

English Level 6

Chapter 2 — Language: expressing and developing ideas

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Embedded clauses to elaborate, extend and explain ideas

Curriculum — Victorian Curriculum 2.0 English, Level 6 Code: VC2E6LA05 · Strand: Language ·

Sub-strand: Language for expressing and developing ideas Content description (verbatim): *understand how embedded clauses can expand the variety of complex sentences to elaborate, extend and explain ideas.*

Draws on elaborations VC2E6LA05.E01 and VC2E6LA05.E02.

Before we start

You already know that a **complex sentence** is a sentence made of an **independent clause** plus at least one **dependent clause**. Those words are the tools for this whole section, so here is what they mean:

- A **clause** is a group of words that contains a verb.
- An **independent clause** is a clause that can stand on its own as a full sentence.
- A **dependent clause** is a clause that cannot stand on its own. It needs an independent clause to make sense.

In *I stayed inside because it was raining*, the part *I stayed inside* is the independent clause and *because it was raining* is the dependent clause.

This section shows you a powerful new kind of dependent clause — the **embedded clause** — that lets you pack more meaning into a single sentence.

Learn: what an embedded clause is

An **embedded clause** is a dependent clause that is tucked **inside** another clause, most often inside a **noun group**. A **noun group** is a group of words built around a noun, such as *the tall goalkeeper* or *my old red bike*.

Instead of adding a clause on with a comma or a joining word, the writer slips the extra clause straight into the noun group, right after the noun it is about. The sentence grows richer without becoming two sentences.

Look at this sentence from the curriculum:

*The town **that was flooded** suffered extensive damage.* — VCAA elaboration, VC2E6LA05.E01

The independent clause is *The town suffered extensive damage*. The embedded clause is **that was flooded**. It sits inside the noun group *the town that was flooded* and tells us **which** town. Without it, we would not know which town the writer means.

To **elaborate** (a word that means to add more detail) is exactly what the embedded clause does here. The curriculum asks you to use embedded clauses to **elaborate** (add detail), **extend** (stretch an idea further) and **explain** (make the meaning clear) your ideas.

Anatomy of a sentence with an embedded clause



Take the embedded clause out and you still have a full sentence:

The town suffered extensive damage.

independent clause — the main idea

A labelled diagram showing the independent clause and the embedded clause inside the sentence about the flooded town

Learn: the words that embed a clause

An embedded clause is usually started by a small joining word called a **relative pronoun**. A **relative pronoun** is a word such as *who*, *that*, *which* or *whose* that hooks the embedded clause onto the noun it describes.

Pick the relative pronoun to match the noun:

- **who** — for a person (*the girl **who** scored the winning goal*)
- **that** — for a person or a thing (*the book **that** I read, the friend **that** helped me*)
- **which** — for a thing or an animal (*the bridge **which** crosses the river*)
- **whose** — to show something belongs to someone (*the boy **whose** kite flew highest*)

The words that hook an embedded clause onto a noun

Relative pronoun	Use it for	Example
who	a person	<i>the girl who scored</i>
that	a person or a thing	<i>the book that I read</i>
which	a thing or an animal	<i>the bridge which crosses the river</i>
whose	to show belonging	<i>the boy whose kite flew highest</i>

Each relative pronoun hooks the clause onto the noun it describes.

A table of the relative pronouns who, that, which and whose, what each one refers to, and a short example

Embedded clauses are one of the ways a writer chooses joining words to build complex sentences. You have also met joining words such as *because*, *when*, *if* and *although* that add a dependent clause of reason or time. An embedded clause does a slightly different job: instead of telling **why** or **when**, it tells us **which one**, or it tells us **more about** the noun.

Recap: the two kinds of clause in a complex sentence

I stayed inside because it was raining.

I stayed inside independent clause can stand alone as a sentence ✓ a full thought	because it was raining dependent clause cannot stand alone ✗ leaves you wondering
--	--

A complex sentence joins one independent clause with at least one dependent clause. An embedded clause is a dependent clause tucked inside.

A recap table comparing an independent clause with a dependent clause, using a short example sentence

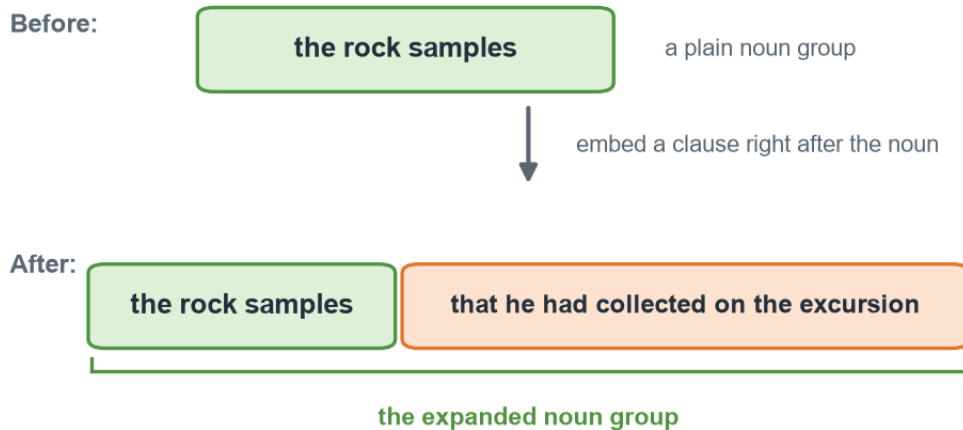
Learn: how an embedded clause expands a noun group

Here is the second curriculum example:

*Hamish studied the rock samples **that he had collected on the excursion**, to complete his report.* — VCAA elaboration, VC2E6LA05.E02

The noun group is *the rock samples*. The embedded clause *that he had collected on the excursion* expands that noun group. It tells us **which** rock samples — not any samples, but the ones Hamish collected on the excursion. One sentence now carries two pieces of information.

How an embedded clause expands a noun group



The embedded clause tells us WHICH rock samples.

One noun group now carries two pieces of information.

A before-and-after diagram showing the plain noun group and then the same noun group expanded with an embedded clause

Why bother? Because an embedded clause lets you:

- say **which one** you mean, so the reader is never unsure;
- add a detail about a person, place or thing without starting a new sentence;
- make your writing flow, because the detail sits close to the noun it belongs to.

