and the kinds of talk that live in them.

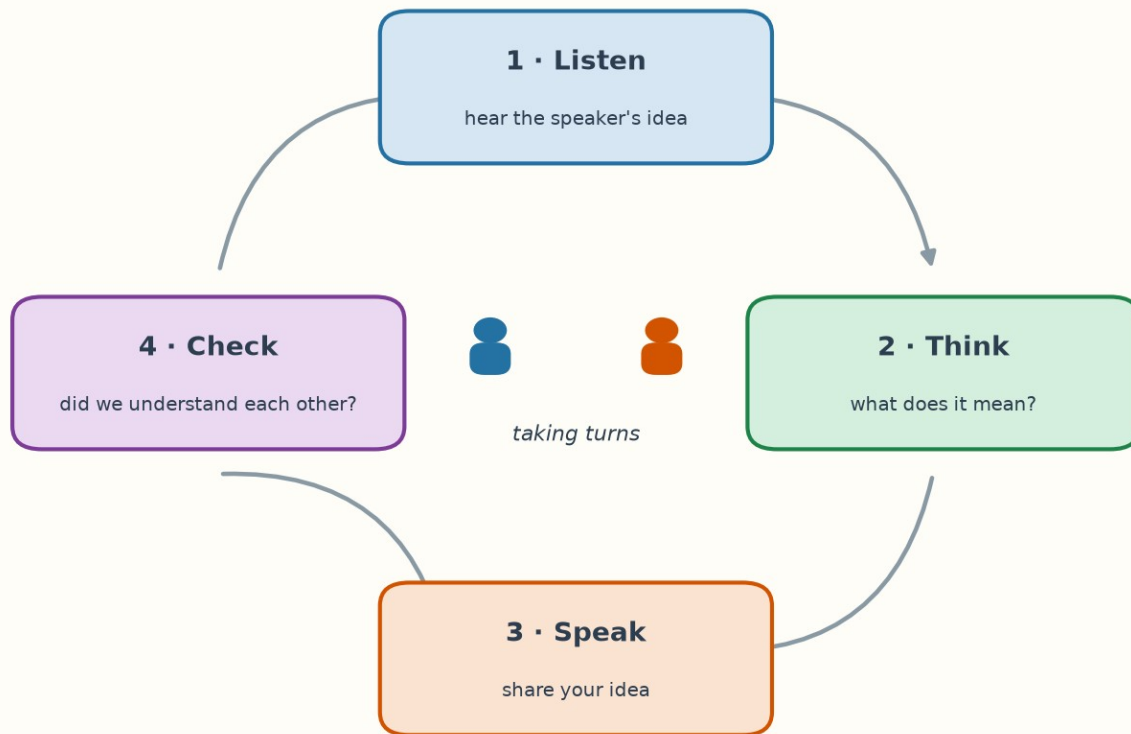


Four panels showing speaking situations from smallest to largest: a pair having an informal chat at lunch, a group discussing a plan, a class sharing ideas, and a student presenting to the whole school at assembly

Figure 1 — Four sizes of speaking situation, and the kinds of talk that live in them.

Whatever the size, every good interaction runs on the same loop: **listen, think, speak, check**. You listen to the speaker. You think about what they said. You speak your own idea. Then you check — did they understand you, and did you understand them? Then the loop goes around again.

The interaction loop — talk moves both ways



Each turn around the loop is one piece of two-way talk.

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A circle diagram of the interaction loop with four steps: listen, think, speak, check, with two students shown taking turns around the loop

Figure 2 — The interaction loop. Every turn around the loop is one piece of two-way talk.

Beat 3 — Paraphrasing: say it back to check

Sometimes you listen to someone and you are not quite sure what they meant. Maybe their idea was big, or fast, or full of words you did not quite catch. That is what paraphrasing is for.

paraphrase — to say what someone else said, in your own words, keeping the same meaning. In this section, *paraphrase* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA), where it is one of the interaction skills used to clarify meaning.

To **clarify** something is to make it clear — to take away the fuzzy parts.

Paraphrasing works in three steps:

1. **Listen** for the main idea. What is the one thing this speaker most wants you to know?
2. **Say it back** in your own words. Do not copy their words like a parrot — use yours.
3. **Check** that you got it right. Hand the idea back and ask.

Good starters for steps 2 and 3:

- *So what you're saying is ...*
- *So you mean ... ?*
- *Let me check — do you mean ... ?*

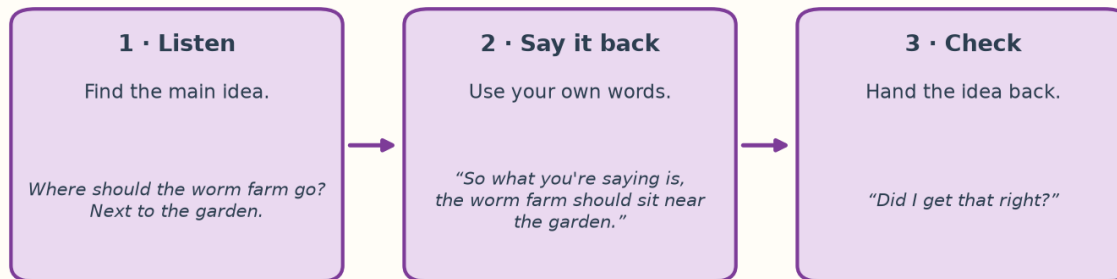
- *Did I get that right?*

Why bother? Three good reasons. First, it stops small mix-ups turning into big ones. Second, it shows the speaker you really listened — people like to be heard. Third, sometimes the speaker hears their own idea a second time and fixes it themselves: *Well, not all the time — just on Fridays.*

Paraphrase in three steps

Priya says:

"I think the worm farm should go next to the vegetable garden."



A paraphrase keeps the meaning — it does not copy the words like a parrot.

If you got it wrong, the speaker can fix it: “Well — not the front garden. The one out the back.”

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Three steps for paraphrasing shown as a path: step 1 listen for the main idea, step 2 say it back in your own words, step 3 check with a question, with a model sentence at each step

Figure 3 — The three steps of a good paraphrase.

Beat 4 — Making connections

The second big job in this section is making connections. A **connection** is a link between the idea someone just shared and something you already know. Connections come in two kinds:

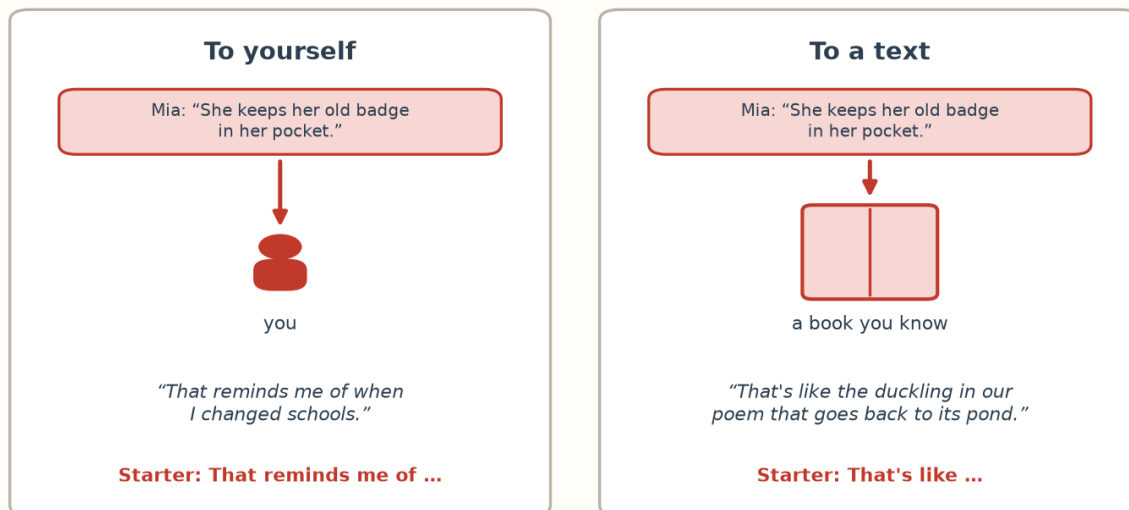
- **A connection to yourself** — the idea reminds you of something in your own life. Starter: *That reminds me of when I ...*
- **A connection to a text** — the idea reminds you of something you have read, heard or watched: a book, a poem, a story, a fact file. Starter: *That's like the part in our class book where ...*

Connections move a discussion forward, because they bring new pieces to the table. They also show the speaker that their idea landed somewhere — that you did not just hear it, you thought about it.

One small rule: make the connection, then hand the talk back. A connection is a bridge, not a place to camp.

Making connections

A connection links the speaker's idea to something you already know.



Make the connection, then hand the talk back — a bridge, not a camp.

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Two panels showing the two kinds of connection: a link from a speaker's idea to the listener's own life, and a link from the speaker's idea to a book on a shelf, each with a sentence starter

Figure 4 — The two kinds of connection: to yourself, and to a text.

Beat 5 — Questioning: ask to understand

Questions are the tool you reach for when the meaning is still fuzzy. The best questions in a discussion are not the kind that test people, and not the kind that show off. They are **clarifying questions** — questions that help you understand the speaker's meaning.

A clarifying question is **specific**: it points at one exact part of what was said, not at everything at once.

Compare these two:

- Vague: *What?*
- Specific: *What do you mean by 'rotating' — does everyone change jobs each week?*

Only one of those gives the speaker something to hold. Figure 5 gives you a toolkit of specific question starters.

The clarifying-question toolkit

Each question points at one exact part of what was said.

?	What do you mean by ... ? <i>point at one word or idea</i>
?	Can you give an example? <i>ask for a real case</i>
?	How would that work? <i>ask for the steps</i>
?	Do you mean ... or ... ? <i>offer two paths to pick from</i>
?	What would happen if ... ? <i>test the idea with a new case</i>

A clarifying question is a gift to the speaker; it says "I want to understand."

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Five question cards forming a toolkit: What do you mean by ...?, Can you give an example?, How would that work?, Do you mean ... or ...?, and What would happen if ...?

Figure 5 — The clarifying-question toolkit.

A good clarifying question is a gift to the speaker. It says *I want to make sure I understand your idea*, and it gives them the chance to say it even better.

Beat 6 — Keeping the talk going

A discussion dies when every sentence is just *I think ... no, I think ... no, I think ...*. Skilled talkers keep the talk moving. Three more moves do the job.

constructive — helpful, and building the talk up. A constructive comment is about the idea, not about putting the person down. In this section, *constructive* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA). Even a disagreement can be constructive, if it is kind and gives a reason.

Move 1 — Build. Add something to what someone else said. Starters: *Adding to what Priya said ... · I agree with Leo, and I also think ...*

Move 2 — Look back. Go over the ideas the group has shared so far, so everyone can see where the talk has got to. Starters: *So far we've heard two ideas ... · Let me go over what we've said ...*

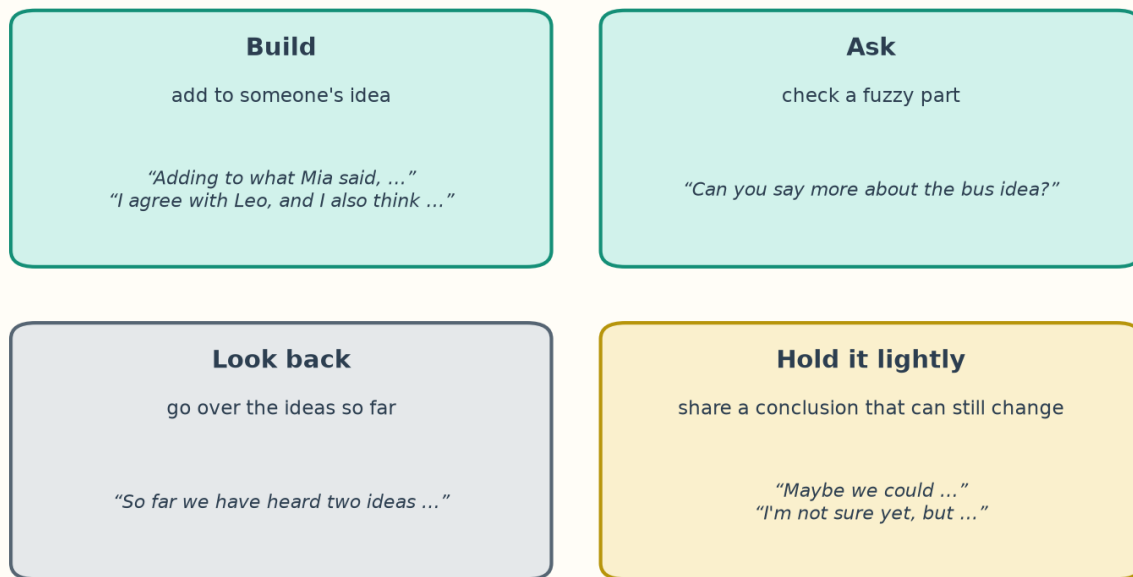
Move 3 — Hold it lightly. Share a conclusion you are not locked into — one that can still change when new reasons come along.

tentative — not locked in; able to change. In this section, *tentative* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA). A tentative conclusion is where your thinking has got to *so far*.

Starters: *Maybe we could ... · It seems like ... but I'm still thinking. · I'm not sure yet, but ...*

Tentative talk is strong talk, not weak talk. It says *here is my best idea for now, and I am still open to a better one*.

Four moves that keep a discussion going



Every move keeps the talk moving — and shows the group you are listening.

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Four cards showing moves that keep a discussion going: build on an idea, ask a question, look back over the ideas so far, and hold a conclusion lightly, each with a sentence starter

Figure 6 — Four moves that keep a discussion moving.

Beat 7 — Justifying an opinion

Now for the big one. To **justify** an opinion or an idea is to give reasons for it — to show the thinking behind it, so others can see why you think that way. In this section, *justify* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA).

An opinion with nothing behind it is hard to argue with and hard to agree with. It just sits there. To build an opinion that others can climb aboard, stack three blocks:

1. **The opinion** — what you think. *I think our class should go to the wetlands.*
2. **The reason** — why you think it, joined on with *because*. ... *because we are studying habitats right now.*
3. **The example or evidence** — something that shows the reason is real. ... *and last term we learned best when we could see things up close.* **Evidence** is something that helps show a claim is so — a fact, a number, or a real example.

Section 1B showed you how to put backing behind claims on the page. Here you do the same job out loud, in real time, with people watching you think.

Build the opinion stack



Each block holds the one below it up.



A bare opinion: nothing under it,
so it leans.

**Stack three blocks — opinion, because, example —
and others can climb aboard your idea.**

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An opinion stack built from three blocks: the opinion block at the bottom, the reason block in the middle joined on with because, and the example or evidence block on top, beside a single bare opinion block that is leaning over

Figure 7 — The opinion stack: opinion, because, example. A bare opinion is the block on the right — it has nothing to stand on.

Two honest habits, straight from Section 1B:

- **Own your view.** Say *I think ...* and mean it. Do not dress up a small opinion as a big one by saying *everyone knows* when you have not checked.
- **Give real reasons.** *Because I said so* is not a reason. *Because it's just true* is not a reason either. A real reason lets someone else see your thinking — and test it.

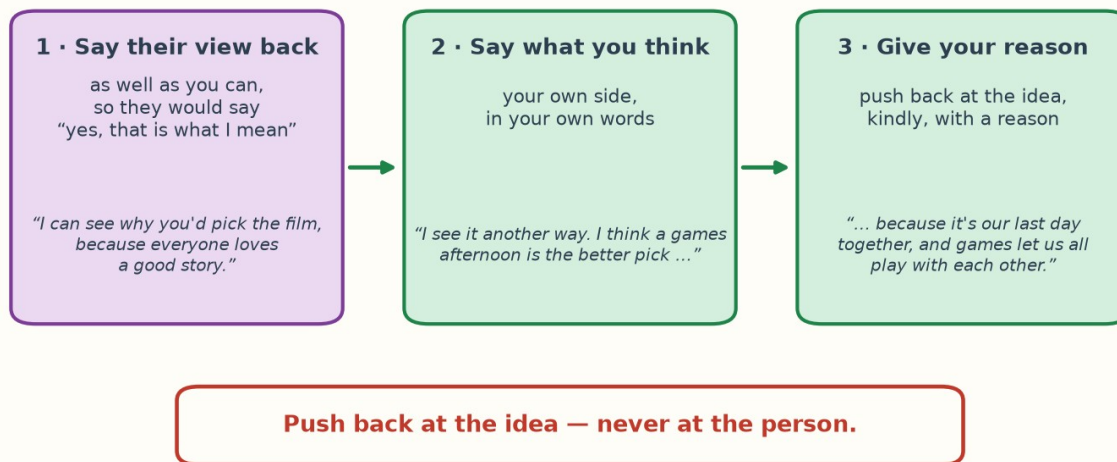
Beat 8 — Disagreeing in a fair way

Discussions only work if people are allowed to think different things. So here is the skill that keeps disagreement friendly: disagreeing in a fair way.

Three rules:

1. **Say the other view back in a fair way first.** Before you push back, say the other person's idea the best way you can — so well that they would say *yes, that is what I mean*. If you can only knock down a weak, mixed-up version of their idea, you have not really met their idea yet.
2. **Push back at the idea, not the person.** *I see it another way, because ...* keeps the talk friendly. *That's a silly idea* shuts the talk down — and it is not true in the way it means to be: a person can be smart and still be wrong about one thing.
3. **Good reasons count more than winning.** Two people can both reason well and still land on different sides. That is allowed. In this book, the side you land on is up to you — what counts is the reasons you give to get there.

Disagreeing in a fair way



Two people can both reason well and still land on different sides. What counts is the reasons.

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A three-step path for disagreeing in a fair way: step 1 say the other view back as well as you can, step 2 say what you think, step 3 give your reason, with a reminder banner reading push back at the idea, not the person

Figure 8 — Disagreeing in a fair way: hear them out, say their view back, then give your reason.

Beat 9 — Habits for good discussions

Good discussions do not happen by luck. They happen because everyone follows the same small habits. Here are the ones that matter most.

- **Speak clearly.** Use your words at a speed the group can follow.
- **Pause to think.** A short pause before you answer is not a problem. It shows you are thinking, and it gives your idea time to form. (This is a thinking pause — the big, practised pauses of a presentation belong to Section 4B.)
- **Ask questions** when you want to understand more (Beat 5).
- **Link your turn to the talk so far.** A **contribution** is the piece one person adds to a discussion — in this section, *contribution* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA). Linking means joining your turn to what someone else contributed: *Adding to what Noah said ...* · *Priya's point about cost made me think ...*
- **Take turns and look at the speaker.** One voice at a time; eyes on the person talking.

The discussion habits checklist

☒	I speak clearly at a speed the group can follow
☒	I pause to think a short pause shows you are thinking
☒	I ask questions when I want to understand more
☒	I link my turn to others' ideas "Adding to what Noah said ..."
☒	I take turns one voice at a time
☒	I look at the speaker eyes on the person talking

Good discussions don't happen by luck — they happen by habit.

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A checklist poster with six discussion habits: *I speak clearly, I pause to think, I ask questions, I link my turn to others' ideas, I take turns, and I look at the speaker*

Figure 9 — The discussion habits checklist.

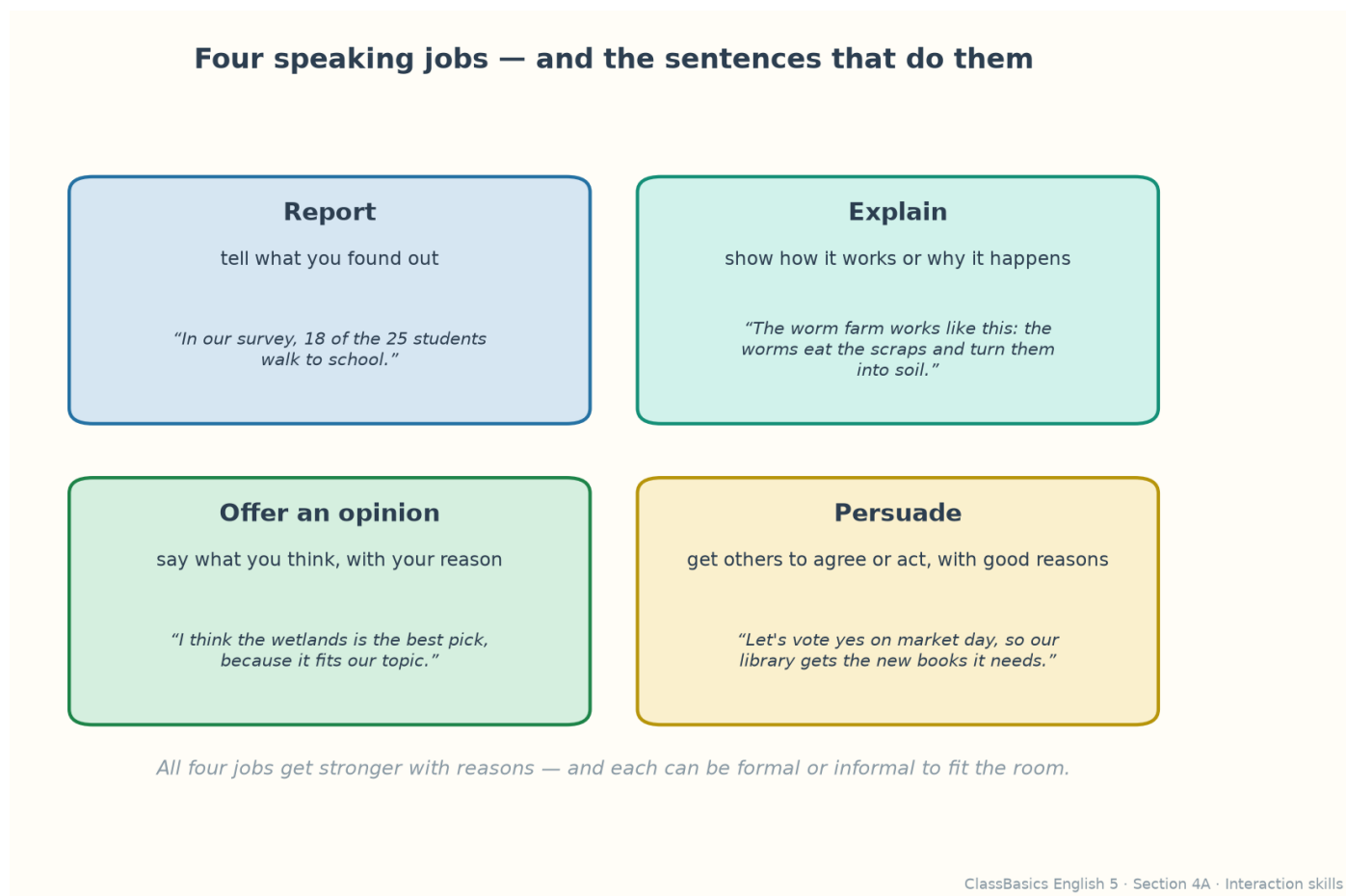
Beat 10 — Choosing words that fit the job

The same message can be worded in many ways. Skilled talkers choose their words and their sentences to fit two things: **the context** — who is listening and how formal the talk is — and **the purpose** — the job they want the words to do. You met formal and informal language in Section 1A; here is a quick reminder. **Formal** language suits official, structured talk — a class meeting, a talk to the principal. **Informal** language suits relaxed moments with people you know well — a chat at lunch. Both are good language. The skill is picking the one that fits.

In discussions, words do four main jobs:

- **To report** — tell what you found out. *In our survey, 18 of the 25 students walk to school.*
- **To explain** — show how something works or why it happens. *The worm farm works like this: the worms eat the scraps and turn them into soil.*
- **To offer an opinion** — say what you think, with your reason. *I think the wetlands is the best pick, because it fits our topic.*
- **To persuade** — to get others to agree or to act, by giving them good reasons. In this section, *persuade* is used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA). *Let's vote yes on market day, so our library gets the new books it needs.*

Notice the pattern: all four jobs get stronger with reasons and examples, and all four can be worded in a formal or informal way to fit the room.



Four cards showing the speaking jobs: report, explain, offer an opinion, and persuade, each with what the job does and a model sentence

Figure 10 — Four speaking jobs and the sentences that do them.

Beat 11 — A model discussion

Time to see all the skills working together. Four students and their teacher discuss where the class excursion should go. Read it once for the story. Then read it again as a talk watcher: can you spot the skills?

Model discussion — Where should our excursion go?

Ms Chen: Our excursion is next month. There are two ideas: a walk at the wetlands, or the city museum. Let's hear reasons for both.

Mia: I think we should go to the wetlands, because we are studying habitats right now. We could watch birds and plants up close, from the boardwalk. Last term we learned best when we could see things for ourselves.

Justified opinion

Leo: Can I check what you mean by up close? Do you mean right next to the birds?