What an embedded clause adds

An embedded clause can ...	Example
tell you which one	<i>the dog that lives next door</i>
add detail about a person	<i>the girl who wears red shoes</i>
add detail about a place or thing	<i>the park that sits on the hill</i>
pack two ideas into one sentence	<i>the book that I read was long</i>

A table listing what an embedded clause adds to a sentence, such as telling which one and adding detail

A small but useful note. The embedded clauses above tell us *which one*, so they sit right beside the noun with **no commas**. Writers can also add *extra* information about a noun we already know, and they set that extra clause off with commas, as in *Our captain, who had trained all term, gave a great speech*. Both kinds are embedded clauses. In this section we will practise the *which one* kind.

Worked examples

Example 1 — modelled analysis

Read the sentence: *The dog **that lives next door** barked all night.*

Find the embedded clause and say what it does.

Step	What we do	What we find
1	Find the main (independent) clause.	<i>The dog barked all night.</i> This can stand alone.
2	Find the clause tucked inside.	<i>that lives next door</i> — it has a verb (<i>lives</i>) but cannot stand alone.
3	Find the noun it sits beside.	<i>the dog</i> — the clause is inside the noun group <i>the dog that lives next door</i> .
4	Say what it adds.	It tells us which dog: the one that lives next door. It adds detail about the noun.

So the embedded clause is *that lives next door* and it tells us which dog.

Pulling apart the sentence about the dog

The dog that lives next door barked all night.



A step-by-step diagram breaking the sentence about the dog into its independent clause and its embedded clause

Example 2 — modelled composition

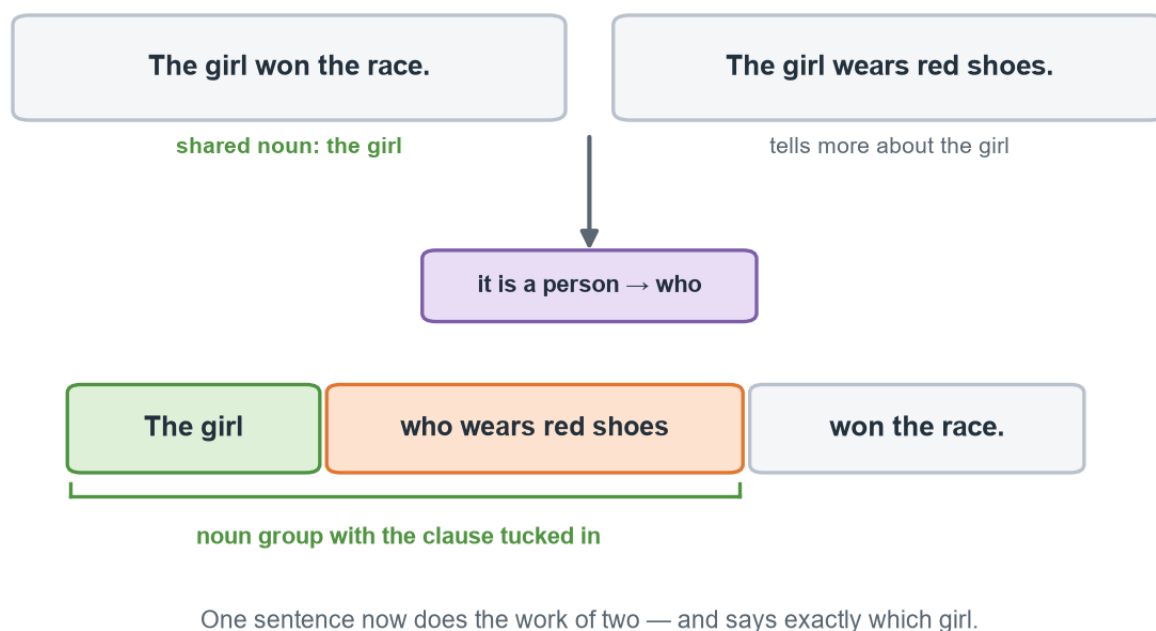
Combine these two simple sentences into one complex sentence using an embedded clause:

The girl won the race. + The girl wears red shoes.

Step	What we do	Result
1	Find the noun the two sentences share.	<i>the girl</i>
2	Choose the right relative pronoun for a person.	<i>who</i>
3	Turn the second sentence into a clause about the girl.	<i>who wears red shoes</i>
4	Tuck that clause into the noun group of the first sentence.	<i>The girl who wears red shoes won the race.</i>

The new sentence is *The girl who wears red shoes won the race.* One sentence, two ideas, and the reader knows exactly which girl we mean.

Combining two sentences into one



A flow diagram showing two short sentences being combined into one sentence with an embedded clause

Practice questions

Guided practice

- Q1.** Underline the embedded clause in this sentence: *The cat that slept on our step belongs to the family next door.*
- Q2.** In the sentence *The shoes that I bought are too small*, which noun does the embedded clause describe?
- Q3.** Circle the correct relative pronoun: *The girl (who / which) won the race trains every day.*
- Q4.** Fill the gap with *who*, *that* or *which*: *This is the book _____ I liked best.*
- Q5.** Label the two parts of this sentence as *independent clause* or *embedded clause*: *The player who scored three goals got a medal.*
- Q6.** Match each sentence start (1–3) with the ending (a–c) that makes a correct embedded clause.

Start	Ending
1. The kookaburra that ...	a. ... sits on the hill stays open late.
2. The library which ...	b. ... landed on the fence watched us.
3. The cake which ...	c. ... had pink icing was the most popular.

Independent practice

- Q7.** Combine these into one complex sentence using an embedded clause: *The boy is my brother.* + *The boy rides a green bike.*
- Q8.** Combine these into one complex sentence using an embedded clause: *I read the book.* + *The book was about a clever dog.*
- Q9.** The sentence *The park was crowded* is flat. Rewrite it, adding an embedded clause that tells the reader **which** park you mean.

Q10. Write one sentence of your own that uses an embedded clause. Then, in one short sentence, say what your embedded clause adds.

Your writing task

Write a short paragraph of 3 to 5 sentences about a person, an animal or a place you know well. Your paragraph must include **at least two embedded clauses**. When you finish, underline each embedded clause and write one word above each one to say what it does (*which one* or *more detail*).