Clarifying question

Mia: No — with binoculars, from the boardwalk, so we don't scare them.

Priya: So what you're saying is, we could watch the animals without hurting them. Is that right?

Paraphrase + check

Mia: Yes, that's what I mean.

Noah: I want to add to what Mia said. The wetlands are free, so we could put the money towards the bus.

Link

Ms Chen: Good link, Noah. Leo, what about the museum?

Leo: My view is that the museum fits our class book better. Our book is about a hidden treasure, and the museum has real old maps and a mummy case. It would be like walking into our book.

Justified opinion

Connection to a text

Priya: Hmm. I'm not sure yet. The wetlands fit our science work, but the museum fits our reading. Maybe we could ask another class to come too, and then we could pay for both?

Looking back

Tentative conclusion

Ms Chen: So far we have heard two strong sides and one new idea. Let's hold Priya's idea lightly and check it this week.

Looking back

What the labels mean:

 Justified opinion

 Paraphrase with a check

 Connection (to yourself or a text)

 Looking back over the ideas

 Clarifying question

 Link to another's idea

 Tentative conclusion

Turns without a label are plain talk — listening and answering.

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The model discussion shown as a script, with each turn labelled by skill in colour: justified opinion, clarifying question, paraphrase with a check, link, connection to a text, tentative conclusion, and reviewing the ideas

Figure 11 — Model discussion: *Where should our excursion go?*

Ms Chen: Our excursion is next month. There are two ideas: a walk at the wetlands, or the city museum. Let's hear reasons for both.

Mia: I think we should go to the wetlands, because we are studying habitats right now. We could watch birds and plants up close, from the boardwalk. Last term we learned best when we could see things for ourselves.

Leo: Can I check what you mean by *up close*? Do you mean right next to the birds?

Mia: No — with binoculars, from the boardwalk, so we don't scare them.

Priya: So what you're saying is, we could watch the animals without hurting them. Is that right?

Mia: Yes, that's what I mean.

Noah: I want to add to what Mia said. The wetlands are free, so we could put the money towards the bus.

Ms Chen: Good link, Noah. Leo, what about the museum?

Leo: My view is that the museum fits our class book better. Our book is about a hidden treasure, and the museum has real old maps and a mummy case. It would be like walking into our book.

Priya: Hmm. I'm not sure yet. The wetlands fit our science work, but the museum fits our reading. Maybe we could ask another class to come too, and then we could pay for both?

Ms Chen: So far we have heard two strong sides and one new idea. Let's hold Priya's idea lightly and check it this week.

Find the skills in the model:

- **Justified opinion** — Mia's first turn (opinion + because + example) and Leo's second turn.
- **Clarifying question** — Leo checks what *up close* means.
- **Paraphrase with a check** — Priya says Mia's idea back and asks *Is that right?*
- **Link** — Noah builds on Mia's point and Ms Chen names it.
- **Connection to a text** — Leo links the museum to the class book.
- **Tentative conclusion** — Priya's *Maybe we could ...* and *I'm not sure yet*.
- **Looking back over the ideas** — Priya names both sides; Ms Chen goes over what the group has heard.

Nobody won this discussion. Something better happened: the group's thinking moved.

Worked examples

Example 1 — with help

Paraphrase Priya's words and check you got them right.

Priya says: *I think we should put the worm farm next to the vegetable garden, because then the food scraps don't have far to go.*

Working	Why
Step 1 — Listen for the main idea.	The main idea is <i>where the worm farm should go</i> : next to the garden, so scraps travel a short way.
Step 2 — Say it back in your own words.	<i>So you mean the worm farm should sit near the garden, so we don't have to carry the scraps far.</i>
Step 3 — Check.	<i>Did I get that right?</i>

Answer: The paraphrase keeps Priya's meaning but swaps in new words (*next to* → *near*, *don't have far to go* → *don't have to carry the scraps far*), and the check question hands the idea back to her.

Example 2 — with help

Build the opinion stack, then answer a different view in a fair way.

Bare opinion: *Games day should be outside.*

Working	Why
Step 1 — Keep the opinion, join on a reason with <i>because</i> .	<i>I think games day should be outside, because there is room for every class to play at once.</i>
Step 2 — Add an example or evidence on top.	<i>Last year the hall was so crowded that half the class had to wait.</i>
Step 3 — A different view arrives: <i>Inside is better, because the</i>	<i>I can see why you'd pick the hall — nobody</i>

Working

weather might turn. Say it back in a fair way first.

Step 4 — Then push back at the idea, kindly, with a reason.

Answer: The stack is *opinion + because + example*. The fair disagreement says the other view back well before pushing back — and it offers a way through, not just a *no*.

Example 3 — with help

Fix a broken discussion moment.

Jack says: *That's a silly idea. Nobody would come.*

Working

Step 1 — What is wrong here?

Step 2 — Find the real worry under the words.

Step 3 — Rebuild it as a constructive comment with a reason, and maybe a question.

Answer: The rebuilt version keeps Jack's worry but makes it useful: it gives a reason, stays kind, and ends with a question that moves the talk forward.

Practice questions

With help

Q1. Match each skill to the job it does.

Skills: paraphrase · clarifying question · constructive comment · tentative conclusion · link

- (a) checks you understood the speaker's meaning by saying it back in your own words
- (b) points at one part of the talk to understand it better
- (c) adds to the talk in a helpful way, even when it disagrees
- (d) shares a best-for-now idea that can still change
- (e) joins your turn to what someone else said

Q2. Noah says: *The library will be open at lunch, but only on rainy days, because the yard is too wet to play in.*

- (a) Write a paraphrase of Noah's words. Start with: *So what you're saying is ...*
- (b) Write a check question to hand the idea back.

Q3. Write one specific clarifying question for each sentence. Use Figure 5 to help.

- (a) *Sports day will be different this year.*
- (b) *We need more helpers for the book fair.*
- (c) *That game is not fair.*

Q4. The class is reading a book about a girl who moves to a new town. During the discussion, Mia says: *She keeps her old school badge in her pocket so she doesn't forget where she came from.*

- (a) Write a connection to yourself. Start with: *That reminds me of ...*

Why

wants games day rained out.

But we could watch the forecast the day before, and move inside only if we had to.

Why

The words attack the idea without a reason, and they put the speaker down. That stops the talk — nobody wants to share after being called silly.

Jack's real worry seems to be that not many people would come.

I like that you thought of something new. I'm worried not many people would come, though. How would we get the word out?

(b) Write a connection to another text you know. Start with: *That's like ...*

Q5. Sort each starter into the right move: **Build** · **Look back** · **Hold it lightly**.

- (a) *Adding to what Mia said, ...*
- (b) *So far we have heard two ideas ...*
- (c) *Maybe we could try ...*
- (d) *I'm not sure yet, but ...*
- (e) *I agree with Leo, and I also think ...*
- (f) *Let me go over what we have said ...*

Q6. Build each bare opinion into a stack: opinion, then a reason joined on with *because*, then an example.

- (a) *Reading is fun.*
- (b) *Our class should have a quiet corner.*

Q7. Mia thinks the class should watch a film on the last day of term. Leo thinks a games afternoon is better. Write Leo's reply in two parts:

- (a) say Mia's view back in a fair way;
- (b) disagree with a reason.

Start with: *I can see why you'd pick the film, because ...*

Q8. Label each sentence with its speaking job: **Report** · **Explain** · **Opinion** · **Persuade**.

- (a) *In our survey, 18 of the 25 students walk to school.*
- (b) *The worm farm works like this: the worms eat the scraps and turn them into soil.*
- (c) *I think the wetlands is the best pick for our excursion, because it fits our topic.*
- (d) *Let's vote yes on market day, so our library gets the new books it needs.*

On your own

Q9. The class is discussing this question: *Should students choose their own seats?* Write three turns of your own:

- (a) one clarifying question about the topic;
- (b) one justified opinion — opinion, because, example;
- (c) one link to a classmate's idea (make up their idea, then build on it).

Q10. Write a short discussion script between two friends. They disagree about this: *Should our class make a recipe book, or a book of poems?* Write six turns. Together, your turns must use: a paraphrase with a check, a clarifying question, a justified opinion, a fair disagreement, a link, and a tentative conclusion. Label each turn with the skill it shows.

Q11. The class has heard two sides of this question: *Should our class keep a class diary that everyone writes in?* Write a tentative conclusion of two or three sentences. Use one of the starters from Beat 6 (*Maybe ...* · *It seems like ...* · *I'm not sure yet, but ...*). Then add one sentence telling what new reason or fact could change your mind.

Q12. Look back at the discussion habits checklist (Figure 9). Write down:

- (a) two habits you already do well, and how you know;
 - (b) one habit you want to get better at, and one thing you will do to work on it.
-

Show what you know

Teacher note — this is the section's assessed task, scored against the Level 5 Speaking and Listening achievement-standard sentences: "When interacting with others, students use vocabulary precisely and select language for social purposes and roles, to clarify meaning and make connections. They extend their discussion beyond bare assertions and account for differing opinions and authoritative sources." The task is a spoken interaction observed during the

group discussion, with a short written record as evidence. Either side of the topic statement may be supported — assess the quality of the reasons and the interaction skills, not the side the student lands on.

The task — a group discussion, then your own record

In a group of four or five, discuss this statement for about ten minutes:

Our class should hold a market day to raise money for new library books.

As a group, make sure your talk includes all six of these:

- a paraphrase with a check (*So what you're saying is ... Is that right?*)
- a specific clarifying question
- a link to someone else's idea
- a justified opinion — opinion, because, example
- a fair answer to a different view
- a tentative conclusion to close (*Maybe ... · It seems like ...*)

Then, on your own, write **your record**: pick your two best turns from the talk and write them down. Under each one, name the skill it shows. Add one sentence about a habit from Figure 9 you want to work on next time.

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

Can I ...	Yes
say back a speaker's idea in my own words, and check it?	☐
ask a question that points at one exact part of the talk?	☐
build on someone else's idea, using their name?	☐
give an opinion with a reason and an example?	☐
say a different view back in a fair way before I push back?	☐
share a conclusion without locking it in?	☐

Answers

Q1. (a) paraphrase; (b) clarifying question; (c) constructive comment; (d) tentative conclusion; (e) link. **Q2.** Answers will vary. See the full answers. **Q3.** Answers will vary. See the full answers. **Q4.** Answers will vary. See the full answers. **Q5.** Build: (a), (e). Look back: (b), (f). Hold it lightly: (c), (d). **Q6.** Answers will vary. See the full answers. **Q7.** Answers will vary. See the full answers. **Q8.** (a) Report; (b) Explain; (c) Opinion; (d) Persuade. **Q9–Q12.** Answers will vary. See the full answers.

Full answers

Q1. A paraphrase says a speaker's idea back in your own words to check it, so (a). A clarifying question points at one part of the talk to understand it better, so (b). A constructive comment adds to the talk in a helpful way, even when it disagrees, so (c). A tentative conclusion is a best-for-now idea that can still change, so (d). A link joins your turn to what someone else said, so (e).

Q2. (a) Sample: *So what you're saying is, the library is open at lunch on wet days only, because we can't play in the yard then.* (b) Sample: *Did I get that right?* The paraphrase keeps Noah's three pieces — the library, rainy days only, and the reason — and the check question hands the idea back to him.

Q3. Samples: (a) *What do you mean by 'different' — new games, or a new place?* (b) *How many more helpers do we need, and what would they do?* (c) *Which rule do you mean, and how would you fix it?* Each question points at one exact part of the sentence, which is what makes it a clarifying question and not just *What?*

Q4. Samples: (a) *That reminds me of when I changed schools — I kept my old class photo in my bag for the first week.* (b) *That's like the duckling in our poem that keeps going back to the pond it grew up in.* The first turn links the idea to the student's own life; the second links it to something read or heard.

Q5. Build: (a) and (e) — both add to what someone else said. Look back: (b) and (f) — both go over the ideas shared so far. Hold it lightly: (c) and (d) — both share an idea without locking it in.

Q6. Samples: (a) *I think reading is fun, because you can visit places without leaving your chair. Last week I read a book set on a ship, and I felt like I was sailing.* (b) *I think our class should have a quiet corner, because some of us need a calm spot to think. Last week Sam read under the table, so we know people look for quiet spots already.* Each stack has the opinion, a reason joined on with *because*, and an example on top.

Q7. Sample: (a) *I can see why you'd pick the film, because everyone loves a good story, and we could share the popcorn.* (b) *But I think a games afternoon is the better pick, because it's our last day together as a class, and games let us all play with each other, not just sit and watch.* Part (a) says Mia's view back in its best form; part (b) pushes back at the idea — not at Mia — with a reason.

Q8. (a) Report — it tells what was found out, with numbers. (b) Explain — it shows how something works. (c) Opinion — it says what someone thinks, with a reason. (d) Persuade — it asks others to act and gives them a reason to.

Q9. Sample: (a) *What do you mean by 'choose' — choose every day, or choose once a term?* (b) *I think students should choose their own seats, because we work harder next to people who help us focus. In maths last week, I finished my work when I sat next to Priya.* (c) *Adding to what Jack said about picking friends, maybe we choose our seats but the teacher checks them each week.* Turn (a) asks about one exact word; turn (b) is a full stack; turn (c) names Jack's idea and builds on it.

Q10. Sample script: *Amara: I think we should make a recipe book, because our families have great recipes and we could share them. [justified opinion] Ben: Can I check — do you mean recipes from home, or ones we make at school? [clarifying question] Amara: From home — everyone brings one. Ben: So what you're saying is, each student brings one family recipe, and we put them all in one book. Is that right? [paraphrase with a check] Amara: Yes, that's what I mean. Ben: I like that families would be part of it. But I still think a book of poems is the better pick, because we could write the poems ourselves, and that practises our own writing. [link + fair disagreement with a reason] Amara: Hmm. Maybe we could do both — recipes on one side, poems on the other? I'm not sure yet, but it could work. [tentative conclusion]* Each turn is labelled with the skill it shows. Other scripts are fine if all six skills appear.

Q11. Sample: *I'm not sure yet, but it seems like the class diary could work if we pass it around one writer at a time, because then everyone gets a turn without it getting lost. Maybe we could try it for one month first. What could change my mind: if someone showed me that class diaries at other schools got lost or stayed empty, I would vote no. The conclusion stays open — it names what would move it. That is what makes it tentative and strong at the same time.*

Q12. Answers will vary. A strong answer names real habits and shows how the student knows: *(a) I pause to think — I noticed I don't rush my words any more. I ask questions — I used the toolkit three times this week. (b) I want to get better at linking. Next discussion I will start one turn with 'Adding to what ... said'.*

Show what you know. Answers will vary. Check the record against the six group goals and the checklist. A strong record looks like this:

My turn 1: 'So what you're saying is, we could sell home-made things like jam and bookmarks, and keep the prices small so everyone can buy something. Is that right?' — paraphrase with a check. My turn 2: 'I think market day is a good idea, because our library needs new books and we could raise the money ourselves. Last year the cake stall raised enough for two new shelves.' — justified opinion (opinion, because, example). Next time I want to work on saying different views back in a fair way before I push back.

What matters is not which side of market day the group lands on. It is the skills: meaning checked, questions asked, ideas linked, opinions backed, different views heard in a fair way, and the ending held lightly.

Delivering structured spoken and multimodal texts, using features of voice

Section 4B · Chapter 4 — Literacy: speaking and listening, word knowledge and fluency · Owns VC2E5LY02 · Draws on VC2E5LY02.E01, VC2E5LY02.E02

Curriculum focus — This section teaches **VC2E5LY02** (Victorian Curriculum F–10 Version 2.0, English, Level 5 — Literacy, Interacting with others):

“Deliver structured spoken and multimodal texts to an audience for a specific purpose, using features of voice.”

It draws on the two elaboration ids below. These are linkage keys for the question bank and coverage records — illustrations of the CD, not a lesson checklist (TOC D9):

- **VC2E5LY02.E01** — “experimenting with features of voice such as tone, volume, pitch and pace in formal presentations and recognising the effects these have on audience understanding”
- **VC2E5LY02.E02** — “reflecting on how new learning can be incorporated into a presentation”

Builds on, does not re-teach: Level 4 delivered the first structured spoken texts with features of voice (VC2E4LY02). This section builds on that knowledge without re-teaching it (TOC §4): the talk is now planned for a named audience and purpose, and the voice features are experimented with on purpose, not by accident.

Hands forward: these presentation skills feed VC2E6LY02 (spoken and multimodal texts for an intended audience) at Level 6.

Boundaries inside this book: conversations and discussions — talk that moves both ways — belong to Section 4A (VC2E5LY01); how sequences of images and sound make meaning in texts we read and watch belong to Section 2C (VC2E5LA07); creating multimodal texts in writing belongs to Section 5D (VC2E5LY10); the stages of written text types belong to Section 1C (VC2E5LA03). The CD’s own terms (multimodal, audience, purpose, structured) and the voice features named in the elaboration (tone, volume, pitch, pace) are carried here as curriculum words and defined at first use in the Learn beats (WORD_LEVEL_POLICY Rule 2, exemptions 1 and 2).

Learn

Beat 1 — The words we will use

In Section 4A you learnt the skills of talk that moves both ways — conversations and discussions. This section is about the other big kind of talk: one speaker, one message, and an audience listening. Five words will lead the way.

presentation — a talk you plan and then give to an audience. It is not a chat: you stand up, you know what you want to say, and you say it on purpose.

audience — the people who listen to, and watch, your talk. It might be your class, another class, or the whole school.

purpose — the job you want your talk to do. The three big purposes are to **inform** (give people facts and help them understand), to **win people over** (get them to agree or to act), or to **entertain** (give them a good time).

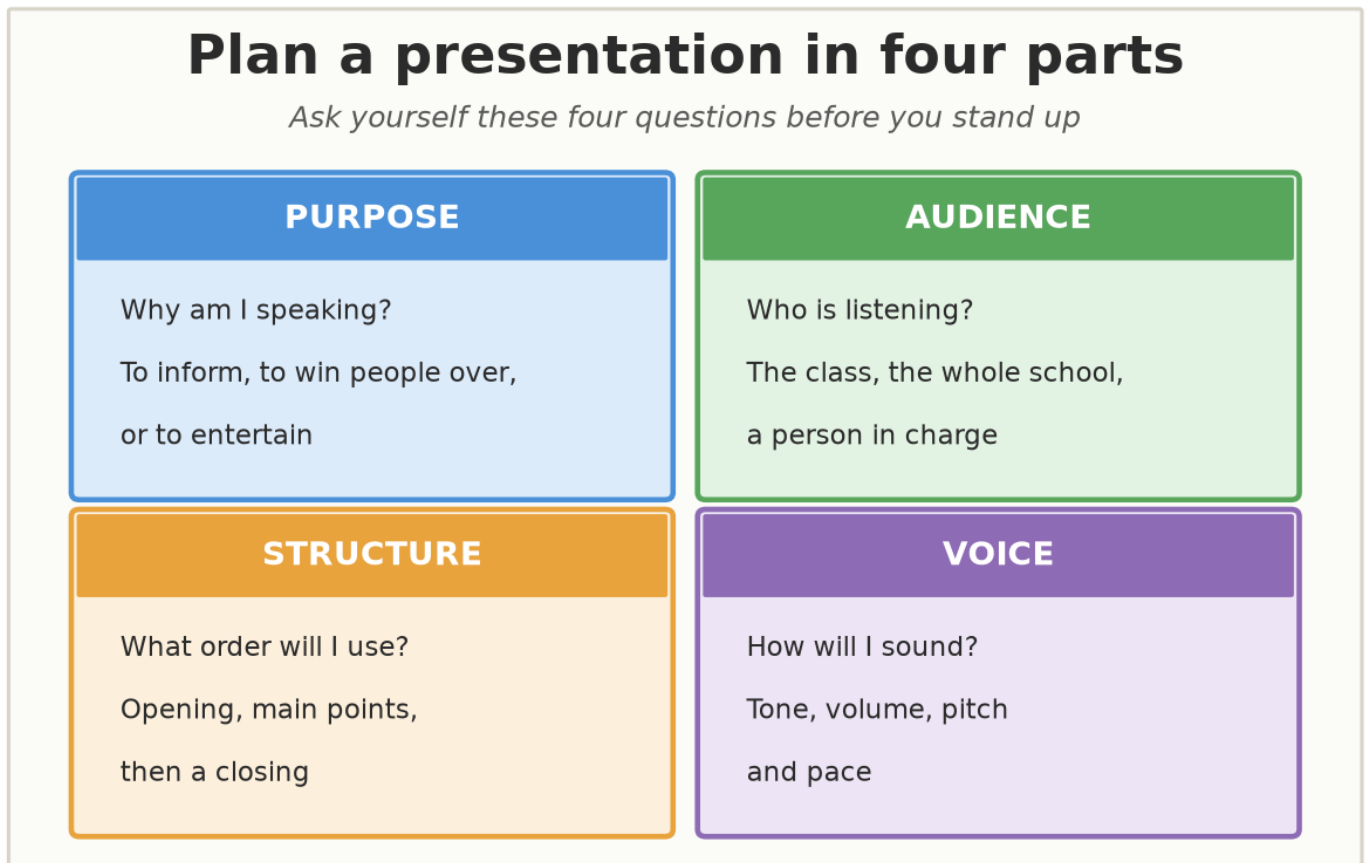
structured — planned in a clear order, so the audience can follow you from start to finish without guessing what comes next.

multimodal — using more than one **mode**. A mode is one way of making meaning: your spoken words are one mode; pictures, sound and movement are others. A multimodal talk carries its message through more than one of these at once.

You already know most of this from life: you have watched people give talks at assembly, at sports day, and in class. Now you get to be the speaker — and to make every part of the talk work on purpose.

Beat 2 — Plan before you stand up

A good talk starts long before you stand up. Skilled speakers ask themselves four questions while they plan.



Four planning cards labelled PURPOSE, AUDIENCE, STRUCTURE and VOICE, each asking its question: Why am I speaking? Who is listening? What order will I use? How will I sound?

Figure 1 — Plan a presentation in four parts: purpose, audience, structure, voice.

- **Purpose first.** Ask: *why am I speaking?* If your job is to inform, your talk is full of facts. If your job is to win people over, your talk is full of reasons. If your job is to entertain, your talk is full of the fun parts.
- **Audience next.** Ask: *who is listening?* A talk for the Foundation class uses smaller words and a slower, softer voice than a talk for the school assembly.
- **Structure third.** Ask: *what order will I use?* You will meet the answer in Beat 3.
- **Voice last.** Ask: *how will I sound?* This is the biggest beat of this section — Beats 5, 6 and 7 are all about it.

Beat 3 — Give your talk a shape

Here is the answer to the structure question. Nearly every talk has three parts, and each part has its own job.

The shape of a structured talk

Every part has a job. When each job is done, the audience can follow you.



Three stacked boxes showing the shape of a talk: OPENING with its jobs, MAIN POINTS with its jobs, and CLOSING with its jobs, joined by arrows flowing downward

Figure 2 — The shape of a structured talk: opening, main points, closing.

The **opening** has one job: make the audience want to listen. Greet them, name your topic, and give them a reason to care — a question, a surprising fact, or a sound.

The **main points** carry your message. Share your points one at a time, and give each one a fact or an example. This is where **signpost** words earn their name: words like *First ... Second ... Third ...* point the way for your audience, like signs on a path. A listener who hears *Second* knows exactly where they are — and that one point is coming before the next.

The **closing** lands the plane. Say your big idea one more time, tell the audience what to think or do with it, and thank them for listening. Never end in the middle of a point — your audience will walk away wondering what happened.

Beat 4 — Model text 1: a one-minute talk

Time to see the shape in a real talk. Mia gives a one-minute talk to **inform** her class about the class worm farm. Read it once for the message. Then read it again as a talk watcher: can you see each part doing its job?

Good morning, everyone.

Today I will tell you about our class worm farm.

First, what do the worms do for us?

They turn our fruit and vegetable bits into rich, dark soil.

Second, where does our farm live?

It sits in the corner by the window, where it stays warm.

Third, how can you help?

Put your apple cores in the green bin after lunch.
By tomorrow, the worms will be hard at work on them.
Thanks for listening. Now our farm has helpers!

Model text 1 - "Meet the class worm farm"

A one-minute talk to INFORM the class. Every line does a set job.

Good morning, everyone.	opening: greet the audience
Today I will tell you about our class worm farm.	opening: name the topic
First, what do the worms do for us?	point 1 with signpost First
They turn our fruit and vegetable bits into rich, dark soil.	a fact that answers the question
Second, where does our farm live?	point 2 with signpost Second
It sits in the corner by the window, where it stays warm.	a detail the audience can picture
Third, how can you help?	point 3 with signpost Third
Put your apple cores in the green bin after lunch.	tells the audience what to do
By tomorrow, the worms will be hard at work on them.	leaves them with a picture
Thanks for listening. Now our farm has helpers!	closing: thank + big idea again

The speaker says the points in a clear order, so the audience never has to guess what comes next.

The same talk shown line by line, with a tag on every line naming its job: opening greet, name the topic, signpost points, facts, closing

Figure 3 — Model text 1: *Meet the class worm farm* — every line does a set job.

Three things to notice:

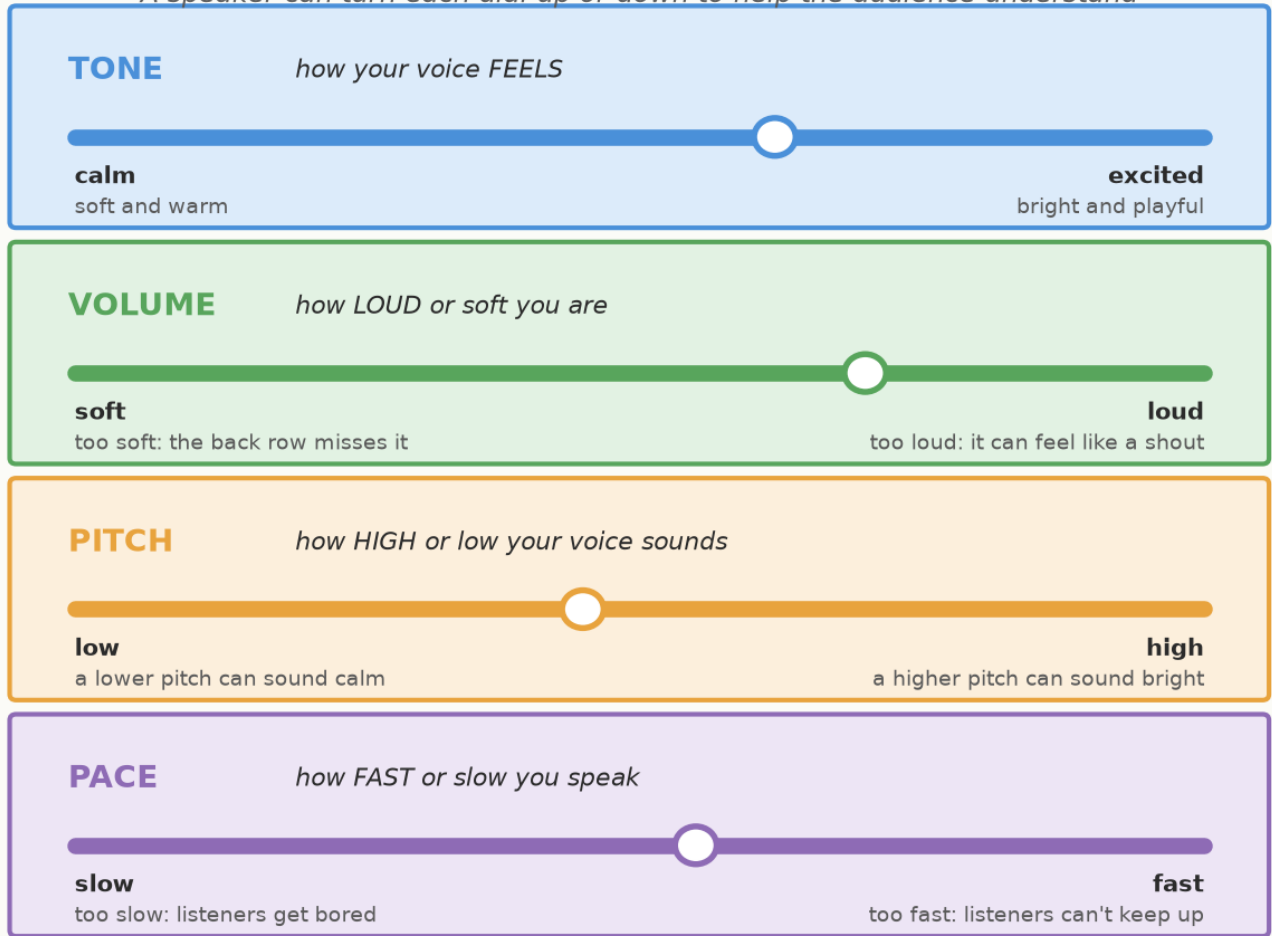
- The talk follows the shape: opening, three main points, closing.
- The signposts (*First, Second, Third*) mean the audience never has to guess what comes next.
- The closing does two jobs at once — it says the big idea again *and* tells the audience what to do.

Beat 5 — The four features of your voice

Your voice is not just a way to push words out. It has four parts you can choose and change, and each one changes how your message lands. In this section, these four words are used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA), which names them as the features of voice a speaker experiments with in formal presentations.

The four voice dials

A speaker can turn each dial up or down to help the audience understand



Four horizontal panels, one for each feature of voice: TONE with a slider from calm to excited, VOLUME from soft to loud, PITCH from low to high, and PACE from slow to fast, each with notes about the effect on listeners

Figure 4 — The four voice dials. A speaker can turn each one up or down.

tone — how your voice *feels*: warm, excited, serious, playful. Your tone tells the audience how to feel about your words before they have even thought about them.

volume — how loud or soft your voice is. Too soft, and the back row misses everything. Too loud, and it can feel like a shout.

pitch — how high or low your voice sounds. A lower pitch can sound calm; a higher pitch can sound bright and eager.

pace — how fast or slow you speak. Fast can feel exciting. Slow can feel big and important. Too fast, and your audience cannot keep up; too slow, and their minds start to wander.

Think of the four as dials, like the ones on a radio. You are not stuck with the setting you walked in with — you can turn each dial up or down, and you can change it partway through the talk. That is what experimenting with your voice means: trying a dial setting, listening to how it sounds, and keeping what works.

Beat 6 — What your voice does to listeners

Here is the part speakers forget: you cannot hear your own voice the way your audience hears it. Every voice choice you make lands on the listeners — even the ones you never meant.

What voice choices do to an audience

The audience always feels the effect - even when the speaker doesn't

The voice choice	What the audience experiences
Speaking too fast	Listeners can't keep up. The big ideas fly past them.
A warm, cheerful tone	Listeners feel welcome and keep listening.
Volume too soft	The back row can't hear, so they stop listening.
The same pitch all the way through	The talk feels flat, and minds start to wander.
Slowing down at the big idea	The audience hears what matters most.
A loud, bright opening	The room goes quiet and looks up.

A two-column chart matching six voice choices with what the audience experiences: three choices in red that hurt understanding and three in green that help it

Figure 5 — What voice choices do to an audience.

Notice the pattern in Figure 5. The red rows are all dials stuck at one setting — too fast, too soft, no change in pitch. The green rows are all dials *moved on purpose* — slowing down at the big idea, opening warm, lifting the volume so everyone is included. That is the whole skill in one sentence: **do not leave the dials alone; use them to help your audience understand.**

Beat 7 — Match your voice to the room

There is no such thing as a perfect voice setting. There is only the right setting *for this talk, in this room, for these listeners*. Before you speak, look at your plan from Beat 2 — your purpose and your audience — and choose your voice to match.

Which voice plan fits?

Draw a line from each situation to the voice plan that fits best.

The situation

1. In the hall, you tell the whole school about book week

2. You read a story to the Foundation class

3. You show the principal your class project

The voice plans

Plan A: soft, gentle and slow - it keeps little listeners calm

Plan B: loud and clear, steady pace - it reaches the back row

Plan C: mid volume, careful pace - clear and polite

Hint: think about the room, the listeners, and why you are speaking.

A matching exercise with three speaking situations on the left and three voice plans on the right, with dotted boxes to draw lines between them

Figure 6 — Which voice plan fits? Match each situation to its best plan.

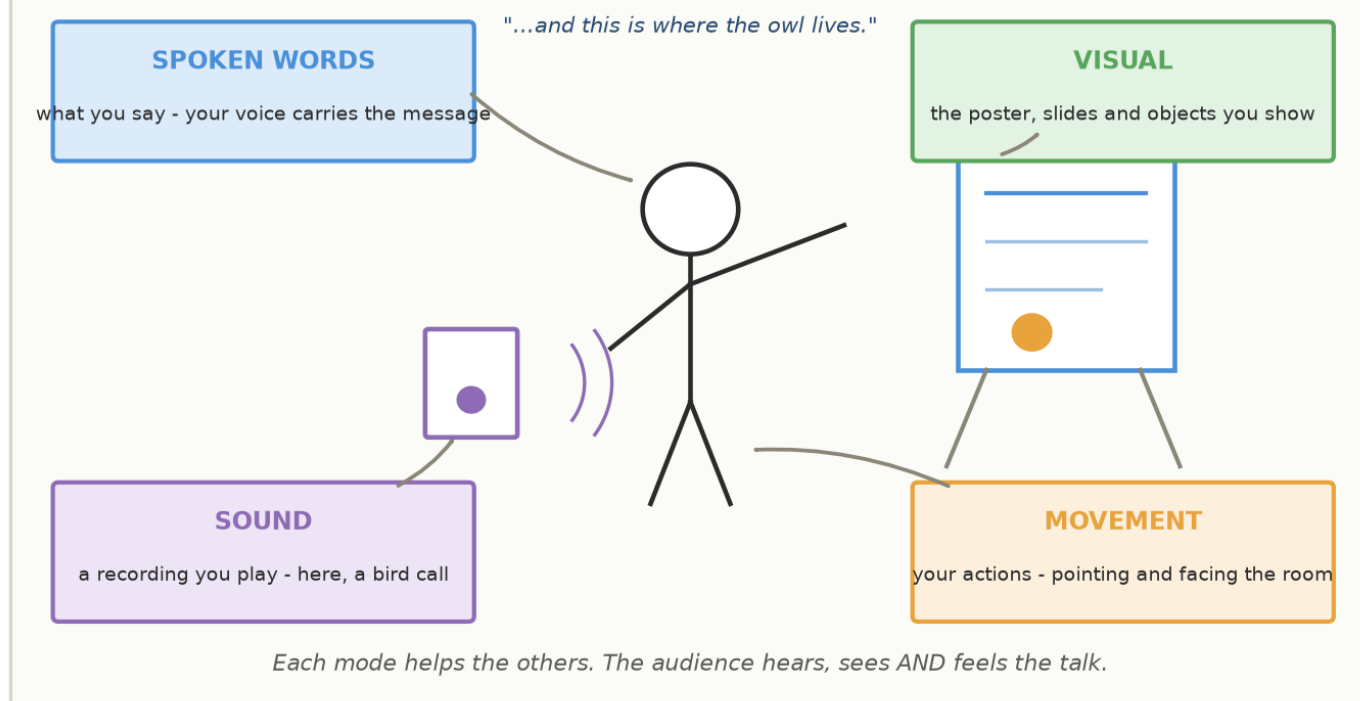
The clues are in the situation. A big hall with rows of people means the back row needs your volume. Little children mean a soft, gentle, slower voice will keep them calm and close. A talk to the principal means a clear, polite voice at a careful pace. Work out your matches for Figure 6, then check them against the answers at the back of this section.

Beat 8 — Make it multimodal

A talk does not have to be words only. A **multimodal** talk uses more than one mode at a time, and each mode can do a job that words alone cannot.

One talk, four modes working together

A multimodal text uses more than one mode to carry its meaning.



A presenter in the middle with the four modes around them: spoken words, visual (a poster on an easel), sound (a small speaker playing a bird call), and movement (pointing and facing the room)

Figure 7 — One talk, four modes working together.

The four modes a class speaker can use:

- **Spoken words** — your voice carries the message. This is the mode the voice dials belong to.
- **Visual** — what the audience sees: a poster, slides on a screen, or an object you hold up. A visual can show the audience what you mean faster than words can.
- **Sound** — a recording you play, like a bird call, a few seconds of music, or a classmate's voice. Sound can bring the topic right into the room.
- **Movement** — what you do: pointing at the poster, facing the room, holding up the object. Movement tells the audience where to look and what matters.

Two habits keep the modes working together:

- **Every mode has a job.** Do not add a poster because a talk is "supposed to have one." Add it because it shows something your words cannot.
- **Modes help each other.** When you play the sound, point to the picture. When you hold up the object, slow your pace so the audience can look *and* listen.

Beat 9 — Model text 2: a multimodal talk

Now watch the modes and the voice dials work as a team. Priya gives a talk to **inform** her class about the boobook — Australia's smallest owl. She has a poster of a boobook in a tree hollow, and a short recording of its call. The notes inside the [] marks show what she does, not just what she says.

Listen — can you hear that? [plays the recording of the boobook's call]

That is the call of the boobook owl — the smallest owl in Australia. [voice clear, pace slow, so the name lands]

Boobooks are awake at night and asleep in the daytime. [point 1 — a fact]

They make their homes in hollows in old trees, like this one. [points at the hollow in her poster] [point 2 — fact plus visual]

At night they hunt moths and other insects. [point 3 — a fact]

So next time you hear 'boo-book' from a dark tree, you will know who is talking. [warm tone, slower pace]
[closing — the big idea again]

Thanks for listening.

What to notice:

- The **sound mode** does the opening's job — it grabs the audience before any words do.
- The **visual mode** does a job words cannot: nobody can picture a tree hollow as fast as they can see one.
- The **voice dials** move on purpose: slow pace for the new name, warm tone for the closing picture.
- Every mode has a job, and the jobs fit the purpose — to inform.

Beat 10 — Rehearse like a speaker

Between planning and delivering sits the part nobody sees: rehearsal. To **rehearse** is to practise your talk before the real moment — out loud, on your feet. Reading it silently in your head does not count: your voice needs the practice, not your eyes.

Rehearsal habits that work:

- **Say it out loud, all the way through.** You will find the spots where your words tangle up. Fix them while there is still time.
- **Time it.** If your talk should take one minute, find out what one minute of your talk feels like.
- **Practise the dials.** Try your big line two ways — fast and slow — and keep the one that works.
- **Find your breath.** Take a slow breath before you start, and breathe at the end of each point. Running out of breath is how talks start to rush.
- **Try it on a buddy.** One listener is enough. Ask them: *Could you follow me? Was there a part that felt too fast, or too quiet?*

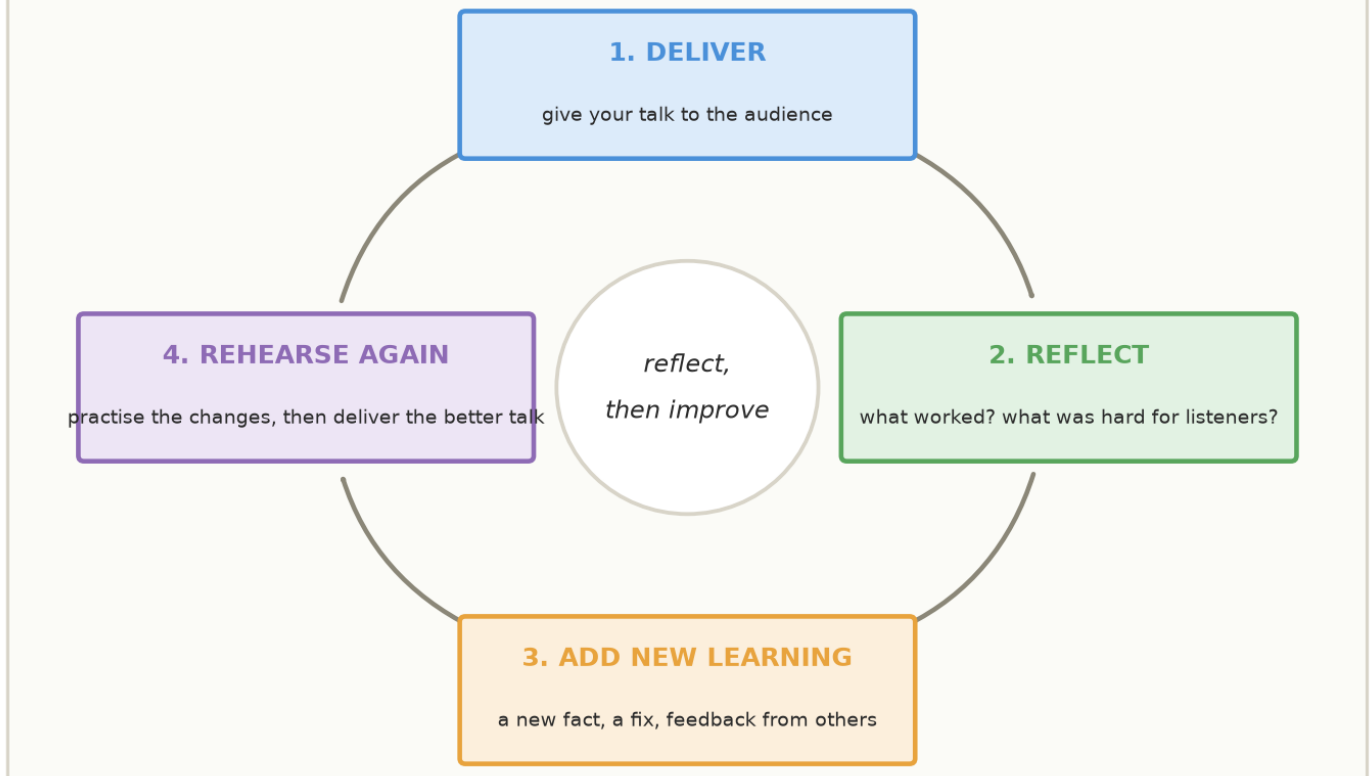
A talk that has been rehearsed feels different to give, and different to hear. The speaker feels calmer, and the audience hears a talk instead of nerves.

Beat 11 — Reflect, then make it better

Every talk teaches the speaker something — but only if the speaker stops to notice. To **reflect** is to think back over something you have done, honestly: what worked, and what did not. **Feedback** is what other people noticed — a tip from a classmate, a word from your teacher.

The talk that gets better each time

Every talk teaches you something you can put into the next one.



A four-step loop: deliver the talk, reflect on what worked, add new learning, rehearse again, with arrows circling back to the start

Figure 8 — The talk that gets better each time.

Here is the loop that makes every talk better than the last one:

1. **Deliver** — give your talk to the audience.
2. **Reflect** — ask the honest questions. *What worked? What was hard for my listeners? Which part would I change?*
3. **Add new learning** — take in what you found out: a fix from your own reflection, a fact you wish you had included, a tip from feedback. Put it into your plan.
4. **Rehearse again** — practise the changed parts, then deliver the better talk.

New learning can come from three places: from you (*that middle part had too many facts*), from your listeners (*the back row could not hear me*), or from what you have learned since (*I found a better example this week*). The speaker who folds new learning into the next talk is not starting over — they are building on every talk they have ever given.

Worked examples

Example 1 — with help

Choose a voice plan for this situation, and say why it fits.

You are welcoming families to the school concert. The hall is big, and everyone is sitting in rows.

Working

Why

Step 1 — What is my purpose?

To welcome the families and tell them what will happen. The talk needs to feel warm and

Working	Why
Step 2 — Who is my audience, and where?	friendly. Families of all ages, in a big hall with rows. The back row is far away.
Step 3 — Choose the dials to match.	Volume up, so the back row hears every word. Warm tone, so families feel welcome. A steady, not-too-fast pace, so everyone can follow what happens next.

Answer: The voice plan follows from the purpose and the room: big hall means more volume, welcoming means a warm tone, and families following a program means a clear, unhurried pace.

Example 2 — with help

Sam gives a talk about his grandad's vegetable garden. Afterwards, two students at the back say they missed most of it, and one student in the middle says the facts "flew past". What went wrong with Sam's voice, and how should he fix it?

Working	Why
Step 1 — Use the clues to find the dials at fault.	The back row missed it — that is a volume problem. The facts flew past — that is a pace problem.
Step 2 — Say what the audience experienced.	Listeners at the back could not hear, so they stopped listening. Listeners in the middle could not keep up, so the big ideas went past them.
Step 3 — Fix with the dials.	Turn the volume up so the whole room is included, and slow the pace — especially at the big facts, so the audience has time to take them in.

Answer: The voice choices landed on the audience whether Sam meant them to or not. Turning up the volume and slowing the pace at the big facts fixes both problems.

Example 3 — with help

Leo gives a talk to win the class over on composting lunch scraps. The facts are good, but afterwards his group says: *We liked the start, but we got lost in the middle.* Use the reflection loop to plan Leo's next try.

Working	Why
Step 1 — Reflect honestly: what worked?	The opening worked — the group liked the start. Keep it.
Step 2 — Reflect honestly: what was hard for listeners?	The middle lost them. Leo checks his plan: his middle has five facts in a row, with no signposts.
Step 3 — Add the new learning.	Keep the middle to two or three points, and give each one a signpost: <i>First ... Second ... Third ...</i>
Step 4 — Rehearse and deliver again.	Leo practises the new middle out loud, then gives the talk again to his group.

Answer: Leo did not scrap the talk — he kept what worked, found the part that hurt his listeners, put the new learning into his plan, and rehearsed the change. That is the whole loop.

Practice questions

With help

Q1. Match each feature of voice to what it means.

Features: tone · volume · pitch · pace

- (a) how fast or slow you speak
- (b) how loud or soft your voice is
- (c) how your voice feels — warm, excited, serious, playful
- (d) how high or low your voice sounds

Q2. Figure 6 shows three situations and three voice plans. Write which plan (A, B or C) fits each situation, and give one reason for each match.

Q3. Each voice choice below either helps listeners or gets in their way. Sort them into **Helps** and **Gets in the way**, and say what the audience experiences in each case.

- (a) whispering the whole way through
- (b) a warm tone when you welcome the audience
- (c) the same pitch from the first word to the last
- (d) pausing after a big fact so the audience can think

Q4. Here is a short talk about a class sunflower patch. Label each line: **Opening**, **Main point**, or **Closing**.

- (a) *Good morning. Today I want to tell you about our sunflower patch.*
- (b) *First, how did they grow so tall?*
- (c) *We watered them every morning, even on the cold days.*
- (d) *Second, who lives in the patch?*
- (e) *Bees and small brown birds visit the flowers every day.*
- (f) *So next time you pass the garden, have a good look — our patch is busy.*
- (g) *Thanks for listening.*

Q5. Each tip below is really about one voice dial. Name the dial: tone, volume, pitch or pace.

- (a) *Let your words walk, not run.*
- (b) *Make sure the person in the back row can hear you.*
- (c) *Let your voice sound glad, not flat.*
- (d) *Do not sit on one note — let your voice move up and down.*

Q6. Name one mode — visual, sound, or movement — that could be added to each talk, and say how it would help the audience.

- (a) a talk to inform your class about frogs
- (b) a talk to win families over on walking to school
- (c) a talk to entertain the class about your weekend

Q7. Priya gives her boobook talk. Afterwards she notices two things: the students at the back leaned forward and cupped their ears, but everyone sat up when the recording played. What new learning should she put into her next talk? Name two things — one for each clue.

Q8. Put the four steps of the reflection loop in order, starting with the talk itself: *add new learning · reflect · deliver · rehearse again*.

On your own

Q9. Plan a one-minute talk to **inform** your class about an animal you know well. Write your plan in four parts, like Figure 1: your purpose, your audience, your three main points (in order), and one voice choice with a reason for it.

Q10. Write the opening and the closing for this talk: *Our class should keep a shelf of books that students have made.* Include three voice directions inside the [] marks, like *[slow down here]* or *[warm tone]*, and say in one sentence why you chose each one.

Q11. Imagine you have just finished giving a talk. Answer the three reflection questions honestly: (a) What worked? (b) What was hard for your listeners? (c) What one change will you make next time? For (c), say where the new learning came from — your own reflection, feedback from a listener, or something new you learned.

Q12. Look at your talk plan from Q9. Design one multimodal moment for it: which mode will you add, at which point in the talk, and what job will it do for your audience?

Show what you know

Teacher note — this is the section's assessed task, scored against the Level 5 Speaking and Listening achievement-standard sentences: "When speaking to an audience, students deliver structured spoken texts, exploring topics and text types, including multimodal or digital elements. They select language for a specific purpose and use appropriate features of voice." The written reflection is the evidence for the reflection expectation of the CD. Assess the structure, the purpose-fit of the voice choices, the use of at least one other mode, and the quality of the reflection — not the topic chosen.

The task — a talk for your class, then your reflection

Give a talk of one to two minutes to **inform** your class about something you know well. Pick your own topic — an animal, a hobby, how something works, or a job in our classroom. Your talk must have:

- a plan in four parts (Figure 1) — purpose, audience, structure, voice;
- the three-part shape (Figure 2) — an opening, two or three main points with a fact or example each, and a closing;
- at least one other mode working with your words — a poster, an object, slides, a recording, or movement;
- voice dials chosen on purpose — know which of tone, volume, pitch and pace you will use, and why.

Rehearse before you deliver. Then write **your reflection**:

- two things that worked, and how you know;
- one thing that was hard for your listeners;
- one piece of new learning you will put into your next talk, and where it came from.