Use the checklist to help you build and then edit your paragraph.

Writer's checklist



Pick a noun to say more about.



Choose the right relative pronoun: who, that, which or whose.



Tuck the clause right after the noun.



Read it aloud - does it flow?



Check: does your clause tell which one or add detail?

Use at least two embedded clauses in your paragraph.

A writer's checklist for building a paragraph with embedded clauses, from picking a noun to checking the relative pronoun

Answers

Q1. *that slept on our step.* **Q2.** *the shoes.* **Q3.** *who.* **Q4.** *that* (or *which*). **Q5.** Independent clause: *The player ... got a medal*; embedded clause: *who scored three goals*. **Q6.** 1–b, 2–a, 3–c. **Q7.** *The boy who rides a green bike is my brother.* **Q8.** *I read the book that was about a clever dog.* **Q9.** One possible answer: *The park that sits near the station was crowded.* **Q10.** Answers will vary; a correct answer uses a relative pronoun to tuck a clause beside a noun and says what the clause adds.

Worked answers

Q1. The verb groups are *slept* and *belongs*. *The cat belongs to the family next door* can stand alone, so it is the independent clause. *that slept on our step* cannot stand alone and sits inside the noun group *the cat that slept on our step*, so it is the embedded clause.

Q2. The clause *that I bought* sits right after the noun *the shoes*, so it describes **the shoes**. It tells us which shoes.

Q3. *The girl* is a person, so we use *who*: *The girl **who** won the race trains every day.*

Q4. *The book* is a thing, so *that* or *which* fits: *This is the book **that** I liked best.*

Q5. *The player got a medal* is the independent clause (it can stand alone). *who scored three goals* is the embedded clause tucked into the noun group *the player who scored three goals*.

Q6. 1–b (*The kookaburra that landed on the fence watched us*), 2–a (*The library which sits on the hill stays open late*), 3–c (*The cake which had pink icing was the most popular*). In each, the clause sits beside the noun it describes.

Q7. The shared noun is *the boy*. For a person we use *who*, giving *The boy **who rides a green bike** is my brother.*

Q8. The shared noun is *the book*. For a thing we use *that* (or *which*), giving *I read the book **that was about a clever dog**.*

Q9. Add a clause after *the park* that tells which park, for example *The park **that sits near the station** was crowded.* Any clause that correctly describes the park is fine.

Q10. Model answer: *My friend, who had practised for weeks, came first in the school concert.* The embedded clause *who had practised for weeks* adds **more detail** about the friend. (Your own answer will be different; check that your clause sits beside a noun and starts with a relative pronoun.)

A model paragraph - embedded clauses highlighted

Our class visited the wildlife park that sits by the river.

that sits by the river

< embedded clause

The carer who had looked after the animals for years showed us the wombats.

who had looked after the animals for years

< embedded clause

I took a photo of the joey that peeked out of its mother's pouch.

that peeked out of its mother's pouch

< embedded clause

Each highlighted clause sits right beside the noun it describes.

An original model paragraph with its embedded clauses highlighted and labelled

Verbs, elaborated tenses and adverb groups to expand and sharpen ideas

Curriculum link — Victorian Curriculum 2.0, English, Level 6

Strand: Language · Sub-strand: Language for expressing and developing ideas

Content description VC2E6LA06: understand how the choice of verb, elaborated tenses and a range of adverb groups can expand and sharpen ideas

This section draws on elaborations **VC2E6LA06.E01**, **VC2E6LA06.E02** and **VC2E6LA06.E03**:

- **E01** knowing that the simple present tense is typically used to talk about present states (for example, ‘He lives in Darwin.’) or actions that happen regularly in the present (for example, ‘He watches television every night.’) or that represent ‘timeless’ happenings, such as in informative reports (for example, ‘Bears hibernate in winter.’)
- **E02** knowing that there are various ways in English to refer to future time, such as using the auxiliary ‘will’ (for example, ‘She will call you tomorrow.’), using the present tense (for example, ‘Tomorrow, I leave for Hobart.’) and using adverbials of time (for example, ‘She arrives in the morning.’)
- **E03** using precise verbs (for example, ‘slice’, ‘dice’, ‘fillet’ and ‘segment’) rather than general words (for example, ‘cut’)

The elaborations are VCAA’s examples of what teaching this content description may involve. This section is organised around the content description itself.

Theory

Every sentence you write has an engine, and its engine is the **verb**. This section gives you three tools for making that engine work harder: choosing your **tenses** on purpose, building **verb groups** that carry exact information about time, and adding **adverb groups** and **precise verbs** so your reader can see, hear and feel what you mean.

Grammar books do not always use these names in exactly the same way. In this section, each term is defined the first time it appears, and every task is answered on those definitions.

1. Verbs and verb groups

A **verb** is a word that shows what someone or something does (*run, slice, call*) or how they are (*live, know, seem*). Some verbs are actions you can watch; others, like *live* and *know*, name a **state** — a way things are, not an action you can see happening.

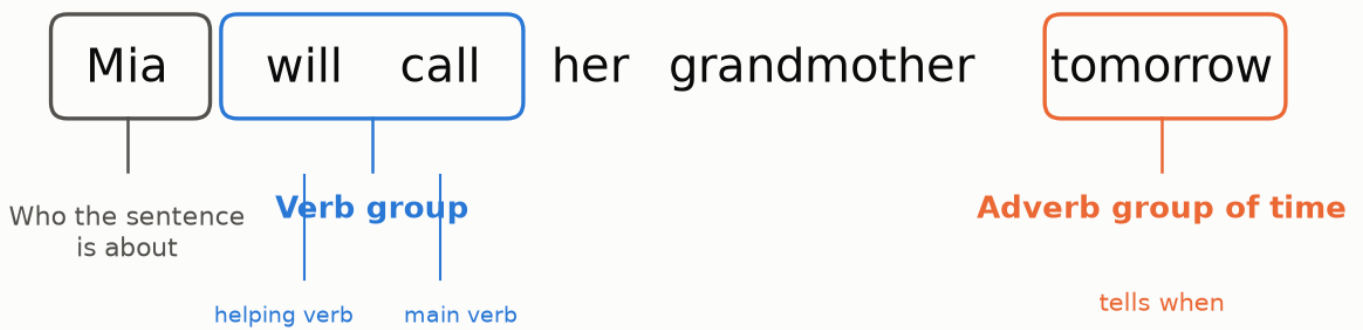
A verb often brings helpers with it. The **verb group** is the main verb together with any **helping verbs** in front of it. Helping verbs such as *will, is, are, has* and *had* team up with the main verb to add information about time. Some grammar books call helping verbs *auxiliary* verbs; both names mean the same thing, and VCAA’s elaboration **E02** uses that name for *will*.