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

Can I ...	Yes
name my purpose and my audience before I start?	☐
give my talk a clear opening, main points and closing?	☐
use signpost words so nobody has to guess what comes next?	☐
use at least one other mode, with a real job for it?	☐
choose my tone, volume, pitch and pace to fit the room?	☐
reflect after the talk and name one change for next time?	☐

Answers

Q1. (a) pace; (b) volume; (c) tone; (d) pitch. **Q2.** Answers will vary. See the full answers. **Q3.** Helps: (b), (d). Gets in the way: (a), (c). See the full answers for the audience effects. **Q4.** (a) Opening; (b), (c), (d), (e) Main points; (f), (g) Closing. **Q5.** (a) pace; (b) volume; (c) tone; (d) pitch. **Q6.** Answers will vary. See the full answers. **Q7.** Two new learnings — see the full answers. **Q8.** Deliver, reflect, add new learning, rehearse again. **Q9–Q12.** Answers will vary. See the full answers.

Full answers

Q1. Pace is how fast or slow you speak, so (a). Volume is how loud or soft your voice is, so (b). Tone is how your voice feels — warm, excited, serious, playful — so (c). Pitch is how high or low your voice sounds, so (d).

Q2. Situation 1 (telling the whole school about book week in the hall) matches Plan B — loud and clear with a steady pace, so the back row of a big hall hears every word. Situation 2 (reading a story to the Foundation class) matches Plan A — soft, gentle and slow, which keeps little listeners calm and close. Situation 3 (showing the principal your class project) matches Plan C — mid volume at a careful pace, clear and polite for one important listener.

Q3. (a) Gets in the way — the back row cannot hear, so they stop listening. (b) Helps — listeners feel welcome and keep listening. (c) Gets in the way — the talk feels flat, and minds start to wander. (d) Helps — the audience gets time to think about what they just heard.

Q4. (a) Opening — it greets the audience and names the topic. (b), (c), (d) and (e) are the main points — two questions with signposts, each answered with a fact. (f) and (g) are the closing — the big idea said again, then the thank-you.

Q5. (a) Pace — words that walk, not run. (b) Volume — reaching the back row. (c) Tone — sounding glad instead of flat. (d) Pitch — the voice moving up and down instead of sitting on one note.

Q6. Samples: (a) Sound — play a recording of a frog's call, so the class hears what a frog sounds like; words alone cannot do that. (b) Visual — show a map of the safe walking routes, so families can see the way; movement — point to the map as you talk about each route. (c) Visual — hold up or show photos from the weekend, so the class can see the funny parts instead of just hearing about them. Each mode has a job that words cannot do alone.

Q7. The leaning and cupped ears mean the back row could not hear — new learning: turn the volume dial up, and check with the back row before starting. The sitting-up means the sound mode grabbed the listeners — new learning: keep a recording in the next talk, because it brought the audience in. One clue points to a voice fix; the other points to a mode worth keeping.

Q8. Deliver → reflect → add new learning → rehearse again. Then the loop starts again with the better talk.

Q9. Sample plan: *Purpose: to inform my class about blue-tongue lizards. Audience: my class — they know lizards look cool but not much else. Main points: First, what they look like — a thick body and a bright blue tongue. Second, what they eat — snails, insects and fruit. Third, what to do if you see one — stand still and let it move off. Voice choice: slow pace when I describe the blue tongue, so the class can picture it.* Any animal with a clear purpose, audience, three ordered points and one reasoned voice choice is fine.

Q10. Sample: *Opening: [warm tone, look up at the audience] Good morning. What if the best books in our room were the ones we wrote? [pause] Today I want to tell you about our class book shelf. Closing: [slow down, speak clearly] So every book we make finds a home on our shelf — and every reader finds a story no shop could sell. [speak up, smile] Thanks for listening.* The warm opening tone welcomes the class; the pause lets the big question land; the slow closing pace gives the big idea room to settle. Other openings and closings are fine if the three directions each have a reason.

Q11. Sample: (a) *What worked: my opening question made the class look up — I saw them.* (b) *What was hard for my listeners: my middle had four facts in a row, and two friends said they got lost.* (c) *My change: next time I will keep three points and give each one a signpost. This new learning came from feedback — my friends told me about the middle.* Strong answers name a real listener clue for (a), an honest listener problem for (b), and a named source for (c).

Q12. Sample: *For my blue-tongue talk I will add a visual: a big photo of the blue tongue, shown at my first point. Its job is to show the class the thing words cannot — the colour and the size — right when I am talking about it. Any named mode, placed at a real point in the Q9 plan, with a job the audience needs, is fine.*

Show what you know. Answers will vary. Check the talk against the four-part plan, the three-part shape, the other mode, and the chosen dials; check the reflection against its three questions. A strong reflection looks like this:

Two things that worked: my opening sound grabbed the room — everyone went quiet; and my signposts helped — my group said they always knew where I was. One thing that was hard for my listeners: the back row said my middle was too fast. My new learning: slow down at the facts, and I know this because of feedback from the back row.

What matters is not the topic chosen. It is the craft: a talk with a shape, a voice chosen for the room, modes with jobs, and a speaker who reflects and gets better.

Reading and spelling words with shared letter patterns but different pronunciations

Section 4C · Chapter 4 — Literacy: speaking and listening, word knowledge and fluency · Owns VC2E5LY03 · Draws on VC2E5LY03.E01

Quoted exactly as VCAA wrote it. VC2E5LY03: “use phonological, morphological and vocabulary knowledge to read and spell words that share common letter patterns but have different pronunciations”.

VC2E5LY03.E01: “recognising and writing less familiar words that share common letter patterns but have different pronunciations, for example ‘journey’, ‘your’, ‘tour’ and ‘sour’”.

One pattern, many sounds

You already know the big idea. Letter patterns stand for sounds, and you use the sounds you know to read new words and to spell them. You have been doing this since Year 4.

Here is the twist. **Sometimes one letter pattern makes more than one sound.**

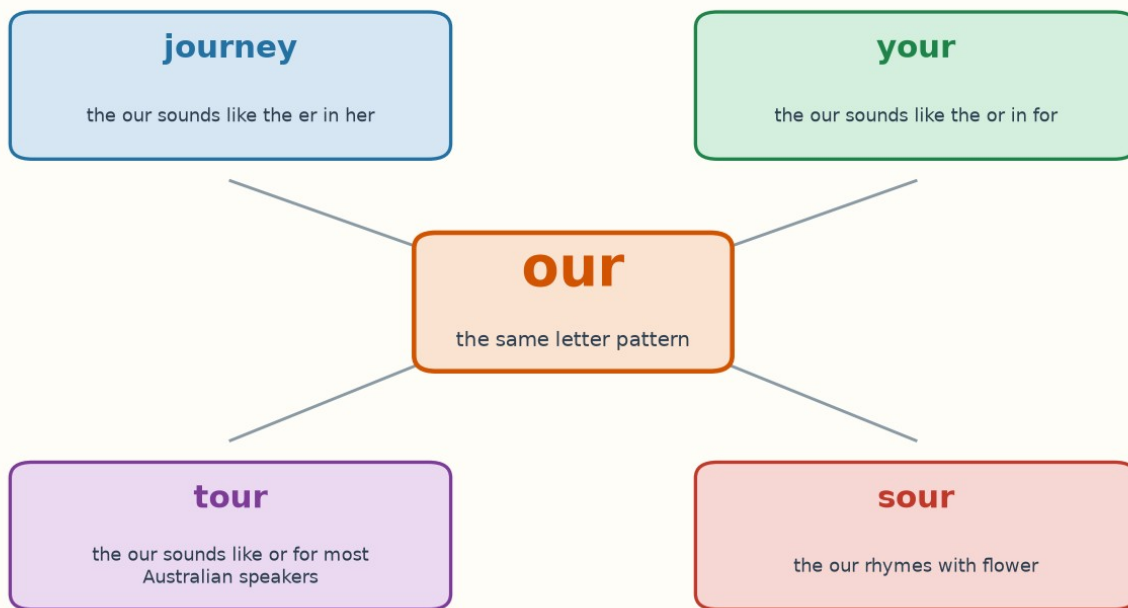
Two words to agree on first. The **pronunciation** of a word is the way you say it — the sounds you make when you speak it. A **letter pattern** is a group of letters in a word that stands for a sound. Now watch what happens when one pattern has more than one pronunciation.

Look at these four words: **journey**, **your**, **tour** and **sour**. Each one holds the same letter pattern — **our**. Say the words out loud. The **our** sounds different in every one.

- In *journey*, the **our** sounds like the **er** in *her*.
- In *your*, the **our** sounds like the **or** in *for*.
- In *tour*, most Australian speakers also say the **our** like the **or** in *for*. Some speakers say it more like **oor**. Both ways are heard in Australia.
- In *sour*, the **our** sounds like the little word *our* in *our house* — it rhymes with *flower*.

Same letters. Four sounds.

One letter pattern — four different sounds



Say the four words out loud. Same letters — different sounds.

ClassBasics English 5 · Section 4C · Shared patterns, different sounds

A diagram with the letter pattern 'our' in the middle and lines out to four words — journey, your, tour and sour — each with a different sound hint written under it

When a pattern will not behave, you have three kinds of knowledge on your side:

- **Sound knowledge** — what the pattern usually says. Teachers call this phonological knowledge.
- **Word-part knowledge** — the smaller bits of meaning inside longer words, like *please* inside *pleasant*. Teachers call this morphological knowledge.
- **Meaning knowledge** — what the sentence is about. The meaning helps you pick the sound that fits. Teachers call this vocabulary knowledge.

This section puts all three to work — first for reading, then for spelling.

Pattern families to know

The **our** family is not alone. Many letter patterns split like this. Here are five families worth knowing.

Five pattern families that split

Pattern	Sound one	Sound two	Sound three
ea	long e — seat, team, cream	short e — bread, spread, instead	says ay — break, great
ear	as in ear — ear, hear, clear	like air — bear, pear	like er — learn, early
ow	long o — snow, low, grow	like ow! — cow, town, brown	—
oo	long oo — food, moon, cool	short oo — book, foot, wood	like uh — blood, flood
ough	says oh — though, dough	says oo — through	like ow — plough

(... and cough says off! One pattern, four sounds.)

ClassBasics English 5 · Section 4C · Shared patterns, different sounds

A table of five letter patterns — *ea*, *ear*, *ow*, *oo* and *ough* — showing words where each pattern makes different sounds, such as *seat* and *bread* for *ea*

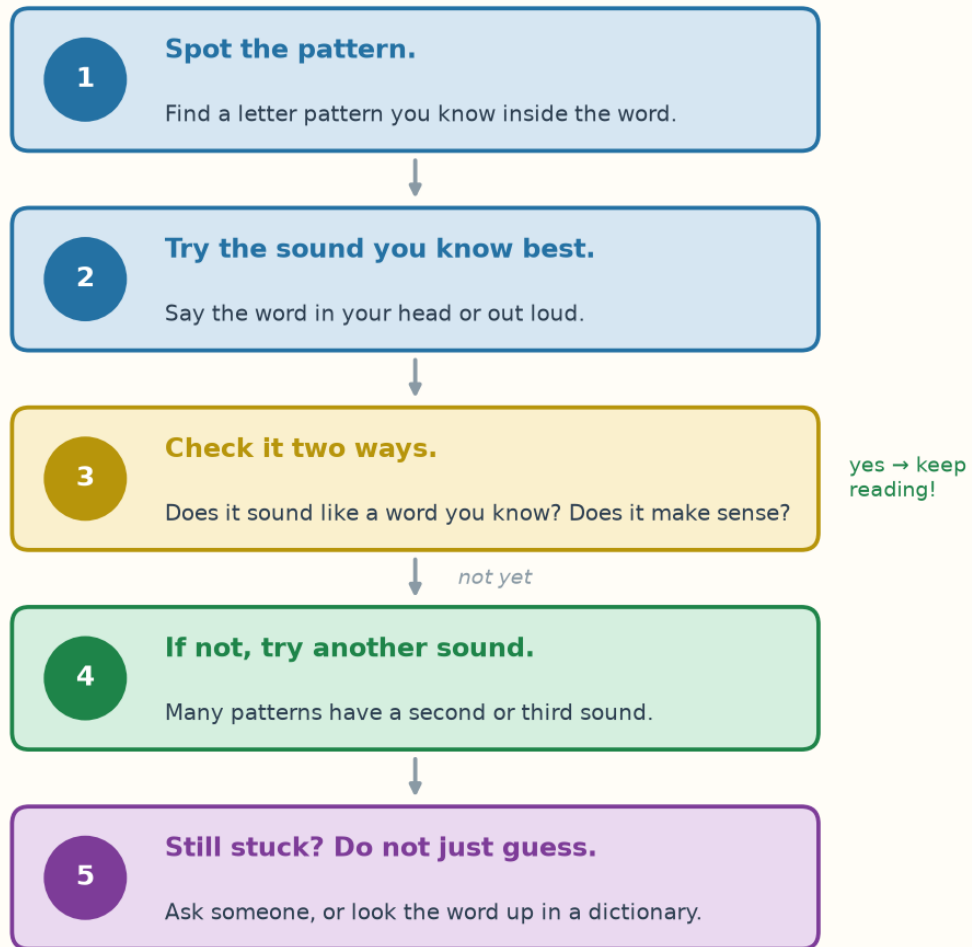
Two things to notice.

- 1. A pattern gives you a good first try — not the answer.** When you meet a new word, use the pattern to have a go. Then check your try against words you already know.
- 2. Some patterns have three sounds, not two.** The **ough** family is the record holder: *though* (says *oh*), *through* (says *oo*), *plough* (says *ow*) and *cough* (says *off*). One pattern, four sounds!

What readers do: try, check, try again

Here is a simple plan for words with tricky patterns.

The reader's plan for a tricky pattern



ClassBasics English 5 · Section 4C · Shared patterns, different sounds

Five numbered steps for reading a word with a tricky letter pattern, from spotting the pattern and trying a sound, to checking it makes sense, trying another sound, and asking or looking it up if still stuck

1. **Spot the pattern.** Find a letter pattern you know inside the word.
2. **Try the sound you know best.** Say the word in your head or out loud.
3. **Check it two ways.** Does it sound like a word you know? Does it make sense in the sentence?
4. **If not, try another sound.** Many patterns have a second or third sound. Try the next one.
5. **Still stuck? Do not just guess.** Ask someone, or look the word up in a dictionary.

Worked example 1 shows this plan in action.

Words spelled the same, said two ways

Sometimes the surprise is not just one pattern in a word — it is the whole word. A **homograph** is a word that is spelled the same as another word but has a different pronunciation and a different meaning.

You met the other sort in Year 4: **homophones** — words that sound the same but are spelled in a different way, like *pair* and *pear*. Homographs are the other way around: same spelling, different sounds.

Homographs — spelled the same, said two ways

tear

A tear ran down her face.

a drop of water from the eye

say it to rhyme with here

Be careful not to tear the page.

to pull into pieces

say it to rhyme with air

One spelling. Two sounds. Two meanings.

bow

She tied a bow on the parcel.

a ribbon tied with loops

say it to rhyme with go

The actors came out to take a bow.

to bend forward to the crowd

say it to rhyme with cow

One spelling. Two sounds. Two meanings.

ClassBasics English 5 · Section 4C · Shared patterns, different sounds

Two panels for the homographs 'tear' and 'bow', each panel showing the word twice with a sentence and meaning for each pronunciation

How do you know which sound to pick? **The meaning tells you.** If the sentence is about a drop of water in someone's eye, say *tear* to rhyme with *here*. If it is about pulling paper into pieces, say *tear* to rhyme with *air*. Your meaning knowledge does the sorting.

A model text

Here is a short recount of a class trip. (Like every text in this book, it was written just for this section.) The labels point to words that share the letter pattern **our**.

A model text — spot the pattern words

Last term, **our** class went on a **tour** of an old farm museum.

The **journey** took an **hour**.

Our guide showed us a wooden **plough**, a butter churn and a shelf of **colourful** jars.

'There were no fridges back then,' she said.

'Farm work was hard, but people helped each other.'

our / Our

the little word —
says like hour

tour

our says or,
like in for

journey

our says er,
like in her

hour

our says the same
as in flower

colourful

our says
a soft uh

plough

ough says ow,
like in cow

Every highlighted word holds the letters our or ough — but the sound is not the same in all of them.

ClassBasics English 5 · Section 4C · Shared patterns, different sounds

*A short model text about a class trip to a farm museum, with labels pointing to the words **our**, **tour**, **journey**, **hour**, **colourful** and **plough**, which share letter patterns said in different ways*

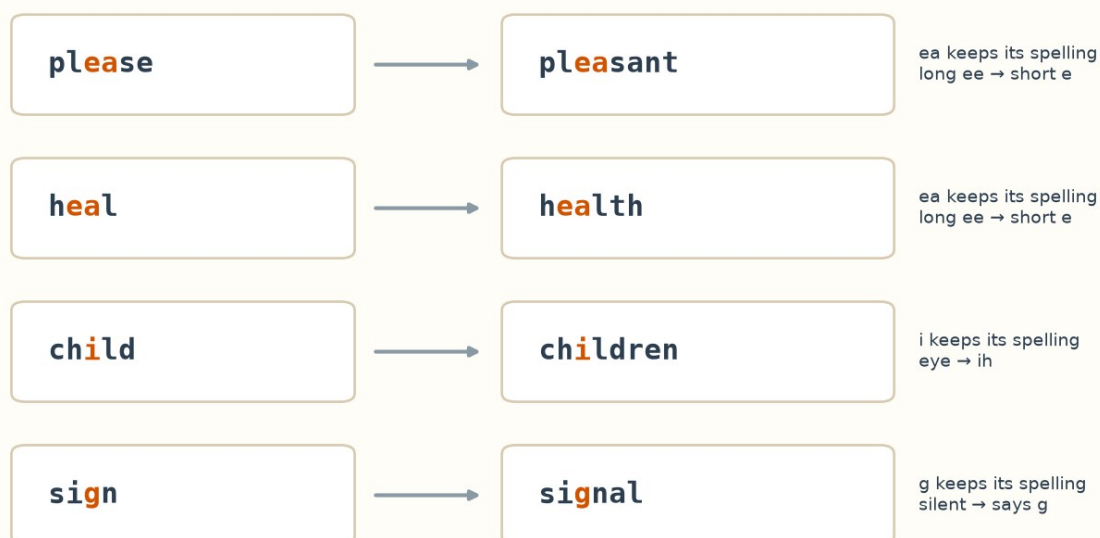
Look at the model text and find these things.

1. Find every word in the passage with the letter pattern **our**. How many did you find?
2. In which word does **our** sound like the **er** in *her*?
3. The word *plough* holds the pattern **ough**. How did you work out its sound? Which try came first, and which try worked?

What spellers do: the spelling stays

Here is good news for spelling. When words are related, the spelling often stays put even when the sound moves.

Related words keep their letters



The sound moves. The spelling stays. Word parts you know help you spell words you are still learning.

ClassBasics English 5 · Section 4C · Shared patterns, different sounds

Four word pairs — *please* and *pleasant*, *heal* and *health*, *child* and *children*, *sign* and *signal* — each pair showing the same letters kept while the sounds move

Look at the pairs. In *please*, the **ea** says a long *ee*. In *pleasant*, the same **ea** says a short *e* — but the letters do not change. The word part you already know carries over.

Four spelling moves follow from this:

1. **Learn families, not lone words.** If you know *four*, you hold most of *fourteen*. If you know *please*, you hold most of *pleasant*.
2. **Use the word parts you know.** Spell the part you are sure of, then add the rest.
3. **Check the tricky spot.** When you read your writing back, look hard at the pattern words. The sound you hear may not tell you which letters the word needs.
4. **When in doubt, look it up.** A dictionary tells you the letters, so you do not have to guess.

Worked examples

Worked example 1 — with help: read a word with a tricky pattern

Read this sentence: *At the camp, we spread jam on fresh bread.*

How do you work out the word **spread**?

Step	What you do	Why it helps
1. Spot the pattern	Find ea inside <i>spread</i> — it sits in the middle of the word.	The pattern is your first clue.
2. Try the sound you know best	Most ea words say a long <i>ee</i> : try <i>spreed</i> .	A good first try uses what you already know.
3. Check it	Is <i>spreed</i> a word you know? No.	The check stops a wrong guess

Step	What you do	Why it helps
		before it grows.
4. Try another sound	ea can also say a short <i>e</i> , as in <i>bread</i> : try <i>spread</i> .	Many patterns have a second sound.
5. Check the meaning	To <i>spread</i> jam is to lay it on top. It fits the sentence.	Meaning is the final check.

And there is a bonus clue in the sentence itself: *bread* sits right there, holding the same short **ea** sound. Nearby words can help you.

Worked example 2 — with help: sort 'our' words by sound

The sorting chart below holds ten word cards with the pattern **our**. Sort them into the four sound columns.

Sort the 'our' cards by sound

Sounds like or in for	Sounds like our in hour	Sounds like er in her	Ends in a soft uh

Word cards

your	four	tour	sour	hour
flour	journey	colour	flavour	favourite

ClassBasics English 5 · Section 4C · Shared patterns, different sounds

A sorting chart with four sound columns and ten word cards holding the letter pattern 'our': *your, four, tour, sour, hour, flour, journey, colour, flavour and favourite*

Here is the finished sort:

Sounds like or in <i>for</i>	Sounds like our in <i>hour</i>	Sounds like er in <i>her</i>	Ends in a soft <i>uh</i>
your, four, tour	sour, hour, flour	journey	colour, flavour, favourite

What about tour? Most Australian speakers say *tour* to rhyme with *door*, so it sits in the first column. Some speakers say it to rhyme with *cure*. Both ways are heard in Australia — and the spelling stays the same either way.

Worked example 3 — on your own: model response

The word **close** has two pronunciations and two meanings. Write one sentence for each one. Then compare your sentences with the model response.

Model response:



- Please close the gate so the dog stays in the garden. (Here *close* means shut. Its ending sounds like a z.)
- The park is close to our house. (Here *close* means near. Its ending sounds like an s.)

The sentences tell you which sound fits: gates get shut, and parks sit near.

Practice tasks

With help

Q1. Match each **our** word to its sound hint. Draw a line from the word to the right hint.

Word	Sound hint
your	the our sounds like the er in <i>her</i>
sour	ends in a soft <i>uh</i>
journey	rhymes with <i>door</i>
colour	rhymes with <i>flower</i>
hour	says the same as the little word <i>our</i>

Q2. In each row, one word says its pattern in a different way. Circle the odd one out.

- a) seat — team — bread — leaf
- b) snow — cow — low — grow
- c) book — food — foot — cook
- d) car — star — warm — far
- e) hear — bear — near — clear

Q3. Each sentence holds a word with two pronunciations. Write what the bold word means there, and say how the sentence helped you choose.

- a) She can **read** maps well.
- b) We **read** the map on our trip yesterday.
- c) The **wind** blew my hat off.
- d) Please **wind** the string into a neat ball.

Q4. Read this passage out loud to a partner. Then, together, find four words where a letter pattern can say more than one sound. Say each word both ways, and circle the sound that fits.

It was a snowy morning, but the farmhouse kitchen was warm. Zoe took out the big brown bowl and a bag of flour. ‘Let’s make bread,’ she said. She broke two eggs into the bowl and stirred the mixture slowly. The dough grew soft and smooth. Soon the whole house smelled great. They had warm bread with butter and honey, and watched the snow fall outside.

Q5. Choose the right word from the box for each sentence.

journey

colour

sour

four

tour

- a) Our bus went on a long _____ along the coast.
- b) Lemons taste _____, but apples taste sweet.
- c) Blue is my favourite _____.
- d) There are _____ tickets left for the show.
- e) Our class went on a _____ of the city museum.

On your own

Q6. Pattern hunt. Open a book you are reading yourself. Find three words where a letter pattern surprises you — where the pattern does not say the sound you first expect. Record each find in a table like this one:

The word	The pattern	What the pattern sounds like here
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Bring your list to your group and compare finds.

Q7. The word **tear** has two pronunciations and two meanings. Write one sentence for each pronunciation, and underline *tear* each time. If you finish early, do the same with **bow**.

Answers

Q1. your → rhymes with door; sour → rhymes with flower; journey → the our sounds like the er in her; colour → ends in a soft uh; hour → says the same as the little word our. **Q2.** a) bread; b) cow; c) food; d) warm; e) bear. **Q3.** a) read says *reed* — it means to look at words and know what they say; ‘can’ tells you it is happening now. b) read says *red* — it means looked at words and knew what they said; ‘yesterday’ tells you it already happened. c) wind means moving air — it is blowing a hat off. d) wind (rhymes with *kind*) means to wrap or turn round and round; string goes into a ball. **Q4.** Answers will vary. Strong picks include *snowy*, *brown*, *bowl* (the **ow** pattern can say two ways), *flour* (the **our** pattern), *bread* and *great* (the **ea** pattern), *smooth* and *grew* (long and short **oo** sounds). The pair must say each word both ways and keep the sound that fits the sentence. **Q5.** a) journey; b) sour; c) colour; d) four; e) tour. **Q6.** Answers will vary. Check that each word really holds a letter pattern said in a way the student did not expect, and that the sound column matches the word. Sample: *laugh* — the **au** says *ar*; *friend* — the **ie** says a short *e*. **Q7.** Answers will vary. Sample for tear: *A tear ran down her face during the sad film. / Be careful not to tear the thin page.* For bow: *She tied a red bow on the parcel. / The actors came out to take a bow.*

Checkpoint

Scored against the Level 5 achievement standard. For reading: students “read by integrating phonic, morphemic and vocabulary knowledge”. For writing: students “spell new and unfamiliar words using phonic, morphemic and grammatical knowledge”. (Morphemic means to do with word parts — the smaller bits of meaning that build longer words.)

Part 1 — reading. Read this passage out loud to your teacher or a partner. It holds pattern words, and two words with more than one pronunciation (*wind* and *close*). When you meet a tricky word, write it down, then show your listener the two sounds you tried — and tell them how you picked the right one.

A strong wind blew on the first morning of camp. Our class had to close the tent doors. After breakfast, we set out on a long walk through the bush. The guide showed us an old wooden bridge over a little creek. We saw a brown snake on a rock, and heard a magpie sing. At lunch we had sour apples and sweet honey. On the bus home, Ben said, ‘What a great journey!’

Part 2 — writing. Write two or three sentences about a trip or a day out. Use at least three words with a shared letter pattern, and spell them correctly. Then check your work against the success list.

My success list

☐ I tried more than one sound for the tricky pattern.

☐ I checked the word sounded right and made sense.

☐ I used word parts and meaning to pick the sound.

☐ I spelled my pattern words with the right letters.

☐ I read my writing back to check it.

Tick each box as you check your work.

The checkpoint success list: five boxes to tick about trying more than one sound, checking the word makes sense, using word parts and meaning, spelling pattern words with the right letters, and reading the writing back

Show what you know: the tricky word you picked in Part 1 with your two tries, and your Part 2 sentences with the pattern words underlined.

Building and spelling new words: base words, affixes, origins and generalisations

Section 4D · Chapter 4 — Literacy: spoken language and word work · Owns VC2E5LY04 · Draws on VC2E5LY04.E01, VC2E5LY04.E02

Curriculum focus — quoted exactly as VCAA wrote it. VC2E5LY04: “build and spell new words from knowledge of known words, base words, prefixes and suffixes, word origins (etymology), letter patterns and spelling generalisations”. **VC2E5LY04.E01:** “using knowledge of known words and base words to spell new words, for example the spelling and meaning connections between ‘vision’, ‘television’ and ‘revision’”. **VC2E5LY04.E02:** “applying knowledge of spelling generalisations to spell new words, for example ‘suitable’, ‘likeable’ and ‘collapsible’”.

Words are built from parts

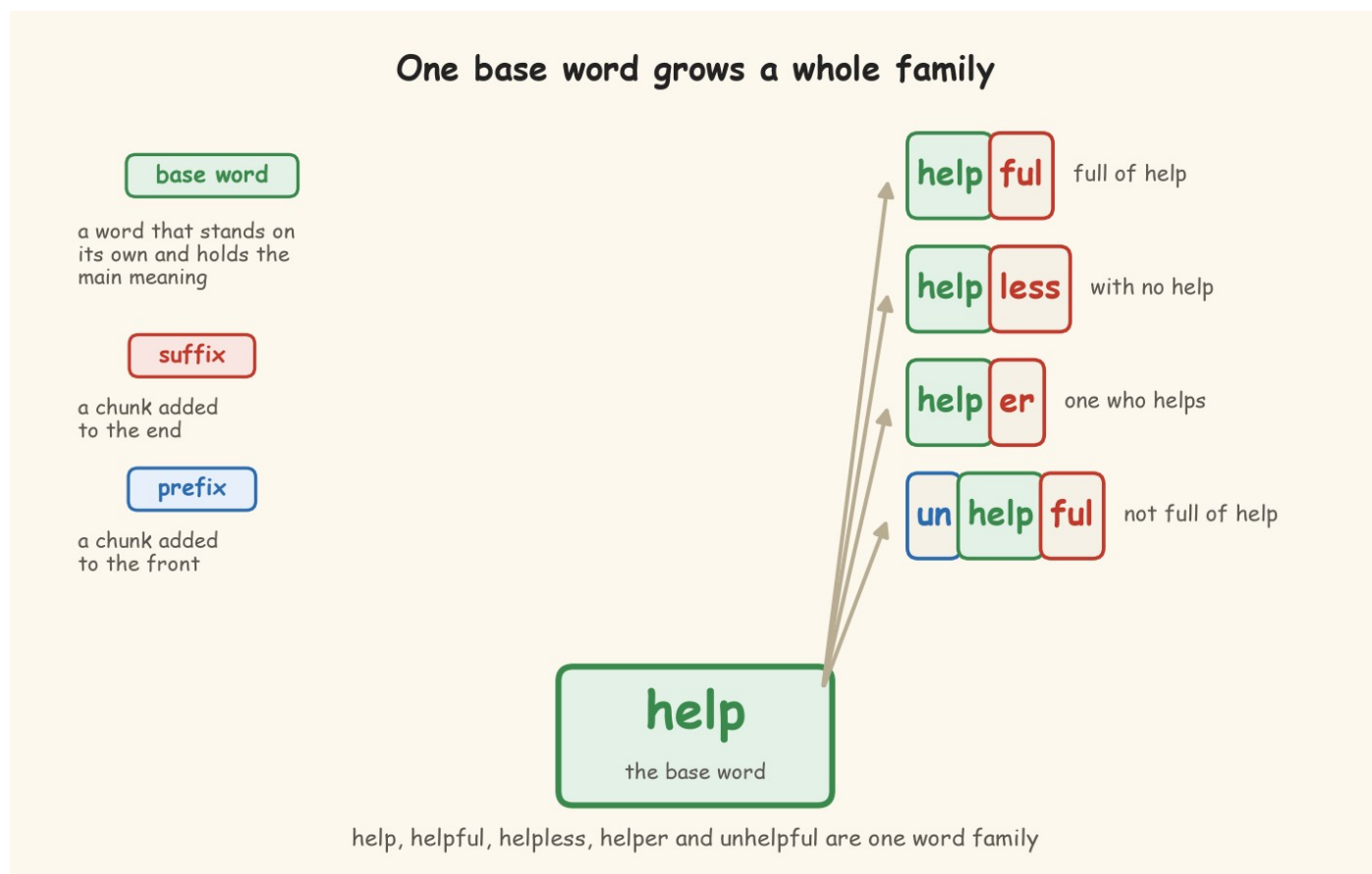
Many words are built from parts, the way a bike is built from pieces. When you can see the parts inside a word, you can spell the whole word — and you can often work out what it means.

A **base word** is a word that stands on its own and holds the main meaning, like *help*, *pack* or *hope*.

An **affix** is the family name for the small chunks we add to base words. There are two kinds:

- A **prefix** is a chunk added to the **front** of a base word, like the *re* in **replay** or the *mis* in **misspell**.
- A **suffix** is a chunk added to the **end** of a base word, like the *ful* in **helpful**.

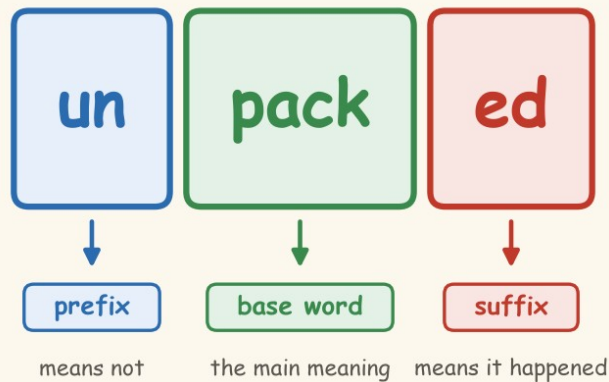
A base word plus its affixes is called a **word family**.



The base word *help* in a green box with arrows to four family words: *helpful*, *helpless*, *helper* and *unhelpful*, each built from coloured chunks.

What is inside the word unpacked?

unpacked = not packed any more



Two affixes — one prefix and one suffix — are built onto the base word pack.

The word unpacked split into three tiles labelled prefix, base word and suffix.

Your prefix and suffix toolbox

Here are five prefixes and five suffixes worth keeping in your toolbox. The colour code matches the figures above: prefixes are blue, suffixes are red.

Five prefixes to add to your word toolbox

A prefix sits at the front of a base word and shifts its meaning.

un-	not	unhappy	unlock
re-	again	replay	rewrite
dis-	not, or the other way	dislike	disagree
mis-	in the wrong way	misspell	mistake
pre-	before	preview	preheat

Five prefixes, each with its meaning and two example words.

Five suffixes and the job each one does

A suffix sits at the end of a base word.

-ful	full of	help + ful	helpful
-less	with none of	hope + less	hopeless
-ly	in that way	quick + ly	quickly
-ness	being that way	kind + ness	kindness
-able	can be	wash + able	washable

Two more suffixes, -tion and -ment, can change a word's whole job. Meet them in section 4E.

Five suffixes, ful, less, ly, ness and able, each with the job it does and a built word.

Two more suffixes, -tion and -ment, can change a word's whole job. You will meet them in section 4E.

A word you know can help you spell a new word

Here is a big idea: a word you already know how to spell can help you spell a new word. The spelling chunk stays the same, so the new word is not really new — it is a word you know, plus a part you know.

A word you know helps you spell new words



The spelling chunk vision is the same in all three words.

The known word vision at the top with arrows down to television and revision, showing the same spelling chunk in all three words.

The same idea works when you write. Read this short passage, written just for this section.

Model text — Sam's lunch box idea

(written just for this section)

Sam's latest idea was a reusable lunch box that unfolds into a tray.

He previewed his plan, then redrew it twice.

The first try was hopeless — the lid would not stay shut!

But Sam was fearless. He rechecked every part

carefully until the box worked.

His helpful hint for the class: mistakes are just unwanted teachers.

reusable

re- again + -able:
can be used again

unfolds

un- not:
opens, not stays folded

previewed

pre- before:
looked at it first

hopeless

-less:
with no hope in it

mistakes

mis- wrongly:
things gone wrong

Every label points to a word built from a base word plus affixes.

A short passage about Sam's reusable lunch box with each built word's prefix in blue and suffix in red, and a label beside each one.

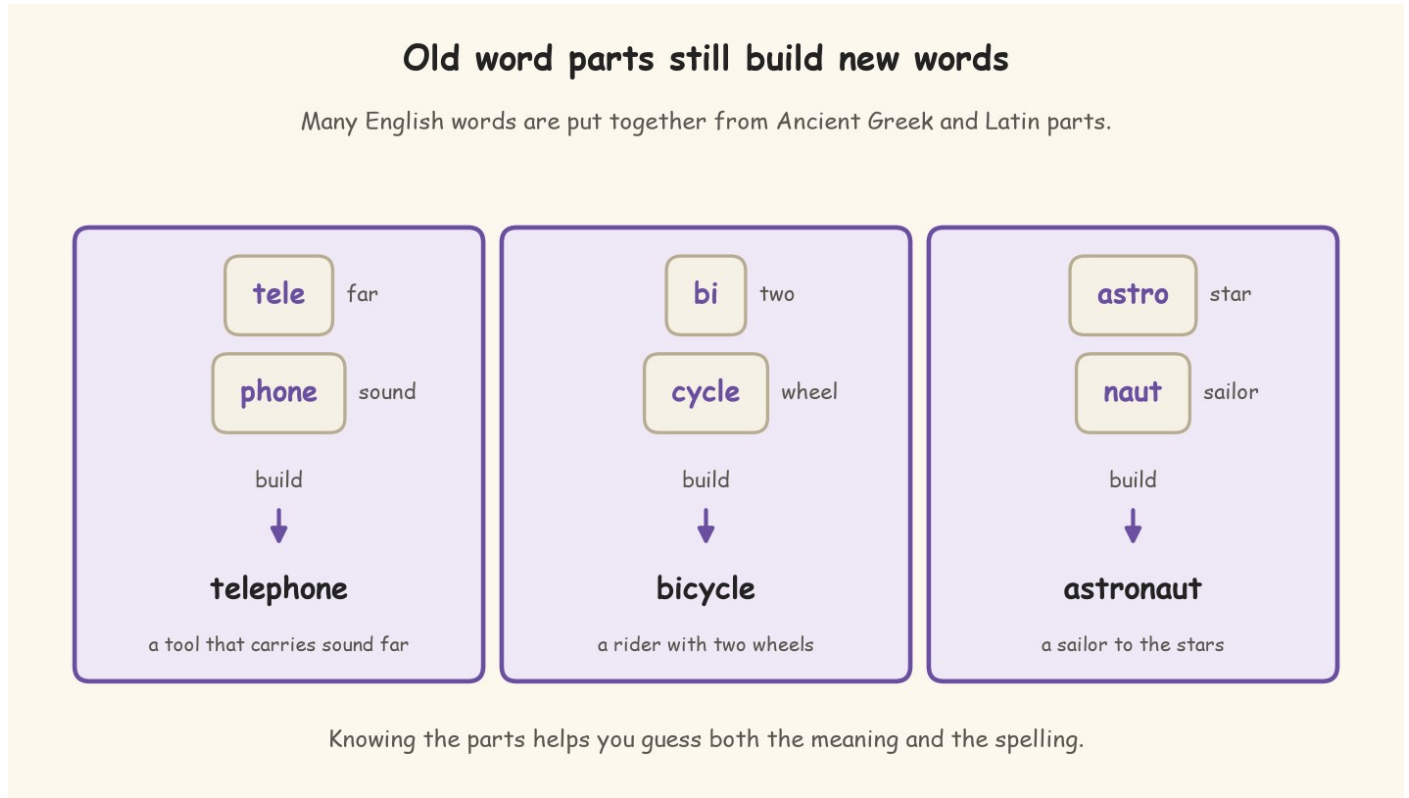
Look at the model text and find these things.

- a word where the front chunk means again

- a word where the front chunk means not
- a word where **less** means “with no”
- a word where **ful** means “full of”
- a word where **able** means “can be”

Where words come from

Some word parts are very old. They came into English long ago from Ancient Greek and from Latin. When you know what the old parts mean, you can guess both the meaning and the spelling of a brand-new word.



Three panels: old parts build telephone, bicycle and astronaut, with the meaning of each part.

Spelling patterns you can trust

A **spelling pattern** is a way of spelling that works most of the time. It is not an iron rule — but it is a trustworthy helper.

Pattern 1: the silent e. When a base word ends in a silent e and a suffix comes along, something has to happen to the e.

The silent-e pattern

When a base word ends in a silent e, what happens when a suffix comes along?

Drop the e

before -ing, -ed and -able

make~~e~~ making

hope~~e~~ hoping

use~~e~~ usable

Keep the e

after c or g, so the sound stays soft

change changeable

notice noticeable

the e keeps the c and g soft

A pattern like this works most of the time, but not always. That is what makes it a trusty helper, not an iron rule.

Two panels for the silent-e pattern: drop the e in making, hoping and usable; keep the e in changeable and noticeable.

Pattern 2: the busy little y. When a base word ends in y and a suffix comes along, the y sometimes changes to i.

The busy little y

What happens to a final y when a suffix comes along?

Consonant before the y?

change the y to i

happy happier

funny funnier

carry carried

Vowel before the y?

keep the y

play played

enjoy enjoyed

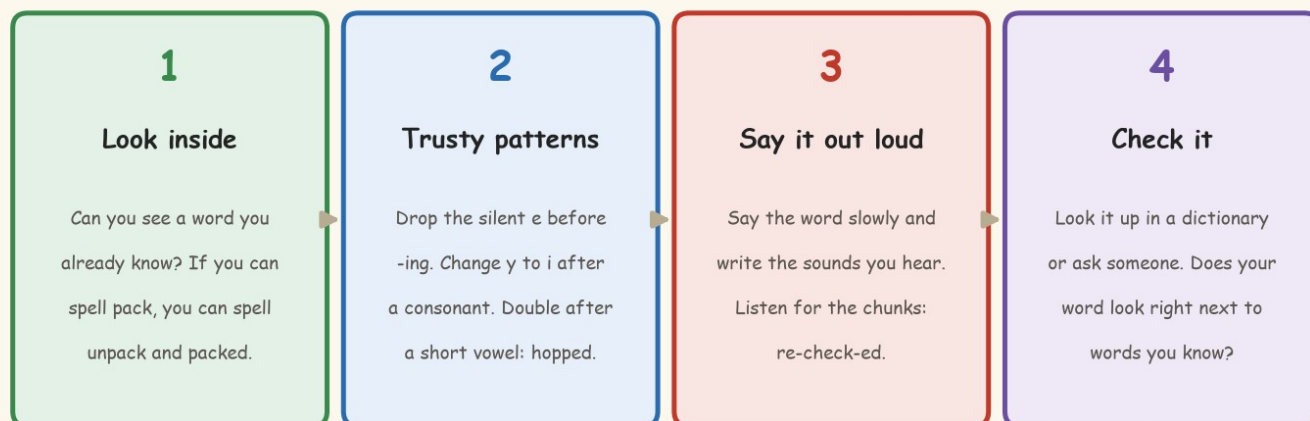
stay staying

happier is built from happy: the y turns into i before the suffix -er.

Two panels for the y pattern: after a consonant change y to i, as in happier and carried; after a vowel keep the y, as in played and staying.

Put it all together with this four-step plan.

Your plan for spelling a word you have not written before



Steps 1 and 2 do most of the work. Step 4 is your safety net.

A four-step poster for spelling a new word: look inside for a word you know, use trusty patterns, say the word out loud, then check it.

Worked examples

Worked example 1 — with help: build a word and check it

*Build the word **unhelpful** and check that it makes sense.*

1. **Start with the base word.** *help*
2. **Add the suffix.** *help + ful = helpful* (full of help)
3. **Add the prefix.** Put the not-chunk at the front: *helpful* becomes **unhelpful** (not full of help)
4. **Check.** Say *unhelpful* out loud, slowly. You can hear three chunks, and each chunk adds its meaning. Not full of help — yes!

How did we build it? One step at a time, base first, then affixes. The meaning of each part adds up to the meaning of the whole word.

Worked example 2 — with help: use a pattern to spell three new words

*Spell **suitable**, **likeable** and **collapsible** from their base words.*

base word | suffix | new word | what it means |
suit | -able | suitable | right for the job |
like | -able | likeable | can be liked |
collapse | -ible | collapsible | can be folded flat |

How did we spell them? We found the base word inside, then added the suffix. In *collapsible* the silent e was dropped (collapse + ible), just like Pattern 1. In *likeable* the e stays. Patterns are trusty helpers, not iron rules — that is what step 4, the check, is for.

Worked example 3 — on your own: model response

*Be a word detective. Split the word **telescope** into its old parts and tell what each part adds.*

Model response: The word *telescope* splits into two old parts: *tele* and *scope*. *Tele* means far, and *scope* means to look. So a telescope is a tool that helps you look at things that are far away, like the Moon. Knowing *tele* means far also helps me spell it: t-e-l-e, the same as in television.

Practice tasks

With help

Q1. Complete the table. The first one is done for you.

word	base word	affix	prefix or suffix?
helpful	help	ful	suffix
replay			
misspell			
hopeless			
unlock			

Q2. Each row shows two words that share a front chunk. Match each row to the meaning of that chunk. Draw a line from the row to the right meaning.

words	meaning
unhappy · unlock	a) again
replay · rewrite	b) before
dislike · disagree	c) not
misspell · mistake	d) not, or the other way
preview · preheat	e) in the wrong way

Q3. Each suffix does a job. Fill the gaps with a meaning from the word box.

Word box: *full of* · *with no* · *in that way* · *being that way* · *can be*

- a) hopeful = full of hope b) careless = with no ____ c) quickly = in a ____ way d) kindness = being ____ e) washable = ____ washed

Q4. Build each new word, then say what it means. The first one is done for you.

- a) wash + able = washable (can be washed) b) hope + less = ____ c) quick + ly = ____ d) kind + ness = ____ e) re + write = ____ f) mis + spell = ____

Q5. Sort these words into two groups: *drop the e* and *keep the e*.

making · changeable · hoping · noticeable · usable

Q6. Join each base word to its suffix and write the new word. Watch the y!

- a) happy + er b) play + ed c) carry + ed d) enjoy + ing

Q7. Use the old parts to guess each word's meaning. Part meanings: in *telephone*, tele means far and phone means sound. In *bicycle*, the front chunk means two and cycle means wheel. In *astronaut*, astro means star and naut means sailor. In *telescope*, scope means to look.

- a) telephone b) bicycle c) astronaut d) telescope

Q8. Be a spelling doctor. Four words in this note are sick. Fix them.

Dear class, what a hopefull day! We saw a magpie on the televison, and in my dream it flew right into a happyness machine. It all carrid me away!

On your own

Q9. Grow your own word family. Choose a base word, then build four family words from it. Underline each affix.

Q10. Spell a word for each meaning clue. There is no word box — build each word from a base word and an affix.

a) can be enjoyed b) not wanted c) checked again d) with no fear e) can be washed

Q11. Write three or four sentences about something you have made, or would love to make. Use at least three built words (base word plus affix) and underline them.

Q12. Be a word detective, like the model response in Worked example 3. Pick two longer words from something you are reading. Split each one into parts and tell what each part adds to the meaning.

Answers

Q1. replay: base word play plus a prefix meaning again; misspell: base word spell plus a prefix meaning in the wrong way; hopeless: base word hope plus a suffix meaning with no; unlock: base word lock plus a prefix meaning not. **Q2.** unhappy · unlock → c (not); replay · rewrite → a (again); dislike · disagree → d (not, or the other way); misspell · mistake → e (in the wrong way); preview · preheat → b (before). **Q3.** b) with no care; c) in a quick way; d) being kind; e) can be washed. **Q4.** b) hopeless (with no hope); c) quickly (in a quick way); d) kindness (being kind); e) rewrite (write again); f) misspell (spell in the wrong way). **Q5.** Drop the e: making, hoping, usable. Keep the e: changeable, noticeable. **Q6.** a) happier (y changes to i); b) played (y stays); c) carried (y changes to i); d) enjoying (y stays). **Q7.** a) a tool that carries sound far; b) a rider with two wheels; c) a sailor to the stars; d) a tool that helps you look far. **Q8.** hopeful, television, happiness, carried. **Q9.** Answers will vary. Check for a base word plus four family words, with each affix underlined (for example: play → plays, player, playful, replay). **Q10.** a) enjoyable; b) unwanted; c) rechecked; d) fearless; e) washable. **Q11.** Answers will vary. Look for three built words, underlined, each spelled from a base word plus an affix. **Q12.** Answers will vary. Each word should be split into real parts, with a sensible meaning given for each part.

Checkpoint

Scored against the Level 5 achievement standard (writing): students “spell new and unfamiliar words using phonic, morphemic and grammatical knowledge”.

Your task. Three meaning clues are below. Spell the new word for each one, then write one sentence for each word. In each sentence, tell which known word or spelling pattern helped you spell it.

1. a box that can be used again and again
2. so strong it cannot be broken
3. with no hope at all

Checkpoint success list

☐

I looked for a word I already know inside each new word

☐

I used a spelling pattern that works most of the time

☐

I said each word out loud to check the sounds

☐

I checked my spelling and fixed what needed fixing

A success list of four tick boxes to use at the checkpoint.

Show what you know: your three spelled words, and your three sentences.

Less common plurals, and what suffixes do to a word

English 5 · Chapter 4 — Literacy: speaking and listening, word knowledge and fluency · Section 4E · Owns VC2E5LY05

Most plurals are easy to make. Add **s**: *cat*, *cats*. Add **es**: *box*, *boxes*. But English keeps a few surprises. Some words change shape when there is more than one of them. Some do not change at all. And a **suffix** — a group of letters added to the end of a word — does not just make a word longer. It can change the job the word does in a sentence.

In this section you will meet the less common plurals, and you will see what suffixes do to a word.