Compare these sentences. The action is the same each time; only the verb group changes:

- *Mia **calls** her grandmother.* — one-word verb group
- *Mia **will call** her grandmother.* — two-word verb group
- *Mia **is calling** her grandmother.* — two-word verb group

Each choice tells the reader something different about time. Figure 1 shows the parts of one sentence so you can see how they work together.

A sharpened sentence and its parts



A labelled sentence diagram showing the sentence 'Mia will call her grandmother tomorrow.' split into three parts: who the sentence is about, the verb group 'will call' with its helping verb and main verb, and the adverb group of time 'tomorrow'.

2. Tense and elaborated tenses

Tense is the way a verb or verb group places a doing or a state in time: past, present or future. You have been using tense since your first sentences — *walks*, *walked*, *will walk*.

An **elaborated tense** is a verb group of two or more words: a helping verb plus a main verb. (The Victorian Curriculum uses the term *elaborated tenses* but does not define it; in this section it means exactly that — multi-word verb groups built with helping verbs.) One-word verb groups like *calls* and *called* are the simple forms; elaborated verb groups let you say more exact things about time.

Look at one action in four verb groups. Each group does a different job:

Verb group	What it tells the reader
The team trains .	This happens; it is a fact or a repeated action.
The team trained .	This already happened.
The team will train .	This is going to happen.
The team is training .	This is happening right now.

Figure 2 shows these four choices side by side. Notice that the three elaborated forms (*trained* is one word, but *will train* and *is training* are verb groups of two words) each point the reader to a different moment. Choosing between them is a meaning choice, not just a spelling one.

One action, four verb groups

The team trains .	one-word verb group	This happens; it is a fact or a repeated action.
The team trained .	one-word verb group	This already happened.
The team will train .	elaborated verb group	This is going to happen.
The team is training .	elaborated verb group	This is happening right now.

A chart showing the same action, 'the team training', in four verb groups — *trains*, *trained*, *will train* and *is training* — each with a label saying what it tells the reader about time.

3. The jobs of the simple present tense

The simple present tense is the one-word present form: *lives*, *watches*, *hibernates*. It looks simple, and it is — but it does three different jobs. Elaboration **E01** names all three:

1. **States right now** — how things are at the moment. *He lives in Darwin. I know the answer.*
2. **Actions that happen again and again** — habits and routines. *He watches television every night. Our class checks the garden every Friday.*
3. **Timeless facts** — things that are true whenever you read them. *Bears hibernate in winter. Bees make honey.*
This is the job the simple present does in informative reports — the fact texts you write about topics in other learning areas.

The third job is the one writers use most in reports. A report sentence like *Bears hibernate in winter* is not about one bear on one day; it is true every winter, for every reader, which is why reports read so calmly, with no dates and no drama. Figure 3 collects the three jobs with an example of each.

Three jobs of the simple present tense

Job	Example	Used for
States right now	<i>He lives in Darwin.</i>	How things are at the moment.
Actions that happen again and again	<i>He watches television every night.</i>	Habits and routines.
Timeless facts	<i>Bears hibernate in winter.</i>	Facts that are always true, as in informative reports.

A table showing the three jobs of the simple present tense — states right now, actions that happen again and again, and timeless facts — with an example sentence for each job.

4. Talking about future time

English has no single future shape for verbs. Instead, there are several ways to point a sentence at future time, and elaboration **E02** names three of them:

1. **The helping verb *will*** — for promises, predictions and decisions made on the spot. *She will call you tomorrow.*
2. **The present tense for fixed plans** — when the plan is already locked in, writers often use a present-tense verb: *Tomorrow, I leave for Hobart.* The trip is settled; the present tense makes it sound certain.
3. **A present-tense verb plus a time word or group** — *She arrives in the morning.* The verb is present in form, and the time group *in the morning* does the pointing towards the future. Elaboration **E02** gives these groups the name *adverbials of time* — you can see the exact words in the Curriculum link at the start of this section. In this section we usually call them adverb groups of time, because that is what they are — you will meet the full family in part 5.

Choosing between the three is a choice about how settled the future feels. *I will travel to the camp* leaves things open; *On Monday, I travel to the camp* sounds packed and ready.

Three ways to talk about future time

Way	Example	Note
The helping verb will	<i>She will call you tomorrow.</i>	Promises, predictions and decisions made on the spot.
Present tense for fixed plans	<i>Tomorrow, I leave for Hobart.</i>	The plan is already locked in.
Present verb with a time group	<i>She arrives in the morning.</i>	The time group points the sentence at the future.

A table of three ways to talk about future time in English — the helping verb will, the present tense for fixed plans, and a present-tense verb with a time group — with an example sentence for each way.

5. Adverb groups: answering the sharpening questions

An **adverb** is a word that says more about a verb — how, when, where or how often something happens. An **adverb group** is a group of words doing that job together: *with great care, in the morning, at the oval*. Adverbs and adverb groups are the sharpeners of the sentence; they turn a plain action into a particular one.

Adverb groups answer four questions:

Question	Name for the group	Example words and groups
How?	manner	<i>quickly, carefully, with a smile</i>
When?	time	<i>yesterday, soon, in the morning</i>
Where?	place	<i>outside, nearby, at the oval</i>
How often?	frequency	<i>never, sometimes, every day</i>

Figure 4 lays out all four with example sentences.

Adverb groups can move around a sentence, and where you put one changes what the reader notices first. A time group at the front puts the spotlight on when: *Tomorrow, I leave for Hobart*. (When a group like this opens a sentence, it is usually followed by a comma — the comma work belongs to section 2E, but you can already see it doing its job here.)