Owns — VC2E5LY05 (Literacy strand, sub-strand: Phonic and word knowledge):

“explore less common plurals, and understand how a suffix changes the meaning or grammatical form of a word”

Draws on — VCAA elaborations, verbatim (ids per TOC §3):

- **VC2E5LY05.E01** — “using knowledge of word origins and roots, and related words, to interpret and spell unfamiliar words, and learning about how these roots affect plurals, for example ‘cactus’ and ‘cacti’, and ‘louse’ and ‘lice’”
- **VC2E5LY05.E02** — “understanding how some suffixes change the grammatical form of words, for example ‘-tion’ and ‘-ment’ can change verbs into nouns, such as ‘protect’ to ‘protection’ and ‘develop’ to ‘development’”

Builds on (from the early years and Level 4, not re-taught here): you already know the everyday plural jobs — adding **s** or **es** — and in Level 4 you used word parts and letter patterns to read and spell longer words.

Sets up (for Level 6, not taught here): in Level 6 there is no separate plurals chapter. Today’s skills fold into Level 6’s work on reading and spelling longer, trickier words by combining what you know about sounds, word parts and meanings.

Theory

Part 1 — Plurals that do something different

A **singular** word names one thing; a **plural** word names more than one. The usual job is adding **s** or **es**. The less common plurals come in three other families.

Family 1 — the shape changers. These words come from very old English. Instead of adding **s**, the inside sound of the word changes:

one (singular)	many (plural)
mouse	mice
louse	lice
goose	geese
tooth	teeth
foot	feet
ox	oxen

A **louse** is a very small insect with no wings. It lives on the fur, feathers or hair of animals. If you know *mouse* → *mice*, you already know the trick — *louse* → *lice* works the same way. Words in this family travel in pairs: know one, and you can read the other.

Spotlight: one louse, many lice

A louse is a very small insect.
It lives on the fur, feathers or hair of animals.

one louse



many lice

The inside sound changes: ou becomes i. No s is added.

The same old trick works in a word you already know:

one mouse



many mice

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

A spotlight card showing 'one louse' pointing to 'many lice', with the note that the inside sound changes and no s is added, and the matching pair 'one mouse' to 'many mice' below it.

Family 2 — the borrowed endings. Long ago, English borrowed words from other languages, such as Latin and Greek. Some of those words kept their old plurals:

one (singular)	many (plural)	where it came from
cactus	cacti	Latin
fungus	fungi	Latin

A **fungus** is a living thing like a mushroom. The **-us** → **-i** ending is the clue that a word travelled here from Latin.

One honest note about cactus. In Australian English there are two correct plurals: **cacti**, the classic plural from Latin, and **cactuses**, the regular English way of adding **es**. Both are right. Pick one and use it the same way all through a piece of writing. This book uses *cacti*, the classic form.

One word, two correct plurals

cacti

the classic plural,
from Latin

cactuses

the regular English way:
add es

Both are correct in Australian English.

Pick one and use it all the way through your writing.

This book uses cacti, the classic form.

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

Two cards side by side — ‘cacti, the classic plural, from Latin’ and ‘cactuses, the regular English way, add es’ — with the note that both are correct in Australian English and writers should keep the same choice through a whole piece of writing.

Family 3 — the no-change plurals. Some words look exactly the same whether there is one or many:

- one **sheep**, ten **sheep**
- one **fish**, twelve **fish**
- one **deer**, three **deer**

The sentence tells you how many; the word itself stays put. (One honest aside: *fishes* is also a real word, used for talking about different *kinds* of fish — but for counting fish in a pool, *fish* is the plural.)

Here are all four families together.

Four plural families

Add s or es <i>The usual job:</i> cat → cats bus → buses hat → hats	Change shape <i>Very old English words:</i> mouse → mice louse → lice tooth → teeth goose → geese foot → feet ox → oxen
Keep a borrowed ending <i>From other languages:</i> cactus → cacti fungus → fungi	Do not change <i>One and many look the same:</i> one sheep, ten sheep one fish, twelve fish one deer, three deer

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

A chart of the four plural families: ‘Add s or es’ with cat/cats, bus/buses, hat/hats; ‘Change shape’ with mouse/mice, louse/lice, tooth/teeth, goose/geese, foot/feet, ox/oxen; ‘Keep a borrowed ending’ with cactus/cacti, fungus/fungi; and ‘Do not change’ with sheep, fish and deer.

Where do these plurals come from — and why care? The **origin** of a word is where it came from: the older language it entered English from. The shape changers come from very old English; the borrowed endings came with Latin and Greek words. Knowing a word’s story is a reading and spelling tool.

Words in a family also share a **root** — the part of the word that carries its main meaning. *Cactus* and *cacti* share the root **cact-**. If you can spell one, you can spell the other.

Where do these plurals come from?

From very old English — the shape changers mouse → mice louse → lice goose → geese tooth → teeth foot → feet ox → oxen	Borrowed from Latin and Greek — <i>kept their old endings</i> cactus → cacti fungus → fungi A fungus is a living thing like a mushroom.
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Why it helps: a word’s story helps you work out its plural — and spell it.

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

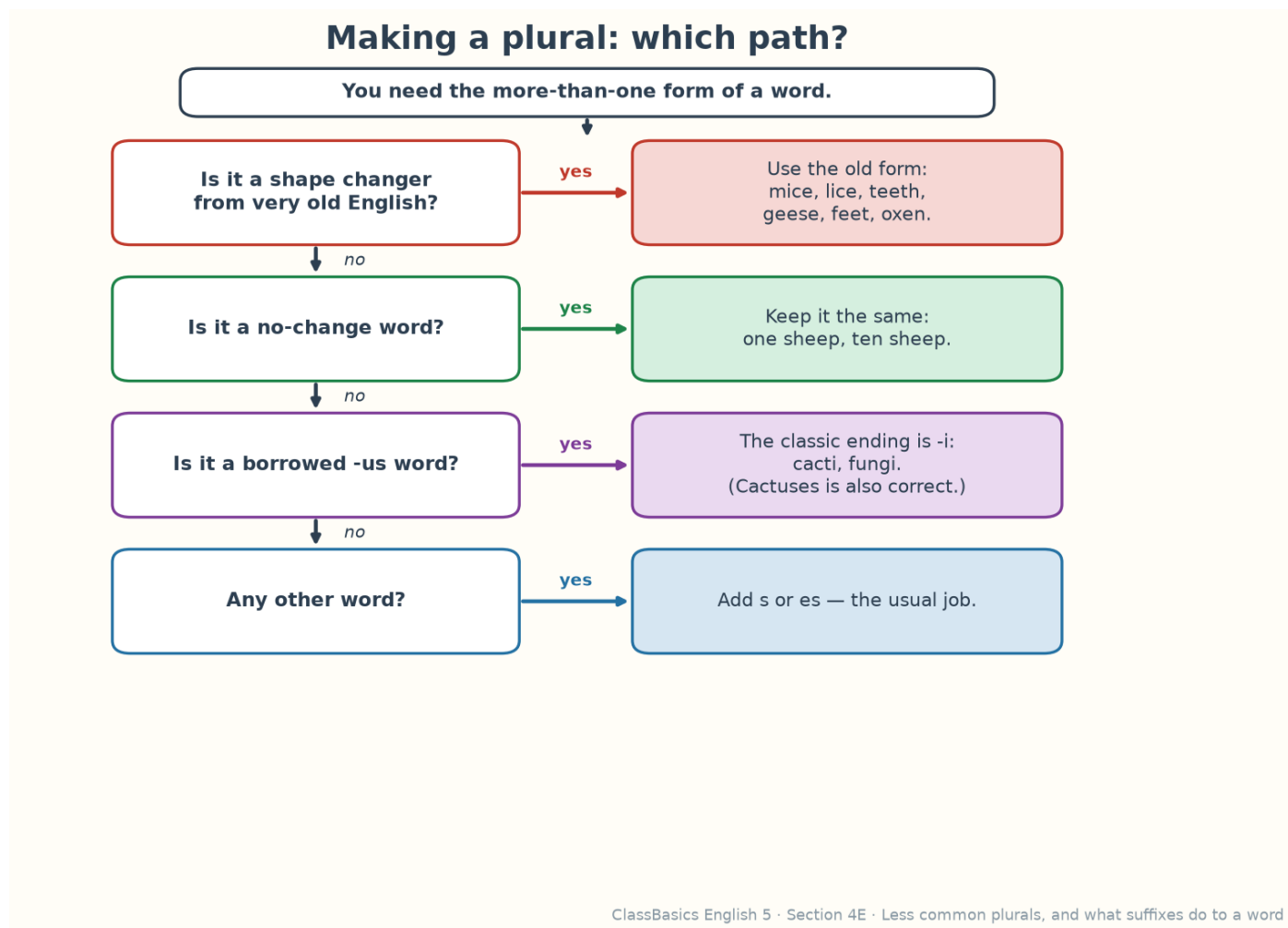
Two panels: ‘From very old English — the shape changers’ listing mouse/mice, louse/lice, goose/geese, tooth/teeth, foot/feet and ox/oxen, and ‘Borrowed from Latin and Greek — kept their old endings’ listing cactus/cacti and fungus/fungi, with the note that a word’s story helps you work out and spell its plural.

Be a word detective. Origins and roots are how you read words you have never met. Say a science card says:

Many **fungi** grow on fallen logs.

You have never seen *fungi*. But the **-i** ending looks like the *cacti* family, so the singular is probably a **-us** word: *fungus*. The picture on the card shows mushrooms on a log — your guess fits. You have just read an unfamiliar word using nothing but word origins. The same trick works with *lice*: if you meet it in a story, the *mice* family tells you the singular is *louse*.

When you are not sure of a plural, walk down this map from the top.



A decision map for making a plural: start from ‘you need the more-than-one form of a word’, then ask ‘is it a shape changer from very old English?’ (use the old form: *mice, lice, teeth, geese, feet, oxen*), ‘is it a no-change word?’ (keep it the same: *one sheep, ten sheep*), ‘is it a borrowed -us word?’ (the classic ending is *-i*: *cacti, fungi*, and *cactuses* is also correct), otherwise add *s* or *es*.

Part 2 — What a suffix does to a word

A **suffix** is a group of letters added to the **end** of a word to make a new word. The word you start with is called the **base word**.

Before we use it, one quick word about jobs. The **grammatical form** of a word is the job it does in a sentence:

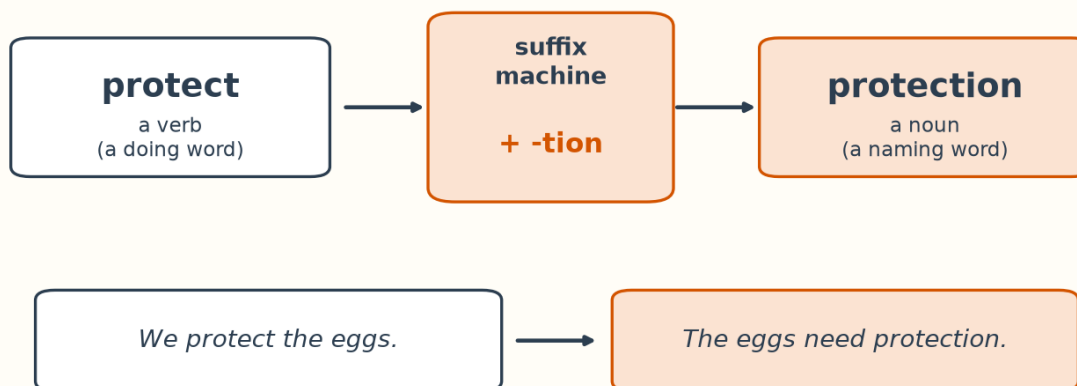
- a **noun** is a naming word — *nest, ranger, protection*;
- a **verb** is a doing or happening word — *protect, develop, swim*;
- an **adjective** is a describing word — *kind, quick, careful*;
- an **adverb** tells how, when or where — *quickly, carefully, soon*.

The star move: a suffix can change a verb into a noun. The two suffixes that do this most often are **-tion** and **-ment**:

- **protect** (verb) → **protection** (noun)
- **develop** (verb) → **development** (noun)

Watch the word change jobs in real sentences.

A suffix changes the job of a word



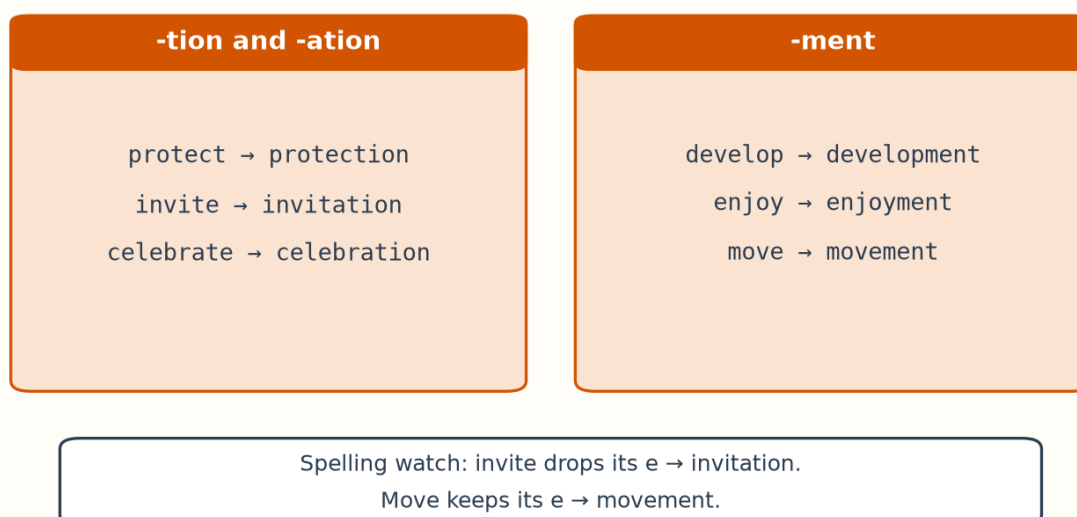
Same idea — but the word has changed jobs.

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

A labelled 'suffix machine' diagram: the verb 'protect' goes in, the suffix '-tion' is added, and the noun 'protection' comes out, with the sentences 'We protect the eggs.' and 'The eggs need protection.' showing the same idea with the word in a different job.

The same move works with a whole family of words.

Two suffixes that turn verbs into nouns



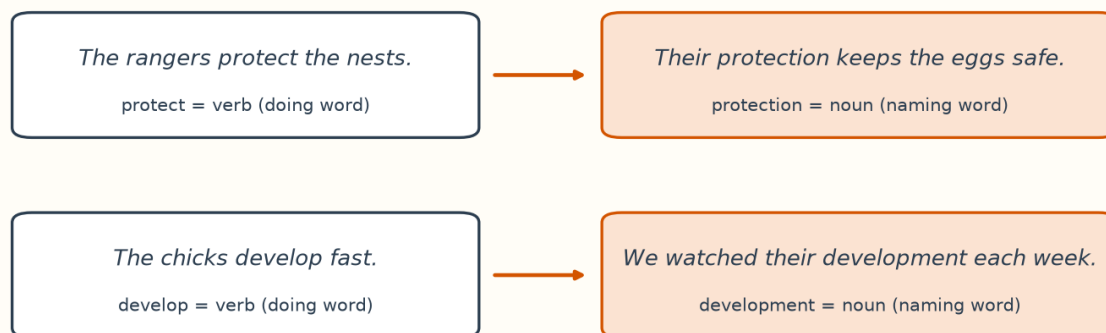
ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

A two-column table of suffixes that turn verbs into nouns: '-tion and -ation' with protect/protection, invite/invitation, celebrate/celebration, and '-ment' with develop/development, enjoy/enjoyment, move/movement, plus the spelling watch that invite drops its e to become invitation while move keeps its e to become movement.

Two spelling watches from that table. When **-ation** joins *invite*, the base word drops its silent **e**: *invitation*, not *invitetion*. But when **-ment** joins *move*, the **e** stays: *movement*, not *movment*. When you add a suffix, always look at the base word and check what it needs.

Here is the job change in sentences. Say the first of each pair aloud, then the second. The meaning stays the same; the word's job swaps.

The same idea, two different jobs



ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

Two pairs of sentences side by side: ‘*The rangers protect the nests.*’ beside ‘*Their protection keeps the eggs safe.*’, and ‘*The chicks develop fast.*’ beside ‘*We watched their development each week.*’, each pair showing the same idea with the word doing a verb job on the left and a noun job on the right.

Other suffixes, other jobs. **-tion** and **-ment** are the stars, but suffixes make a whole team of job changes and meaning changes.

What suffixes can do

Job changers	Meaning changers
-tion / -ation: verb → noun protect → protection -ment: verb → noun develop → development -er / -or: verb → noun (a person) teach → teacher · act → actor -ness: adjective → noun kind → kindness -ly: adjective → adverb quick → quickly	-ful: full of care → careful · hope → hopeful -less: without care → careless · hope → hopeless -ful and -less are opposites. They also change the job: <i>care is a noun, but careful and careless are adjectives.</i>

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

A two-panel chart titled 'What suffixes can do': 'Job changers' lists *-tion/-ation* verb to noun (protect to protection), *-ment* verb to noun (develop to development), *-er/-or* verb to noun for a person (teach to teacher, act to actor), *-ness* adjective to noun (kind to kindness), and *-ly* adjective to adverb (quick to quickly); 'Meaning changers' lists *-ful* for 'full of' (care to careful, hope to hopeful) and *-less* for 'without' (care to careless, hope to hopeless), with the note that *-ful* and *-less* are opposites and also change the job, since *care* is a noun but *careful* and *careless* are adjectives.

One thing to notice in that chart. **-ful** and **-less** are mainly meaning changers — *full of* on one side, *without* on the other — and they happen to change the job too (*care* is a noun, *careful* is an adjective). Whether a suffix changes the meaning, the job, or both, the habit is the same: look at the base word, add the suffix, and ask *what job does the new word do now?*

Model text — both skills at work

Here is a short piece written for this section. Read it once for the story, then hunt for the two skills: **bold green** words are less common plurals; **bold orange** words are verbs and the nouns built from them with a suffix.

On Tuesday our class visited the big glasshouse near the river. Inside, long rows of **cacti** stood in warm, dry soil. "One **cactus** can live for fifty years," our guide told us. In the bug room, a card showed one **louse** next to a photo of three **lice**. Our guide explained how these insects **protect** their eggs. Their **protection** is clever: each egg is glued to a hair, so it cannot fall. Near the door, twelve **fish** swam in a still pool. After lunch, we watched a short film about the **development** of a butterfly, from egg to adult. The whole day was pure **enjoyment** — nobody wanted to leave.

Found them? Three less common plurals — *cacti* (borrowed ending), *lice* (shape changer) and *fish* (no change) — with their singular forms *cactus* and *louse* close by — and three suffix-built nouns: *protection* (from *protect*, with **-tion**), *development* (from *develop*, with **-ment**) and *enjoyment* (from *enjoy*, with **-ment**).

Model text — The glasshouse visit

On Tuesday our class visited the big glasshouse near the river.

Inside, long rows of **cacti** stood in warm, dry soil.

"One **cactus** can live for fifty years," our guide told us.

In the bug room, a card showed one **louse** next to a photo of three **lice**.

Our guide explained how these insects **protect** their eggs.

Their **protection** is clever: each egg is glued to a hair,
so it cannot fall.

Near the door, twelve **fish** swam in a still pool.

After lunch, we watched a short film about the **development**
of a butterfly, from egg to adult.

The whole day was pure **enjoyment** — nobody wanted to leave.



Less common plurals



Words built with a suffix

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

The model text about the glasshouse visit, colour-coded: less common plurals (*cacti*, *cactus*, *louse*, *lice*, *fish*) in green and suffix-built words (*protect*, *protection*, *development*, *enjoyment*) in orange, with a legend.

Worked examples

Example 1 — Make it many (with hints)

Write the plural of each word. Name the family you used.

Word	Working	Comment
cactus	cacti	A borrowed -us word from Latin, so the classic plural ends in -i . (<i>Cactuses</i> is also correct.)
louse	lice	A shape changer from very old English, like <i>mouse</i> → <i>mice</i> . No s added.
fungus	fungi	Another borrowed -us word — same family as <i>cactus</i> .
sheep	sheep	A no-change plural: one and many look the same.

Example 2 — Change the job of a word (with hints)

Add the suffix, name the old job and the new job.

Base word + suffix	New word	Old job → new job
protect + -tion	protection	verb → noun
develop + -ment	development	verb → noun

Base word + suffix	New word	Old job → new job
kind + -ness	kindness	adjective → noun
quick + -ly	quickly	adjective → adverb

Example 3 — Work out a word you have never met (on your own)

A page in a nature book says: “*The fungi on the log feed the soil.*” You have never seen *fungi*.

The **-i** ending matches the borrowed family you know from *cacti*, so the singular is probably a **-us** word: *fungus*. The page’s picture shows shelves of growth on a fallen log, which fits a living thing. So *fungi* is the plural of *fungus* — and the root **fung-** you can now spell will come back in other words of the family. That is word origins doing the reading for you.

Practice questions

With hints

Q1. Hint: *shape changer or borrowed ending?* Write the plural of each word.

- cactus
- louse
- fungus
- mouse
- tooth
- ox

Q2. Hint: *some of these do not change.* Write the plural of each word.

- sheep
- fish
- deer
- child
- person
- goose

Q3. Sort these words into three columns — **add s or es**, **change shape**, **stay the same** — and write each plural next to it: *hat, mouse, sheep, box, tooth, fish, louse, duck*.

Q4. Circle the correct plural in each sentence. Careful — one sentence has two right answers.

- The gardener watered the two (cacti / cactuses / cactis).
- We counted ten (sheeps / sheep) in the paddock.
- The vet found (lice / lices) on the puppy.
- Three (fungis / fungi) grew on the fallen log.
- A flock of (gooses / geese) flew over the dam.

Q5. Build a noun from each verb. Then state the new word’s job.

- protect + -tion →
- develop + -ment →
- invite + -ation →
- enjoy + -ment →

Q6. Fill each gap with the verb or with its noun.

- a. The rangers _____ the nests. Their _____ keeps the eggs safe. (protect)
- b. The plants _____ quickly in spring. We watched their _____ each week. (develop)
- c. We _____ the show. The whole night was _____. (enjoy)

Q7. Fill each gap with the **-ful** or **-less** form of *care* or *hope*.

- a. The ice was slippery, so Maya took _____ steps. (care)
- b. The _____ worker left the gate open, and the hens got into the garden. (care)
- c. Even in the rain, the team stayed _____. (hope)
- d. With no bus and no phone, the walkers felt _____. (hope)

Q8. Circle the correctly spelled word in each pair.

- a. invitetion / invitation
- b. movment / movement
- c. celebrasion / celebration
- d. kindnes / kindness

On your own

Q9. Write three or four sentences about a place full of living things — a farm, a reef, a bush track, a pet shop. Use at least two less common plurals from two different families in this section.

Q10. Pick three verbs from this bank: *protect*, *develop*, *enjoy*, *move*, *invite*, *celebrate*. For each one, build its noun with **-tion**, **-ation** or **-ment**, then write one sentence using the verb and one sentence using the noun.

Q11. A student writes “*three sheeps*” and “*two cactus*”. In two or three sentences, tell them what is right and why. Use at least one idea from this section — word families, word origins, or no-change plurals.

Q12. This paragraph has five slips with plurals and suffix-built words. Find and fix all five.

At the farm we saw three sheeps and two goose. A sign told us about the develop of the chicks. The visit was full of enjoy. Near the dam, one deer stood still — then two deers ran off.

Checkpoint

CP1. Write a word collector's journal entry (5–7 sentences) about a place or hobby you choose. Your entry must include:

- at least **two** less common plurals from **two different families**;
- at least **one** no-change plural (*sheep, fish, deer*);
- at least **two** nouns built from verbs using **-tion, -ation or -ment**.

Then check your entry with the list below before you hand it in.

Checkpoint checklist

Before you hand in your journal entry, check each box:

☐	I used at least two less common plurals from two different families.
☐	I included a no-change plural, like sheep, fish or deer.
☐	I built at least two nouns from verbs using -tion, -ation or -ment.
☐	Each of my suffix-built words sits in the noun job in my sentences.
☐	I spelled each new word using what I know about base words and suffixes.

ClassBasics English 5 · Section 4E · Less common plurals, and what suffixes do to a word

A five-box checklist for the journal entry: two less common plurals from two different families; a no-change plural; two nouns built from verbs using -tion, -ation or -ment; each suffix-built word sitting in the noun job; and each new word spelled using base-word and suffix knowledge.

Scored against the Level 5 Writing achievement standard, which says of students: “They spell new and unfamiliar words using phonic, morphemic and grammatical knowledge.”

What to look for: each plural sits in the right family (shape changer, borrowed ending or no-change), each suffix-built noun really sits in the noun job in its sentence, and the base words keep their spelling when the suffix joins them.

Answers

Q1. a. cacti (or cactuses) · b. lice · c. fungi · d. mice · e. teeth · f. oxen. **Q2.** a. sheep · b. fish · c. deer · d. children · e. people · f. geese. **Q3.** Add s or es: hat → hats, box → boxes, duck → ducks. Change shape: mouse → mice, tooth → teeth, louse → lice. Stay the same: sheep, fish. **Q4.** a. cacti *and* cactuses (both correct; cactis is not a word) · b. sheep · c. lice · d. fungi · e. geese. **Q5.** a. protection · b. development · c. invitation · d. enjoyment — all four are nouns. **Q6.** a. protect, protection · b. develop, development · c. enjoy, enjoyment. **Q7.** a. careful · b. careless · c. hopeful · d. hopeless. **Q8.** a. invitation · b. movement · c. celebration · d. kindness. **Q9.** Answers will vary; check for two less common plurals from two different families. **Q10.** Answers will vary; check each noun is built correctly and each pair of sentences uses the verb job and the noun job. **Q11.** Sample: *Sheep is a no-change plural, so it stays sheep. Cactus is a borrowed word from Latin, so its classic plural is cacti — or you may use cactuses, but not “cactus” for two.* **Q12.** Five fixes: *sheep* (not sheeps), *geese* (not goose), *development* (not develop), *enjoyment* (not enjoy), *deer* (not deers). **CP1.** Check against the standard quoted with the task and the checklist figure.

Full solutions

Q1. a. **cacti** — *cactus* is a borrowed **-us** word from Latin, so the classic plural is *cacti*; *cactuses* is also correct in Australian English. b. **lice** — *louse* is a shape changer from very old English, like *mouse* → *mice*. c. **fungi** — same borrowed family as *cactus*. d. **mice**, e. **teeth**, f. **oxen** — all shape changers; the inside sound changes and no s is added.

Q2. a. **sheep**, b. **fish** and c. **deer** are no-change plurals: one and many look the same. d. **children** and e. **people** are shape changers you have known for years. f. **geese** — the same family as *goose* → *geese*.

Q3. Add **s** or **es**: *hat* → *hats*, *box* → *boxes*, *duck* → *ducks* — the usual job. Change shape: *mouse* → *mice*, *tooth* → *teeth*, *louse* → *lice* — old English shape changers. Stay the same: *sheep*, *fish* — no-change plurals.

Q4. a. Both **cacti** and **cactuses** are correct in Australian English; *cactis* is not a word. b. **sheep** — a no-change plural; *sheeps* is never right. c. **lice** — the shape changer from *louse*; *lices* is not a word. d. **fungi** — the borrowed **-i** plural; *fungis* is not a word. e. **geese** — the old English shape changer; *gooses* is not a word.

Q5. a. protect + **-tion** = **protection**. b. develop + **-ment** = **development**. c. invite + **-ation** = **invitation** — the base word drops its silent **e**. d. enjoy + **-ment** = **enjoyment**. All four new words are **nouns** — naming words built from doing words.

Q6. a. The rangers **protect** the nests (verb job). Their **protection** keeps the eggs safe (noun job). b. The plants **develop** quickly in spring. We watched their **development** each week. c. We **enjoy** the show. The whole night was **enjoyment**. In each pair, the first gap is the verb and the second is the noun the suffix built.

Q7. a. **careful** — full of care, for slippery ice. b. **careless** — without care, hence the open gate. c. **hopeful** — full of hope, despite the rain. d. **hopeless** — without hope, with no bus and no phone. **-ful** and **-less** are opposites, and both make describing words (adjectives).

Q8. a. **invitation** — *invite* drops its **e** before **-ation**. b. **movement** — *move* keeps its **e** before **-ment**. c. **celebration** — from *celebrate* plus **-ation**, spelled with a **t**. d. **kindness** — from *kind* plus **-ness**, with the double **n** kept.

Q9. Sample: *At the farm we found the sheep near the dam. Beside the shed stood two old cacti in big pots. One mouse ran across the yard, and then we saw three more mice in the hay. We counted twelve fish in the tank.* The less common plurals: *sheep* and *fish* (no change), *cacti* (borrowed) and *mice* (shape changer) — more than two families covered. Any three or four sentences with two less common plurals from two different families are fine.

Q10. Sample set. *protect*: “The fence protects the garden. The garden gets its protection from the fence.” *develop*: “The seeds develop slowly in winter. Their development takes six weeks.” *enjoy*: “We enjoy the market. The music adds to the enjoyment.” Each verb keeps its doing job in one sentence, and the suffix-built noun does the naming job in the other.

Q11. Sample: *Sheep is a no-change plural — one sheep, ten sheep — so “sheeps” is never right. Cactus came into English from Latin, and borrowed -us words make their classic plural in -i, so two cactus should be two cacti (or two*

cactuses). *Knowing a word's family tells you its plural*. The reasoning matters more than the exact words: one fix uses the no-change family, the other uses the borrowed family.

Q12. Fixed paragraph: **At the farm we saw three sheep and two geese. A sign told us about the development of the chicks. The visit was full of enjoyment. Near the dam, one deer stood still — then two deer ran off.** The slips: *sheeps* → *sheep* and *deers* → *deer* (no-change plurals), *goose* → *geese* (shape changer), *develop* → *development* (the noun the sentence needs, built with **-ment**), *enjoy* → *enjoyment* (same move). *One deer* at the start was already correct — a good check that you read the whole sentence before fixing it.

CP1. Sample entry: *On Sunday we walked the bush track behind our street. Under one gum tree we found a family of fungi growing on a fallen log. Two geese honked at us from the dam, and a mob of deer watched from the shade. I took photos for my collection, and the walk gave me pure enjoyment. Our council's protection of the track keeps it clean, and I hope its development into a park goes ahead.* Less common plurals: *fungi* (borrowed), *geese* (shape changer), *deer* (no-change). Suffix-built nouns: *enjoyment*, *protection*, *development* — each sitting in the noun job. Meets the standard: “They spell new and unfamiliar words using phonic, morphemic and grammatical knowledge.”

Reading complex texts fluently: integrating knowledge, re-reading, self-correcting

Have you ever read a whole page, said every word right, and then had no idea what it was about? Or met a word you did not know and just stopped? This section is about what strong readers do at those moments. You will learn to bring three kinds of knowledge together while you read, to notice when meaning breaks down and fix it yourself, and to use the help that texts give you — technical words, skim-and-scan moves, and signposts like headings, subheadings, home pages and subpages — to find your way through harder texts.

Words to know first

One word we will keep using: the **curriculum** — the plan for what you learn at school. In this book it means the Victorian Curriculum F–10 English, the plan this section is built from.

Word	What it means
complex text	In this section, a text is complex when its topic is new to you, its sentences are longer, and it has more new technical words.
phonic knowledge	What you know about letters and sounds: the part of you that can sound out a word and check its letter patterns.
semantic knowledge	What you know about meaning: what words mean, and what texts are about. <i>Semantic</i> means “to do with meaning”.
grammatical knowledge	What you know about how sentences are built: what kinds of words can sit in each spot, and how clauses are joined.
integrating	Bringing together and using at the same time. The curriculum says you read by integrating the three kinds of knowledge above — using all three at once while you read.
self-correct	To notice a slip in your reading and fix it yourself, without being told.
technical word	A word that belongs to one topic and has a special meaning in that topic, like <i>habitat</i> or <i>sediment</i> .
concept knowledge	What you already know about a topic and its big ideas.
skim	To read fast to get the gist, without stopping at every word.
scan	To read fast to find one thing, like a name, a number or a key word.
pertinent	Fitting your topic and your task. The curriculum uses this word; many books say <i>relevant</i> for the same idea.
signpost feature	A feature that shows you where a text is going, the way a road sign shows you where a road goes. In print: titles, headings and subheadings. Online: home pages, menus and subpages.
heading and subheading	A heading is a title for one part of a text. A subheading is a smaller heading under a heading.
home page and subpage	The home page is the front page of a website. A subpage is a page you reach from the home page, through the menu.

Why these meanings? Two of the words above — *complex text* and *pertinent* — do big jobs in the curriculum, but the curriculum does not give them one fixed meaning. So this book gives them the meanings in the table, and every question in this section can be answered with those meanings alone.

Learn

Beat 1 — Texts get harder, and so do you

In Year 5, the texts you read get harder in three ways. The topic may be new to you. The sentences may be longer, with clauses that add more ideas. And there will be more technical words. The curriculum calls these increasingly complex texts — and now you have our definition of a complex text to use.

This is not a problem. It is a sign that you are ready. In Year 4, you learned to read different types of texts accurately and fluently — the words right, and the meaning kept going — and to fix a slip when one happened. This year, you take those skills to harder texts.

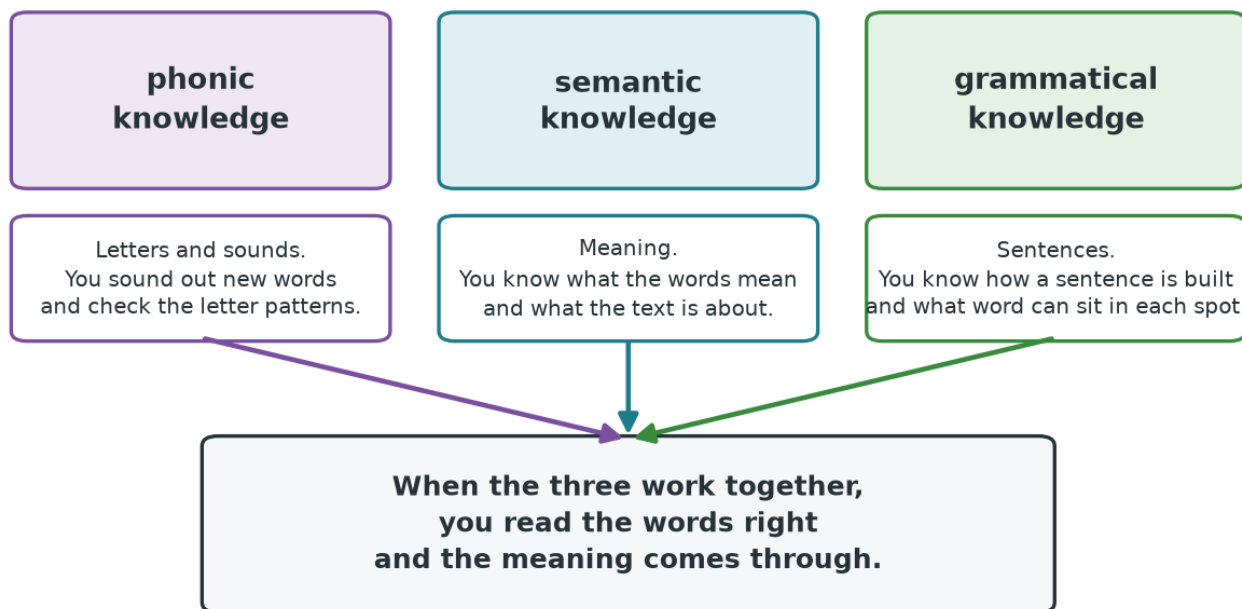
Try it together: Think of one text you read this year that felt complex by our definition. With a partner, sort out what made it complex — the topic, the sentences, or the words?

Beat 2 — Three kinds of knowledge, working as one

The curriculum says you read by integrating three kinds of knowledge. You met them in the words table: **phonic** knowledge (letters and sounds), **semantic** knowledge (meaning), and **grammatical** knowledge (how sentences are built).

Strong readers do not use one kind and then the next. They use all three at once, on every sentence.

Three kinds of knowledge, one reader



This is what the curriculum means by integrating: using all three at once.

A diagram showing three kinds of reading knowledge flowing into one reader

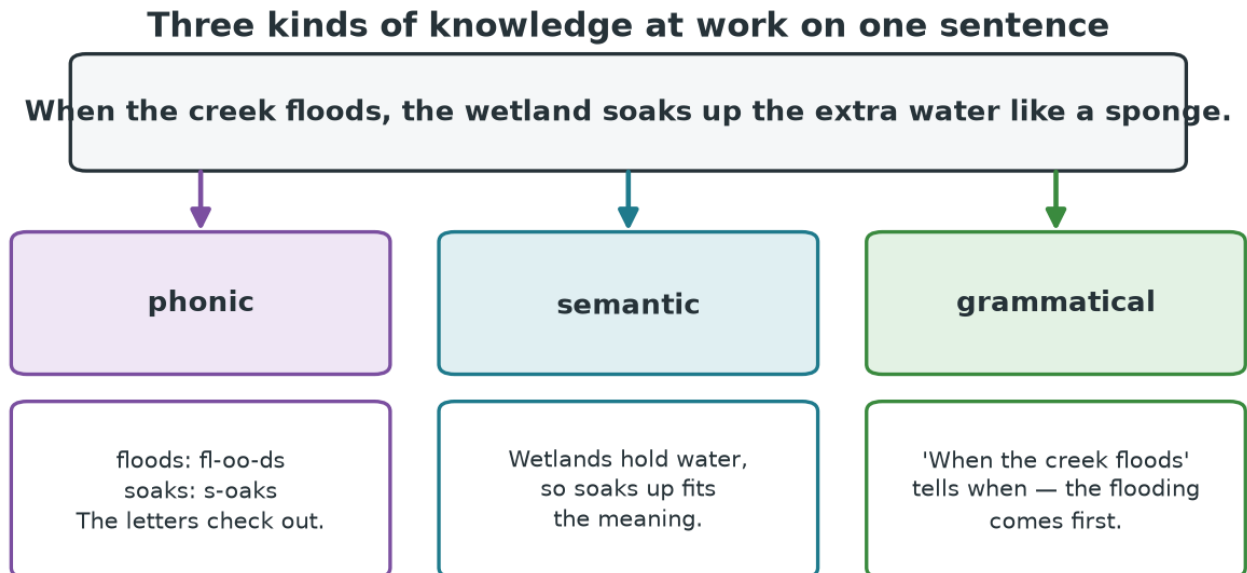
Figure 1 — Three kinds of knowledge, one reader.

Here is one sentence from a text you will meet again in this section:

When the creek floods, the wetland soaks up the extra water like a sponge.

Watch the three kinds of knowledge at work on it:

- **Phonic:** *floods* — fl-oo-ds; *soaks* — s-oaks. The letters check out.
- **Semantic:** wetlands hold water, so *soaks up* fits the meaning.
- **Grammatical:** *When the creek floods* tells when — the flooding comes first, the soaking comes next.



One sentence, three kinds of knowledge — all working at once.

A sentence with three kinds of reading knowledge shown under it

Figure 2 — Three kinds of knowledge at work on one sentence.

Try it together: Your teacher writes this sentence on the board: *The penguin dives deep to catch small fish.* Take turns naming one kind of knowledge you would use, and what it would do.

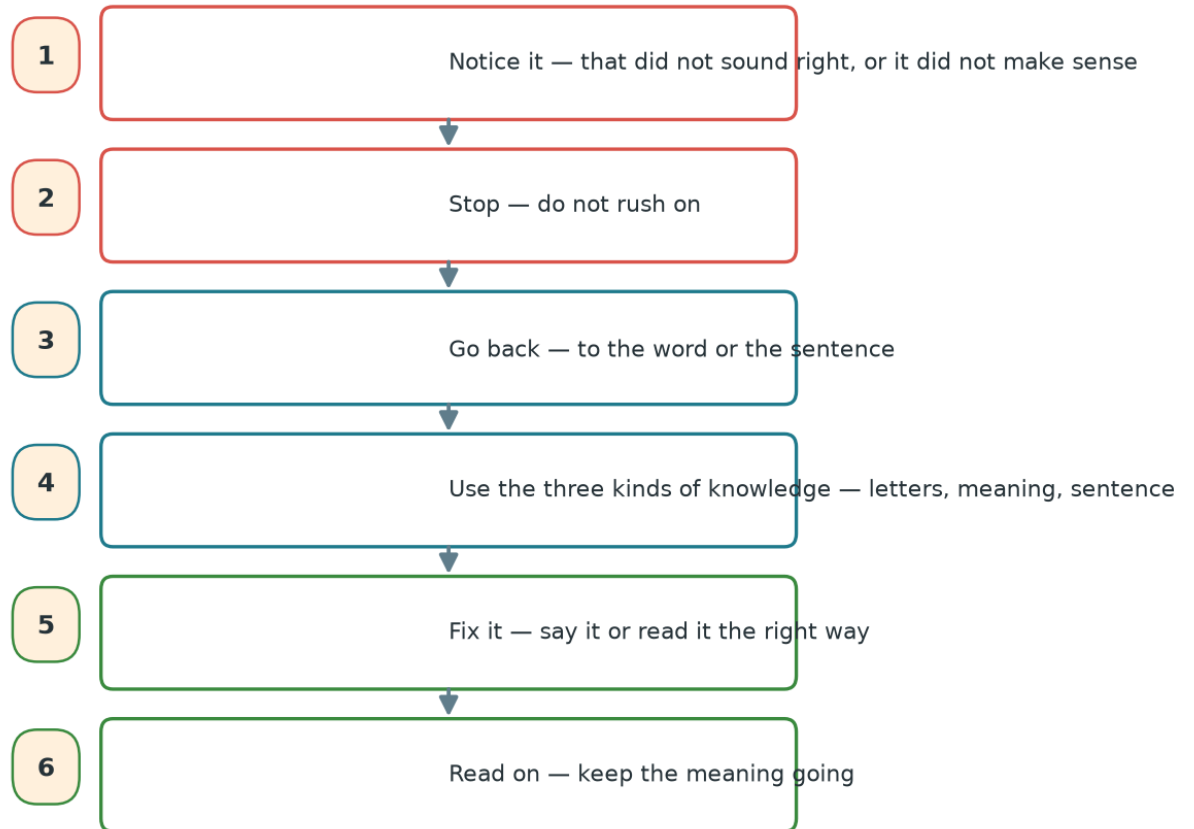
Beat 3 — When meaning breaks down: stop, go back, fix

Even strong readers slip. In Year 5, slips come in two kinds:

- **A word slip** — you say the wrong word.
- **A meaning slip** — you said all the words right, but the meaning got lost. Maybe your mind went somewhere else. Maybe the idea was hard.

Self-correcting — noticing a slip and fixing it yourself — works for both kinds. The steps are always the same. We call them the fix-up flow.

The fix-up flow — what to do when your reading breaks down



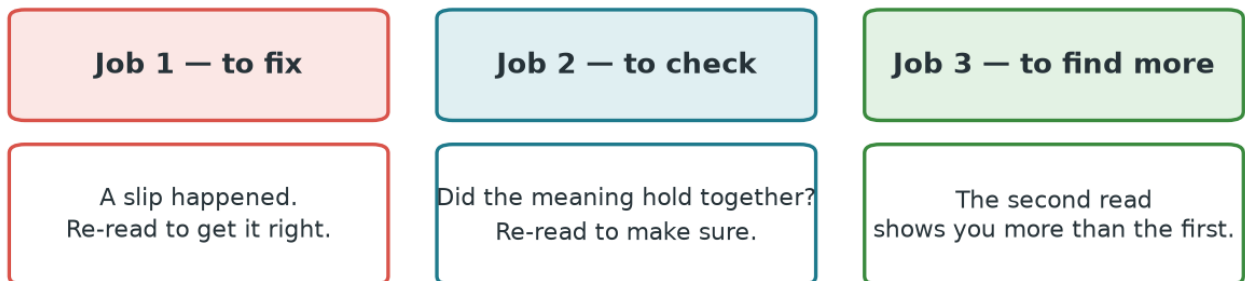
Strong readers slip sometimes. Fixing is what strong readers do.

A flow chart of six steps for fixing a slip while reading

Figure 3 — The fix-up flow.

And when you re-read, re-read with a job. Re-reading is not going back. It is going deeper.

Re-reading has jobs



Re-reading is not going back. It is going deeper.

Three boxes showing three jobs for re-reading

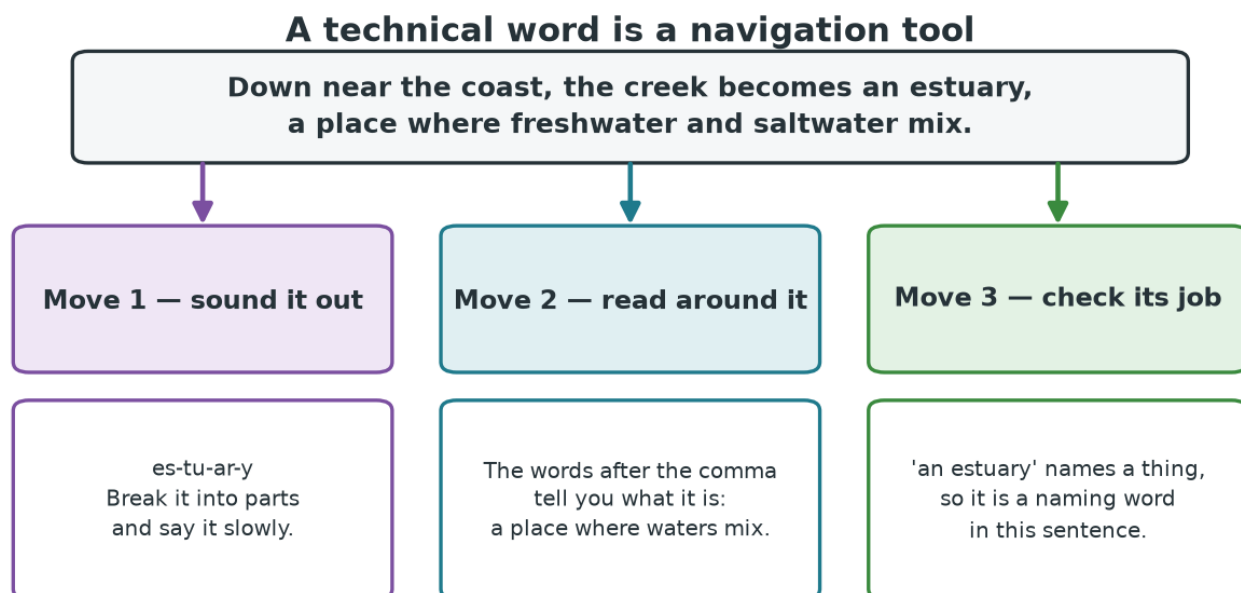
Figure 4 — The three jobs for re-reading.

Try it together: Take turns reading one sentence of a class text, then saying what it means. If you cannot say what it means, that is your sign to re-read — with Job 2.

Beat 4 — Technical words are navigation tools

Less familiar texts have more technical words. That can feel like a wall — but technical words are really tools. Each one you learn opens up a whole part of the topic. And the more you know about a topic already (your concept knowledge), the easier its texts get.

Here are three moves for a new technical word.



One new word, and a whole part of the topic opens up.

A sentence showing three moves for working out a new technical word

Figure 5 — Three moves for a new technical word.

Down near the coast, the creek becomes an estuary, a place where freshwater and saltwater mix.

- **Move 1 — sound it out.** *es-tu-ar-y*. Break it into parts and say it slowly.
- **Move 2 — read around it.** The words after the comma tell you what it is: *a place where freshwater and saltwater mix*.
- **Move 3 — check its job.** *An estuary* names a thing, so it is a naming word in this sentence.

Texts often tell you what a technical word means. Look for *is*, *means* or *such as*, or look at the bit after a comma.

Many books also keep a **glossary** at the back — a list of the book's technical words with their meanings. Use it.

Try it together: Read this sentence: *Sediment — tiny bits of sand, mud and soil — settles at the bottom of the creek.* Which words tell you what *sediment* means?

Beat 5 — Skim and scan before you settle in

You do not always read every word of every text — that is not always the job. Two quick moves help you work out what a text is for.

Two quick reading moves

SKIM	SCAN
read fast to get the gist	read fast to find one thing
eyes move over the whole text	eyes hunt for a name, a number, a key word
ask: what is this about? Is it worth reading?	use it when you know what you are looking for

Skim to get the gist. Scan to find a fact.