The four questions adverb groups answer

Question	Name	Examples	In a sentence
How?	manner	quickly, carefully, with a smile	<i>She crossed the line carefully.</i>
When?	time	yesterday, soon, in the morning	<i>We will leave soon.</i>
Where?	place	outside, nearby, at the oval	<i>The dog waited outside.</i>
How often?	frequency	never, sometimes, every day	<i>I walk the dog every day.</i>

A table of the four questions adverb groups answer — how, when, where and how often — with example words and a full example sentence for each one.

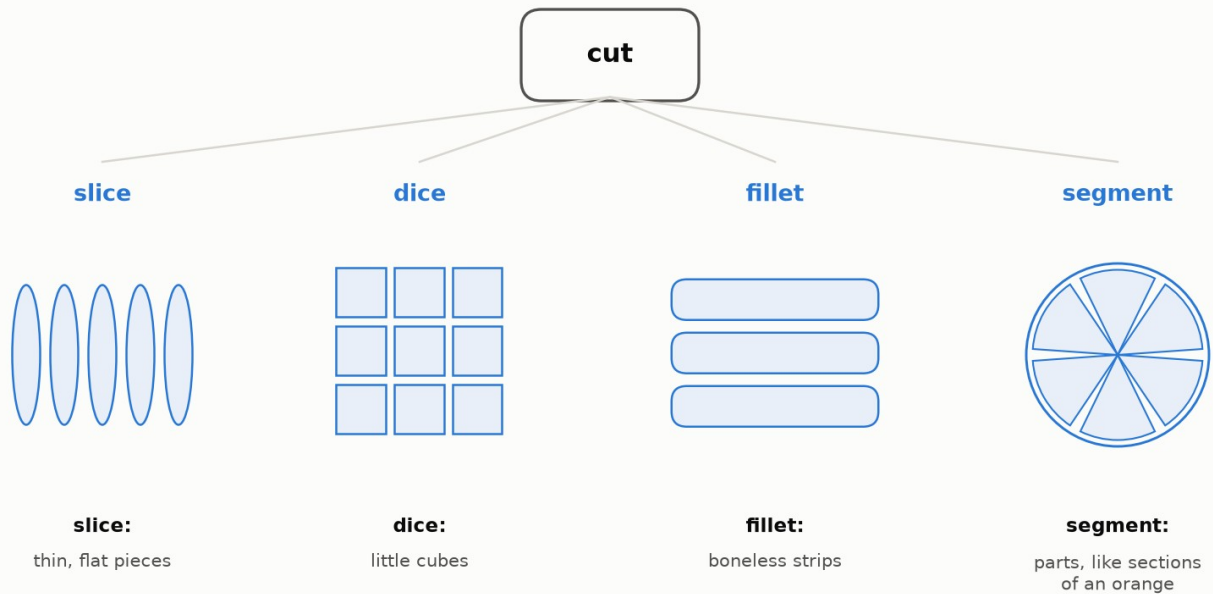
6. Precise verbs: the fastest way to sharpen

General verbs such as *cut*, *walk*, *go*, *say* and *make* are not wrong — they are useful when the exact action does not matter. But they are blurry. A **precise verb** names the exact action, and one precise verb can do the work of a general verb plus several describing words.

Elaboration **E03** uses the example of *cut*. Four precise verbs — *slice*, *dice*, *fillet* and *segment* — are all ways of cutting, but no two are the same cut. When you choose the exact verb, your reader can picture the pieces. Figure 5 shows the four cuts.

The same idea works in all kinds of writing. *Walk* can become *stroll*, *march*, *trudge* or *creep*. *Say* can become *whisper*, *shout*, *mutter* or *gasp*. Each choice paints a different picture, and the reader does not have to guess. Section 2D takes this further with vivid vocabulary of every kind; here, the precision is in the verbs.

One general verb, four precise verbs



A branching diagram with the general verb 'cut' at the top and four precise verbs below it — slice, dice, fillet and segment — each with a small drawing of the kind of cut it names.

7. The toolkit together

One flat sentence: *The player hit the ball.*

Now sharpen it with all three tools: *Yesterday, the player smashed the ball over the fence.*

- **Adverb group of time** at the front: *Yesterday* — the reader knows when before the action starts.
- **Precise verb**: *smashed* instead of *hit* — the reader can hear it.
- **Adverb group of place**: *over the fence* — the reader can see where the ball went.
- **Tense chosen on purpose**: past, because it already happened.

Same event, one sentence each — but only one of them shows you anything. That is the whole section in one example: tense, verb choice and adverb groups working together to expand and sharpen an idea.

Worked examples

Example 1 — modelled analysis (with support)

Read this short passage, written for this book:

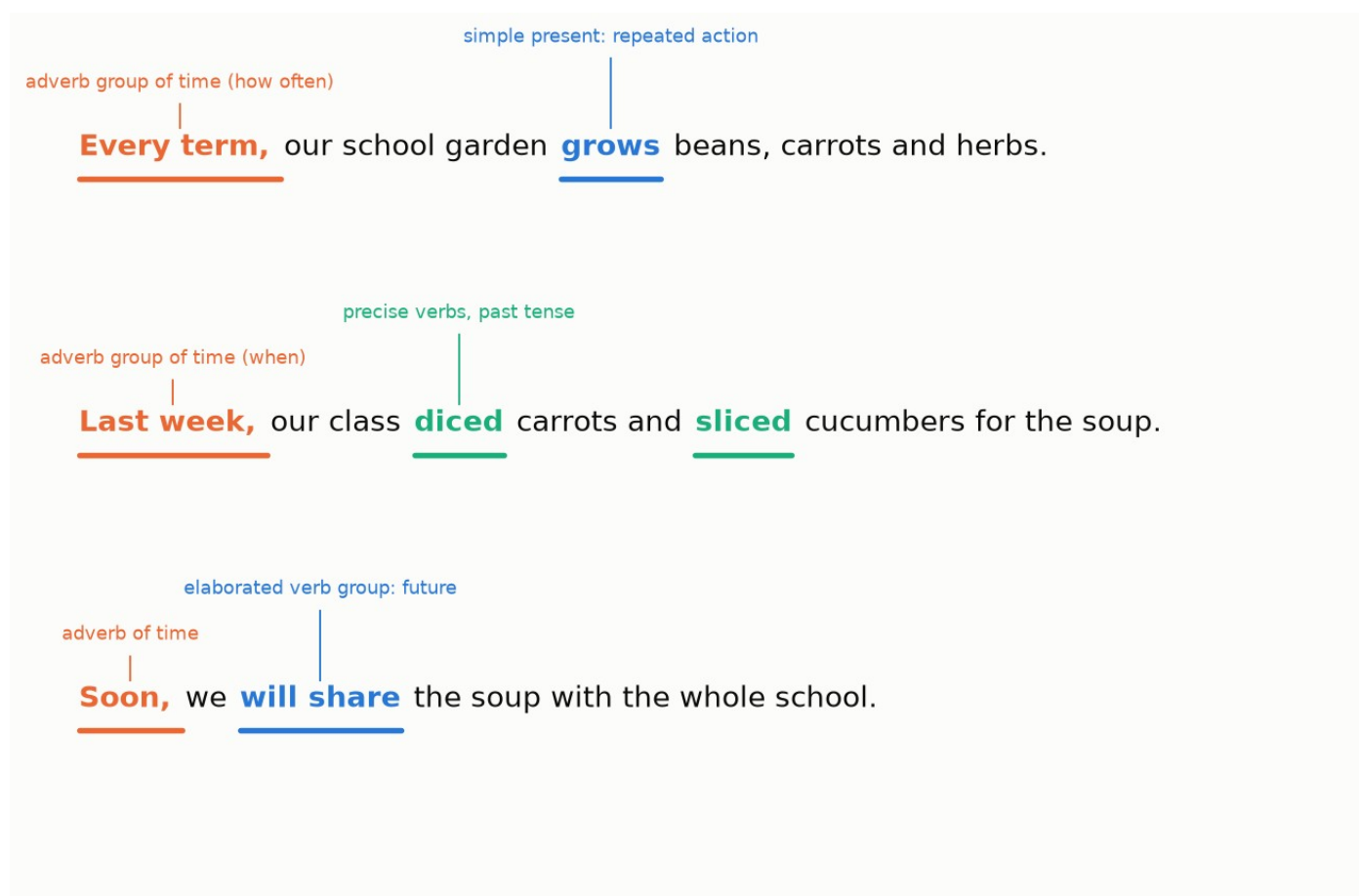
Every term, our school garden grows beans, carrots and herbs. Last week, our class diced carrots and sliced cucumbers for the soup. Soon, we will share the soup with the whole school.

Task: find the verb groups, tenses, precise verbs and adverb groups, and explain what each one does for the reader.

What we found	Where it is	Why the writer chose it
Adverb group of time (how often)	<i>Every term</i> at the front of sentence 1	Tells the reader straight away that the garden is a routine, not a one-off.
Simple present verb, repeated action	<i>grows</i>	The garden does this every term, so the timeless-job present tense fits.
Adverb group of time (when)	<i>Last week</i> at the front of sentence 2	Swaps the routine for one particular

What we found	Where it is	Why the writer chose it
Precise verbs, past tense	<i>diced, sliced</i>	week; the verbs that follow switch to past. Not <i>cut</i> — the reader sees the shape of the pieces. Carrots into little cubes, cucumbers into thin strips.
Elaborated verb group, future	<i>will share</i>	The helping verb <i>will</i> points the last sentence at what comes next.
Adverb of time	<i>Soon</i>	Tells the reader the plan is close, which makes the ending feel exciting.

Three sentences, and every one of them uses at least one of the section's tools. Figure 6 shows the passage marked up with the three tool families.



The model passage from Example 1 with its verb groups, precise verbs and adverb groups marked up in three colours, each part labelled with the job it does.

Example 2 — modelled composition (with support)

A writer's first draft reads:

The cook made the food. She gave it to the children. It was nice.

Nothing in this draft is wrong. It is correct English — it just does not let the reader see, hear or taste anything. Watch the three tools fix that, one decision at a time.

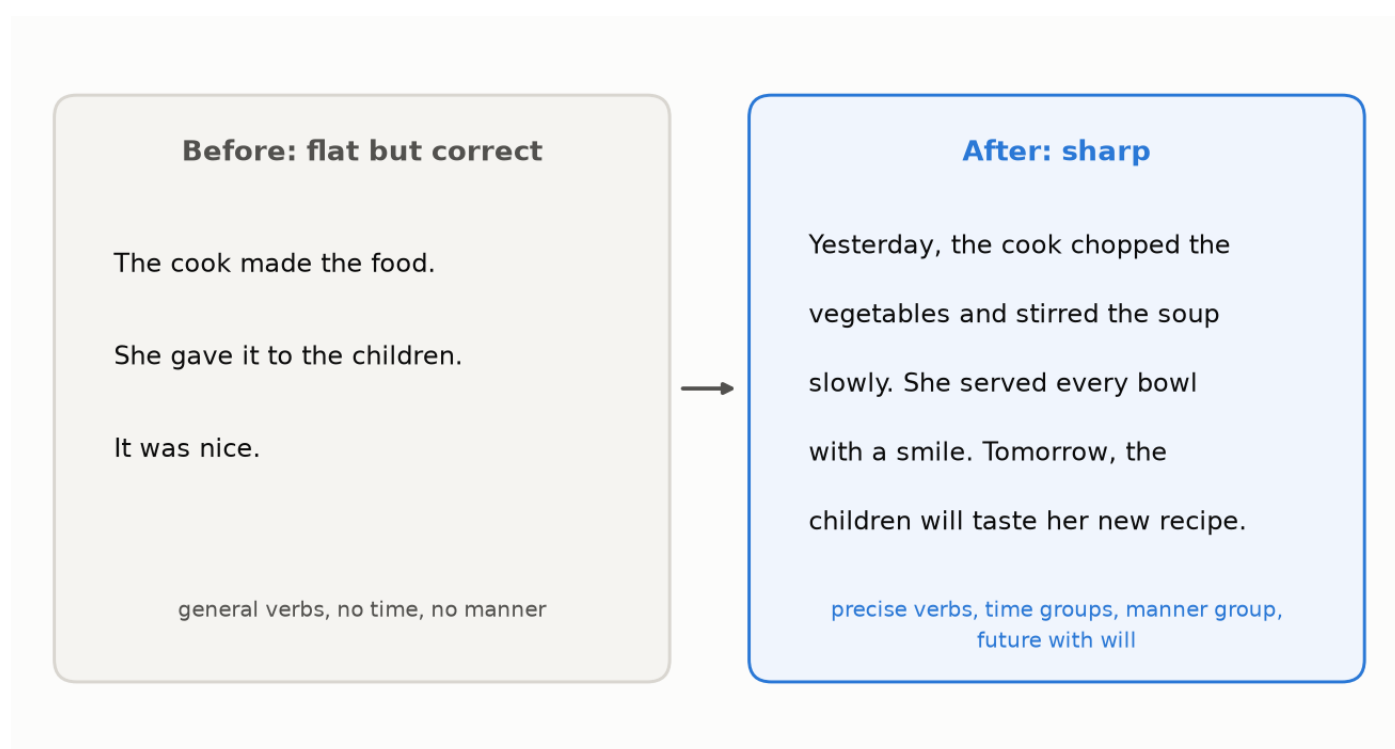
Step	Decision	Result
1. Sharpen the verbs	Replace the general verbs <i>made</i> and <i>gave</i> with precise cooking verbs.	<i>chopped, stirred, served</i>
2. Choose tenses on purpose	What already happened takes the	<i>chopped ... stirred ... served / will</i>