Two boxes comparing skim reading and scan reading

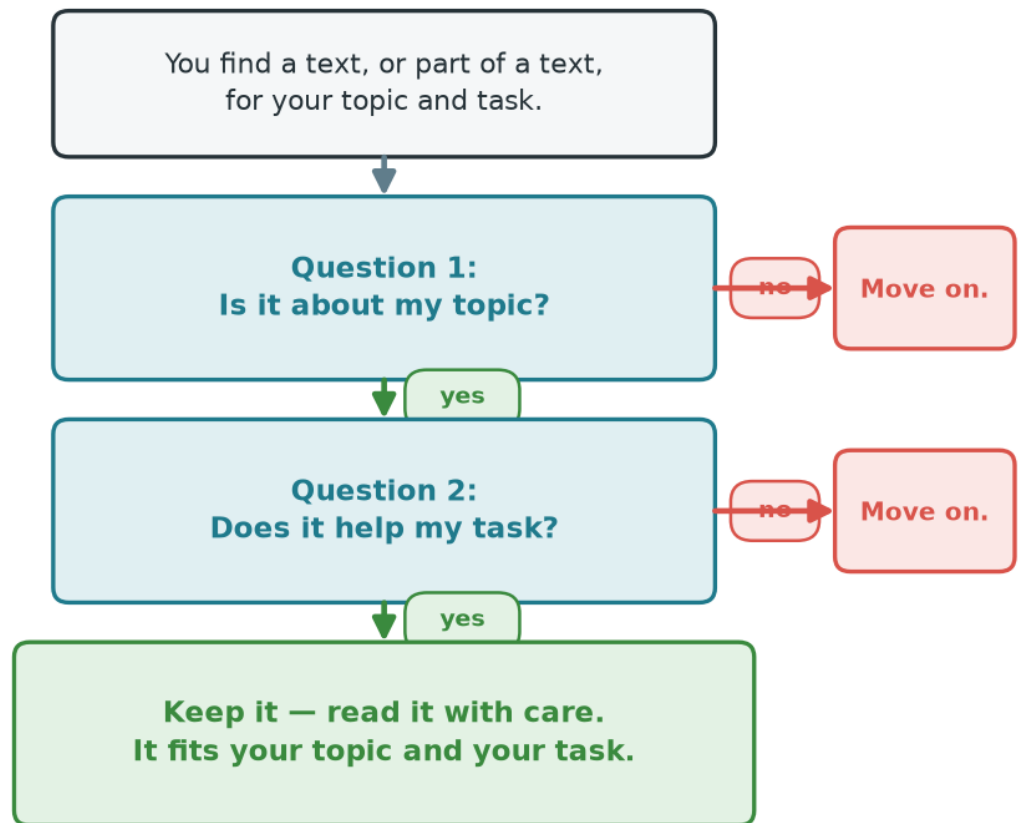
Figure 6 — Two quick reading moves.

When you are looking for information for a topic and a task, add the **pertinence check**. Ask two questions of every text, or every part of a text:

1. Is it about my topic?
2. Does it help my task?

Two yeses: keep it and read it with care. One no: move on. Not every part of a text is for every task.

The pertinence check — does it fit?



Pertinent means: it fits your topic and your task.

A flow chart that checks if a text fits your topic and task

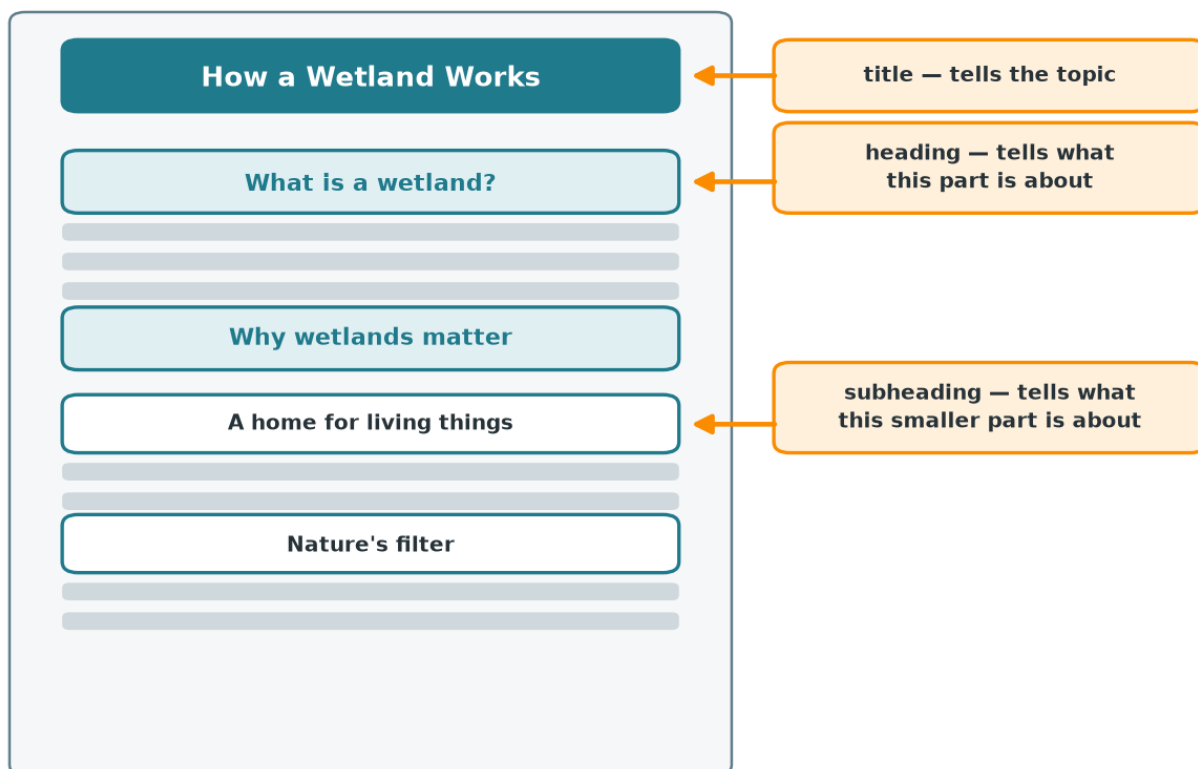
Figure 7 — The pertinence check.

Try it together: With your teacher, pick three books from the class library. Skim each one for one minute. Your task is to find a text about wetland animals. Which book would you keep? Say why.

Beat 6 — Follow the signposts

Texts put out signs for you. In print, **titles**, **headings** and **subheadings** tell you what each part is about before you read a word of it. That means you can choose: what to read word by word, what to skim, and what to read last.

Signposts show the shape of the text



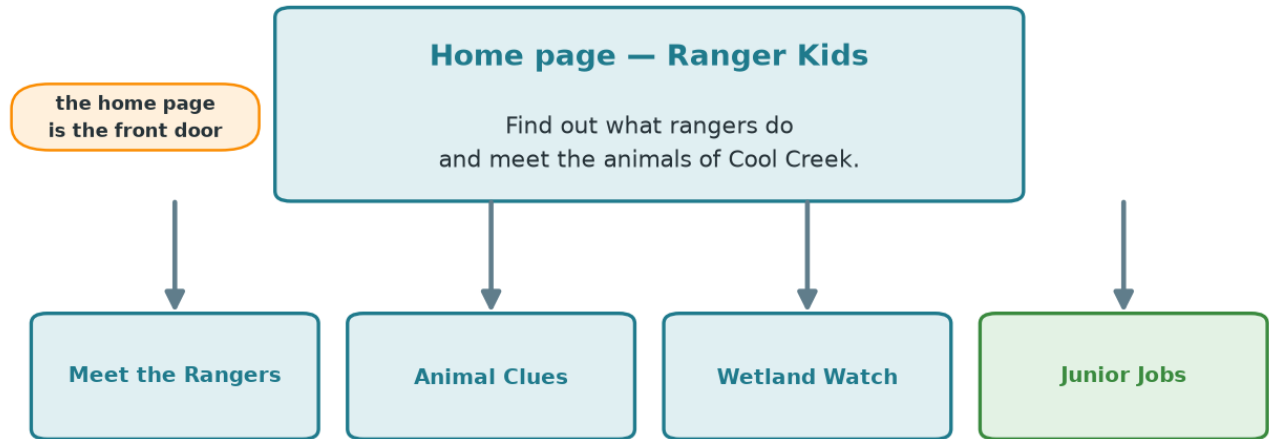
Read the signposts first. They show you where everything is before you read the words.

A page with its title, headings and subheadings shown as signposts

Figure 8 — Signposts on a printed page.

Online, the signposts are the **home page**, the **menu** and the **subpages**. In Year 4 you already learned to find your way around digital texts — the menu, the links, the buttons. You know how. Now put those skills together with the print signposts.

A website has signposts too



the menu links to subpages

Read the menu. Choose the subpage that fits your task.

A site map of a home page linking to four subpages

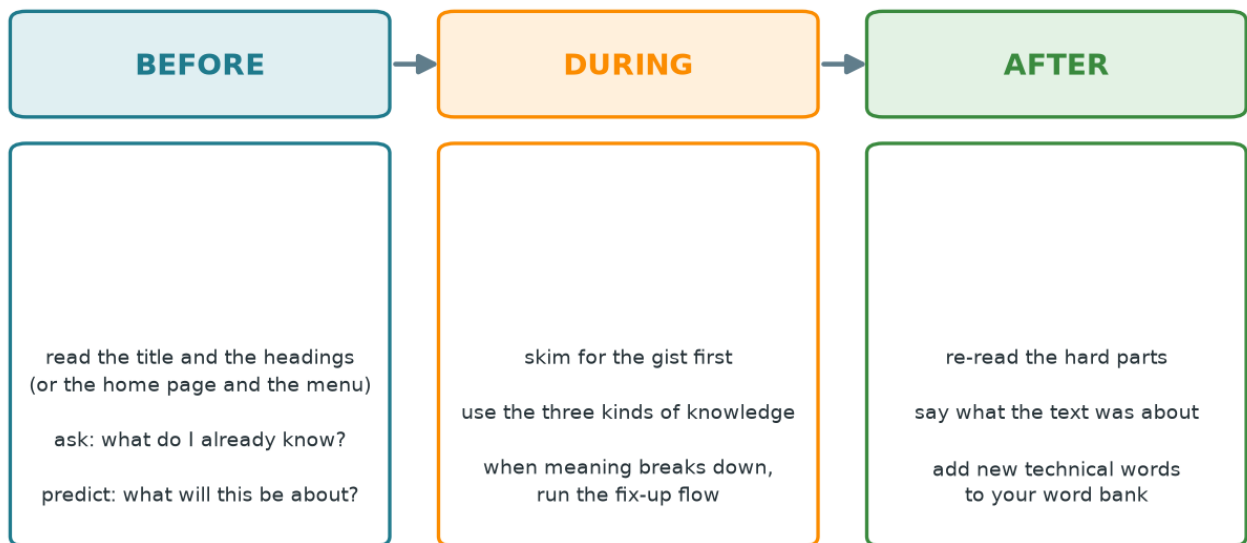
Figure 9 — A website has signposts too.

Try it together: Look at Figure 8. Without reading the body text, tell your partner two things this text will be about.

Beat 7 — Your plan for harder texts

Here is the whole section on one page: a plan you can use every time a text feels complex.

Your plan for harder texts



One plan, every time the text gets harder.

Three columns showing a reading plan for before, during and after reading

Figure 10 — Your plan for harder texts.

Try it together: Your class is about to read a text about the deep sea. Plan it together: one thing to do before, two things to watch for during, and one thing to do after.

Worked examples

Now watch the skills work together on three tasks. Each task uses an original text written just for this book.

Example 1 — With help: read, slip, fix, and find the meaning

The text (part of *How a Wetland Works*, written for this book):

A wetland is a place where water stays on the land for part of the year. Swamps, billabongs and estuaries are all types of wetland. Wetlands work like giant filters. Reeds and mud trap sediment, so cleaner water flows on.

Step 1 — Read with the three kinds of knowledge. Sound out new words (*sediment*: sedi-ment), check the meaning (*filters* — things that clean), and use the sentence: *so cleaner water flows on* tells you what happens because of the trapping.

Step 2 — Watch the reader slip. The reader says: *Reeds and mud TRIP sediment*. Then the reader stops. Watch the fix-up flow at work:

Check	What the reader asks	What happens
Look right?	Do the letters match?	<i>trip</i> and <i>trap</i> look almost the same — check the middle letter.
Sound right?	Does it sound like a real word?	Both do — sound does not fix this one.

Check	What the reader asks	What happens
Make sense?	Does it fit the meaning?	Mud does not trip things. Filters trap. Fix it: TRAP .

The reader says the fixed sentence, then reads on. The meaning keeps going.

Step 3 — Re-read with a job. Job 2: to check. *What do wetlands do for water?* Answer: they trap sediment, so cleaner water flows on.

Watch a reader self-correct

A wetland is a place where water stays on the land for part of the year.
Swamps, billabongs and estuaries are all types of wetland.
Wetlands work like giant filters.
Reeds and mud trap sediment, so cleaner water flows on.

The reader said: 'Reeds and mud TRIP sediment.' Wait — that does not make sense!

Look right?	Sound right?	Make sense?
trip and trap look almost the same — check the middle letter.	Both sound like real words — sound does not fix this one.	Mud does not trip things. Filters trap. Fix it: TRAP .

Fix it: 'Reeds and mud TRAP sediment.' Say it, then read on — the meaning keeps going.

What do wetlands do for water? They trap sediment, so cleaner water flows on.

A wetland passage with a reading slip and its fix shown

Figure 11 — Watch a reader self-correct.

Now you try, with help. The text says: *At night, little penguins come back to land to feed their chicks.* A new reader says: *At night, little penguins come back to land to feed their CHIPS.* Find the slip. Fix it. Which check caught it — look right, sound right, or make sense?

Example 2 — With help: skim, scan, and check pertinence

The text (*Little penguins* — fact card, written for this book). It has a title and five parts, each with a subheading: **Body, Food, Home, Danger and Helping.**

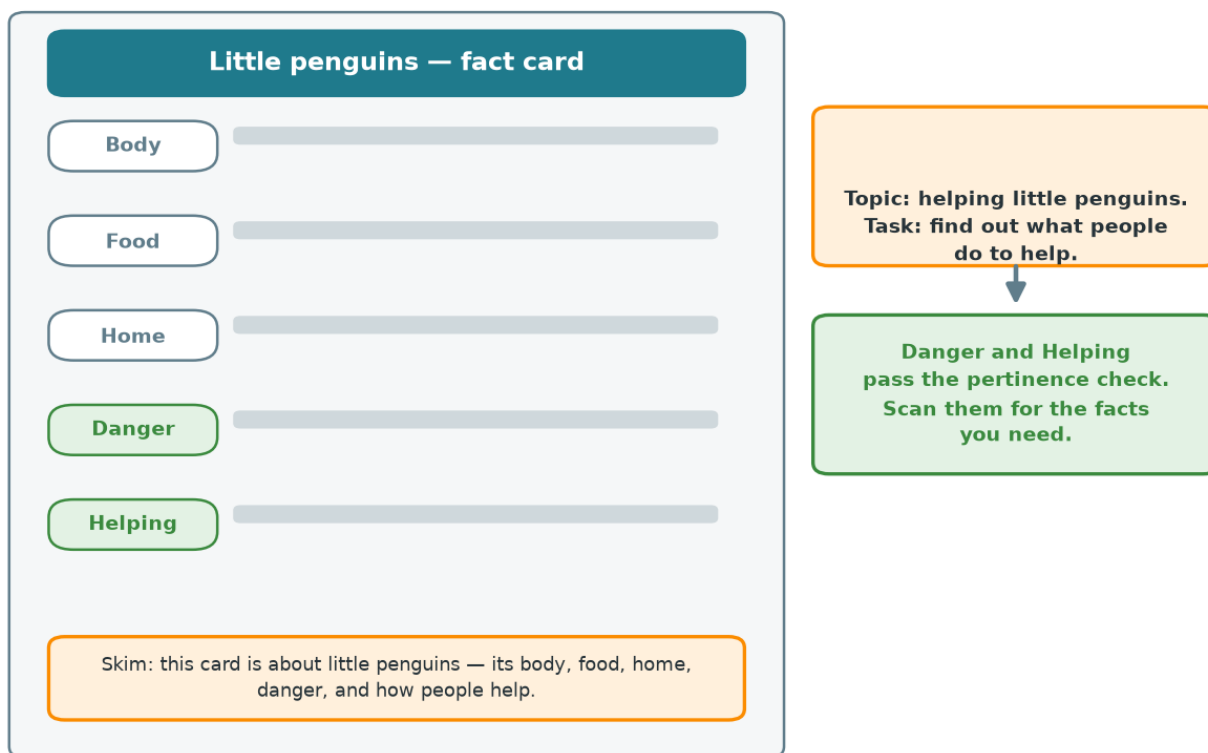
Step 1 — Skim for the gist. Move fast over the whole card. Gist: this card is about little penguins — its body, food, home, danger, and how people help.

Step 2 — Check pertinence. Your topic is *helping little penguins*. Your task is *find out what people do to help*. Which parts pass the check?

- Body, Food, Home — about the penguin itself. They do not help this task. Move on.
- **Danger** — tells you what the penguins need help with. Yes.
- **Helping** — tells you what people do. Yes.

Step 3 — Scan the parts that passed. Eyes hunt for the facts: people build penguin homes, look after sick birds, and teach others how to keep penguins safe.

Skim, then check pertinence



Not every part of a text is for every task. Pick the parts that fit.

A penguin fact card with the parts that fit the task picked out

Figure 12 — Skim, then check pertinence.

Now you try, with help. New topic: *little penguins' food*. New task: *find what they eat and where they find it*. Which part passes the pertinence check? Scan it and write down two facts.

Example 3 — With less help: find your way around a website

The text — *Ranger Kids*, the home page and menu for a made-up national park website (see Figure 9). The home page says: *Find out what rangers do and meet the animals of Cool Creek*. The menu links to four subpages: **Meet the Rangers**, **Animal Clues**, **Wetland Watch** and **Junior Jobs**.

Watch the reader think: “I want to find out what rangers do in winter. I start at the home page — the front door. I read the menu. Four subpages. *Meet the Rangers* fits my task best, so I click it. On the subpage, I scan for the word *winter*.”

Now you try. Work these out yourself:

1. Your task is to find out what animals live at Cool Creek. Which subpage do you go to? Why does it fit your task?
2. You are on the **Junior Jobs** subpage, and you want to see the menu again. Where do you go?

Practice questions

With help

1. **Match the word to its meaning.** Draw a line from each word to its meaning.

Word	Meaning
skim	a feature that shows you where a text is going
scan	to read fast to get the gist
pertinent	to read fast to find one thing
technical word	fitting your topic and your task
subheading	a word that belongs to one topic and has a special meaning in that topic
signpost feature	a smaller heading under a heading

2. **Which knowledge is at work?** For each move below, say which kind of knowledge is doing the work: phonic, semantic or grammatical.

- sounding out *sediment* as sedi-ment
- knowing that an estuary is a place where freshwater and saltwater mix
- knowing that *When the creek floods, ...* tells when something happens
- knowing that *soaks* fits the sentence about a sponge, because sponges hold water

3. **Fix the slips.** In each one, the reader said something wrong. Find the slip, fix it, and say which check caught it: look right, sound right, or make sense.

- The text says: *Wetlands are a habitat for many animals.* The reader said: *Wetlands are a HABIT for many animals.*
- The text says: *The platypus is nocturnal — it is active at night.* The reader said: *The platypus is nocturnal — it is active IN THE DAY.*
- The text says: *Where freshwater and saltwater meet, many birds feed.* The reader said: *Where freshwater and saltwater MEAT, many birds feed.*

4. **Skim for the gist.** Read this text fast — thirty seconds. Then pick the best gist.

Our class worm farm. Our class has a worm farm with three bins. The worms eat fruit and vegetable scraps. They do not eat meat or dairy. The worms turn the scraps into rich soil for the garden.

- This text is about what worms look like.
- This text is about the class worm farm and what the worms eat and make.
- This text is about how to build a worm farm.

5. **Scan for facts.** Look at the worm farm text again. Scan it to find:

- How many bins does the worm farm have?
- Name two things the worms do not eat.

6. **Sort for pertinence.** Your topic is *what worms eat*. Your task is *make a menu for the class worm farm*. Tick the two facts that are pertinent.

- Worms eat fruit and vegetable scraps.
- Worms do not eat meat or dairy.
- The worm farm has three bins.
- Worms turn scraps into rich soil.

7. Use the signposts. Here are the title, headings and subheadings of *How a Wetland Works* (from Figure 8):

- **Title:** How a Wetland Works
- **Heading:** What is a wetland?
- **Heading:** Why wetlands matter
 - **Subheading:** A home for living things
 - **Subheading:** Nature's filter

Where would you read to find each answer?

- a. What is a wetland?
- b. Which animals live in wetlands?
- c. How do wetlands clean water?

8. Use the site map. Look at Figure 9 (the Ranger Kids website).

- a. Which subpage would you visit to find out what animals live at Cool Creek?
- b. You are on the **Wetland Watch** subpage and you want the menu. Where do you go?
- c. Which subpage fits this task: *find a job you could do to help the park*?

On your own

9. Label the knowledge. Copy this sentence:

At night, the platypus sweeps its bill from side to side to find tiny prey in the mud.

Write one note for each kind of knowledge: one place you would use phonic knowledge, one place you would use semantic knowledge, and one place you would use grammatical knowledge. Say what each one does.

10. Be the teacher. Here is a text, and here is how a new reader read it. Two slips slipped in.

Text: *Platypus need clean, quiet creeks. Rubbish and foxes are dangers to them.*

New reader: *Platypus need clean, quiet criks. Rubbish and frogs are dangers to them.*

Find both slips. Fix them. For each one, say which check caught it.

11. Write your plan. Your class is about to read a text about the deep sea. Write your before, during and after plan — at least one step for each.

12. Signpost hunt. Choose any real information book from your class or school library. Record:

- the title of the book
 - one heading or subheading from inside the book
 - one way those signposts help you read the book
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Show what you know — Reading and Viewing

Read the text below. It was written for this book. Then answer the questions that follow.

Night worker

A strange mix

The platypus is one of the strangest animals in Australia. It has a rubbery bill, thick fur and a flat tail. It lays eggs, but it feeds its young on milk. Most mammals do not lay eggs, so the platypus stands out.

Hunting by touch

The platypus is nocturnal, which means it is active at night. It hunts under water. It shuts its eyes and sweeps its bill from side to side. Its bill can feel tiny prey in the mud: worms, larvae and shrimp.

Keeping platypus safe

Platypus need clean, quiet creeks with deep pools. Rubbish, foxes and fishing nets are dangers. Rangers and scientists monitor colonies to check how the platypus are doing. In some places, volunteers build new homes for them.

Questions

1. Name the three body parts of the platypus in *A strange mix*.
2. How does the platypus find its prey under water?
3. What does *nocturnal* mean? Which words in the text helped you work it out?
4. Why do you think the writer called this text *Night worker*?
5. Which part of the text would you read to find out what threatens the platypus? Which signpost told you?
6. When you read *Night worker*, did any part make you stop, go back, or re-read? Tell what you did.

Check yourself. Can you say yes to these?

- ☐ I bring phonic, semantic and grammatical knowledge together when I read.
 - ☐ When my reading slips, I notice, go back and fix it myself.
 - ☐ I can skim for the gist and scan for a fact.
 - ☐ I use signposts — headings, subheadings, home pages, menus and subpages — to find my way around a text.
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Answers

1. skim → to read fast to get the gist · scan → to read fast to find one thing · pertinent → fitting your topic and your task · technical word → a word that belongs to one topic and has a special meaning in that topic · subheading → a smaller heading under a heading · signpost feature → a feature that shows you where a text is going.
 2. a. phonic · b. semantic · c. grammatical · d. semantic.
 3. a. *habit* → **habitat**; caught by make sense (and look right — one letter missing). b. *in the day* → **at night**; caught by make sense (the text says nocturnal means active at night). c. *meat* → **meet**; caught by look right (they sound the same, so sound cannot catch this one).
 4. b — the text is about the class worm farm and what the worms eat and make.
 5. a. three bins · b. meat and dairy.
 6. a and b are pertinent (both about what worms eat). c is about the bins; d is about what worms make.
 7. a. the heading *What is a wetland?* · b. the subheading *A home for living things* · c. the subheading *Nature's filter*.
 8. a. Animal Clues · b. back to the home page, where the menu is · c. Junior Jobs.
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Model answers

9. One possible set of notes. Phonic: *platypus* — sound it out in parts, plati-pus. Semantic: *prey* — prey is food an animal hunts, so the platypus is hunting. Grammatical: *to find tiny prey in the mud* — this part tells why the platypus sweeps its bill.
 10. Slip 1: *criks* → **creeks**; caught by look right (the letters do not match) and sound right. Slip 2: *frogs* → **foxes**; caught by look right (both start with f, but the middle letters differ) and make sense (frogs are not a danger to platypus; foxes are).
 11. One possible plan. Before: read the title and the headings; ask what I already know about the deep sea; predict what the text will be about. During: skim for the gist first; use the three kinds of knowledge; when meaning breaks down, run the fix-up flow. After: re-read the hard parts; say what the text was about; add new technical words to my word bank.
 12. Answers will vary. Check that the student names a real title, a real heading or subheading from the book, and gives one clear way the signpost helps — for example, “the heading told me where to read to find my answer”.
- Checkpoint models.** 1. bill, fur and tail. 2. It shuts its eyes and sweeps its bill from side to side; its bill can feel the prey in the mud. 3. Active at night; the words *which means it is active at night* tell you. 4. The platypus does its hunting — its work — at night. 5. *Keeping platypus safe*; the subheading told me. 6. Answers will vary; look for a real slip or hard part, plus a fix-up move: stop, go back, re-read, use the three kinds of knowledge.