Step	Decision	Result
	past tense; what comes next takes the future with <i>will</i> .	<i>taste</i>
3. Add adverb groups	Add a time group to open each scene and a manner group to show how.	<i>Yesterday, slowly, Tomorrow, with a smile</i>

The sharpened version:

Yesterday, the cook chopped the vegetables and stirred the soup slowly. She served every bowl with a smile. Tomorrow, the children will taste her new recipe.

The flat draft told you that food happened. The sharp version tells you when, how, and what comes next — and it uses two of the section’s future-time ways (*will taste*; *Tomorrow* at the front) without repeating either. Figure 7 shows the before and after side by side.



A before-and-after figure showing the flat three-sentence draft and the sharpened three-sentence version from Example 2, with each change labelled by the tool that made it.

Practice tasks

With support

Q1. Each sentence below uses the simple present tense. Sort each one into one of the three jobs from part 3: a **state**, an **action that happens again and again**, or a **timeless fact**.

- (a) My brother knows every star in the sky.
- (b) We water the class plants every Monday.
- (c) Frogs lay eggs in water.
- (d) The library opens at nine o'clock each day.

Q2. For each verb group, say whether it is a **one-word** verb group or an **elaborated** verb group. If it is elaborated, name the helping verb.

- (a) The band plays loudly.
- (b) The band will play at the fair.
- (c) The band is playing right now.

Q3. Each sentence points at future time in one of the three ways from part 4. Name the way: **will**, **present tense for a fixed plan**, or **present verb with a time group**.

- (a) I will finish my painting this afternoon.
- (b) On Saturday, our team travels to the grand final.
- (c) The ferry arrives in the morning.

Q4. Replace each general verb with the matching precise verb from the box.

Box: sprinted · whispered · diced · marched

- (a) The player ran to the line.
- (b) She said the secret to her friend.
- (c) He cut the potatoes for the stew.
- (d) The band walked through the parade.

Q5. Add one adverb group to each sentence. Then say which question your group answers: **how**, **when**, **where** or **how often**.

- (a) The cat slept.
- (b) We practise our lines.
- (c) She sang the song.

Q6. In each sentence, find the adverb group or groups and say which question each one answers.

- (a) After lunch, the class lined up quietly.
- (b) The magpies nest in the tall trees.

On your own

Q7. Each sentence below is correct but flat. Sharpen it by swapping the general verb for a precise verb and adding one adverb group. Then write one sentence saying what your choices add for the reader.

- (a) The dog went into the yard.
- (b) The teacher told us the news.

Q8. Write one sentence about a sport or game that contains all three of:

- a simple present verb for an action that happens again and again,
- an elaborated verb group pointing at future time,
- an adverb group of time.

Underline each of the three parts and label it.

Q9. The paragraph below leans on general verbs. Find three general verbs, replace each with a precise verb, and rewrite the paragraph. Keep the meaning the same.

On the weekend, my family went to the beach. My sister got shells from the sand. I made a big castle out of the sand. Then we had fish and chips for lunch.

Q10. One event, three verb groups:

- (a) The choir sings at the assembly.
- (b) The choir will sing at the assembly.
- (c) The choir is singing at the assembly.

Explain what each version tells the reader about time, and say when a writer would choose each one.

Produced outcome

Q11. Write a short paragraph of five or six sentences telling readers about a real or imagined event at your school — a sports day, a cooking class, a concert or an excursion would all work. Your paragraph must contain:

- at least one simple present verb doing one of its three jobs (state, repeated action or timeless fact),
- at least two different ways of pointing at future time,
- at least three precise verbs — underline them,
- at least three adverb groups — circle them.

After your paragraph, write one sentence naming the choice you think does the most work, and why.

Answers

Q1. (a) state; (b) action that happens again and again; (c) timeless fact; (d) action that happens again and again.

Q2. (a) one-word; (b) elaborated, helping verb *will*; (c) elaborated, helping verb *is*.

Q3. (a) *will*; (b) present tense for a fixed plan; (c) present verb with a time group.

Q4. (a) sprinted; (b) whispered; (c) diced; (d) marched.

Q5. Answers will vary. Example: (a) *The cat slept on the rug.* — where; (b) *We practise our lines every Tuesday.* — how often; (c) *She sang the song softly.* — how.

Q6. (a) *After lunch* — when; *quietly* — how; (b) *in the tall trees* — where.

Q7. Answers will vary. Example: (a) *The dog bounded into the yard at full speed.* — the precise verb shows the energy, and the manner group adds pace; (b) *This morning, the teacher whispered the news.* — the fronted time group tells us when, and the precise verb tells us how.

Q8. Answers will vary. Example: *Every Friday we train at the oval, and next month we will travel to the finals.*

Q9. Answers will vary. Example: *On the weekend, my family travelled to the beach. My sister collected shells from the sand. I built a big castle out of the sand. Then we enjoyed fish and chips for lunch.*

Q10. (a) a repeated or scheduled event — a writer states it as a fact; (b) the event is still to come — a writer announcing it ahead of time; (c) the event is in progress right now — a writer reporting as it happens.

Q11. Answers will vary; see the model paragraph in the step-by-step solutions.

Step-by-step solutions

Q1. (a) *knows* names something that is the case, not an action you can watch — a state. (b) *water ... every Monday* is a routine that repeats — an action that happens again and again. (c) *Frogs lay eggs in water* is true of frogs always — a timeless fact. (d) *opens ... each day* repeats on a schedule — an action that happens again and again.

Q2. (a) *plays* stands alone — one-word. (b) *will play* is two words: *will* is the helping verb, *play* the main verb — elaborated. (c) *is playing* is two words: *is* is the helping verb, *playing* the main verb — elaborated.

Q3. (a) *will finish* — the helping verb *will*. (b) *travels* is present tense, and *On Saturday* shows a settled plan — present tense for a fixed plan. (c) *arrives* is present in form, and *in the morning* points at the future — present verb with a time group.

Q4. (a) ran → *sprinted*: running at full speed for a short burst. (b) said → *whispered*: saying something very quietly. (c) cut → *diced*: cutting into little cubes — right for stew. (d) walked → *marched*: walking with steady, even steps — right for a parade.

Q5. (a) *The cat slept on the rug.* — on the rug answers where. (b) *We practise our lines every Tuesday.* — every Tuesday answers how often. (c) *She sang the song softly.* — softly answers how. Any sensible group is fine; what matters is that you can name the question it answers.

Q6. (a) *After lunch* answers when; *quietly* answers how — one sentence, two adverb groups doing different jobs. (b) *in the tall trees* answers where.

Q7. (a) Example: *The dog bounded into the yard at full speed.* *Went* tells the reader nothing about how the dog moved; *bounded* shows its energy, and the added group adds pace. (b) Example: *This morning, the teacher whispered the news.* *Told* is general; *whispered* tells the reader how it sounded, and the fronted time group puts when first.

Q8. Example: *Every Friday we train at the oval, and next month we will travel to the finals.* — *train* is simple present for a repeated action; *will travel* is an elaborated verb group pointing at future time; *Every Friday* and *next month* are adverb groups of time.

Q9. Three general verbs to find: *went, got, made* (and *had* is a fourth). Rewritten: *On the weekend, my family travelled to the beach. My sister collected shells from the sand. I built a big castle out of the sand. Then we enjoyed fish and chips for lunch. Travelled* says how the family went, *collected* shows care, *built* suits a castle, and *enjoyed* says more about lunch than *had* did. The meaning has not changed — the picture has.

Q10. (a) *sings* — simple present: the writer states the event as a fact or a routine, as in a timetable or a report. (b) *will sing* — elaborated future: the event is still to come, so a writer announcing it ahead of time chooses this. (c) *is singing* — elaborated present-in-progress: the event is happening right now, so a writer reporting live chooses this. Same choir, three different jobs.

Q11. Model paragraph (answers will vary — check yours against the same checklist):

Every year, our school holds a cooking day. This term, our class will make bread and vegetable soup. Yesterday, we chopped the carrots and stirred the soup slowly. Tomorrow, parents arrive at midday to taste our work. They always say it is the best meal of the year.

Tools used: *holds* — simple present for an action that happens again and again (*Every year* tells how often); *will make* — the helping verb *will* pointing at future time; *Tomorrow, parents arrive* — present tense for a fixed plan with a fronted time group; *chopped, stirred, taste* — precise verbs (underlined); *Every year, Yesterday, slowly, Tomorrow, at midday* — adverb groups (circled). A strong one-sentence reflection picks the tool that changed the meaning most, for example: *The precise verbs do the most work, because they let the reader see and taste the cooking without any extra describing words.*

Point of view in still images, moving images and sound

This section owns **VC2E6LA07** and draws on **VC2E6LA07.E01** and **VC2E6LA07.E02**. Elaboration **VC2E6LA07.E03** is excluded per §2A of this book's TOC (CONTENT_POLICY Rule 1) and is neither quoted nor taught — the front-of-book notice covers the exclusion, and the id is retained as a linkage key only. This section feeds the Level 6 Reading and Viewing achievement standard: students “explain how still images, moving images and sound create point of view.”

Curriculum focus — This section teaches **VC2E6LA07** (Victorian Curriculum F–10 Version 2.0, English, Level 6 — Language, Language for expressing and developing ideas):

“Identify the ways that still images (such as figures, tables, diagrams, maps and graphs), moving images and sound are used in texts to create point of view.”

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

- **VC2E6LA07.E01** — “observing how sequential events can be represented visually by a series of images, including comic strips, timelines, photo stories, procedure diagrams and flow charts, life cycle diagrams and the flow of images in picture books”
- **VC2E6LA07.E02** — “observing how concepts, information and relationships can be represented visually through tables, maps, graphs and diagrams”

Builds on, does not re-teach: Level 5 taught that the order of images, and sound, change what a text means (VC2E5LA07). This section builds on that knowledge without re-teaching it (TOC §4). **Hands forward:** at Level 7 the same idea grows into perspective (VC2E7LA07) — how texts position readers to see things one way. That Level 7 step is not taught here.

Learn

In Level 5 we learned that the **order** of pictures and the **sound** change what a text means. Level 6 takes the next step: every one of those choices also puts you on a **side**. That side is the text's **point of view**.

Point of view has three jobs in a text

The maker chooses where you stand, whose eyes you see through, and whose side you are put on.

1. WHERE THE CAMERA PUTS YOU

Low, high or level. Close or far away. The spot the camera picks is a choice, and it changes how the person in the picture looks to you.



2. WHOSE EYES THE STORY USES

One person's day can be told in many ways. The maker picks whose words, whose face and whose feelings the story follows.



3. WHOSE SIDE YOU ARE PUT ON

What is shown, what is left out, what is made big, and what is made small. These choices push you to agree with one side of a story.



Every still image, moving image and sound in this section is some maker's choice.

Ask: who made this, what did they choose, and where do those choices put me?

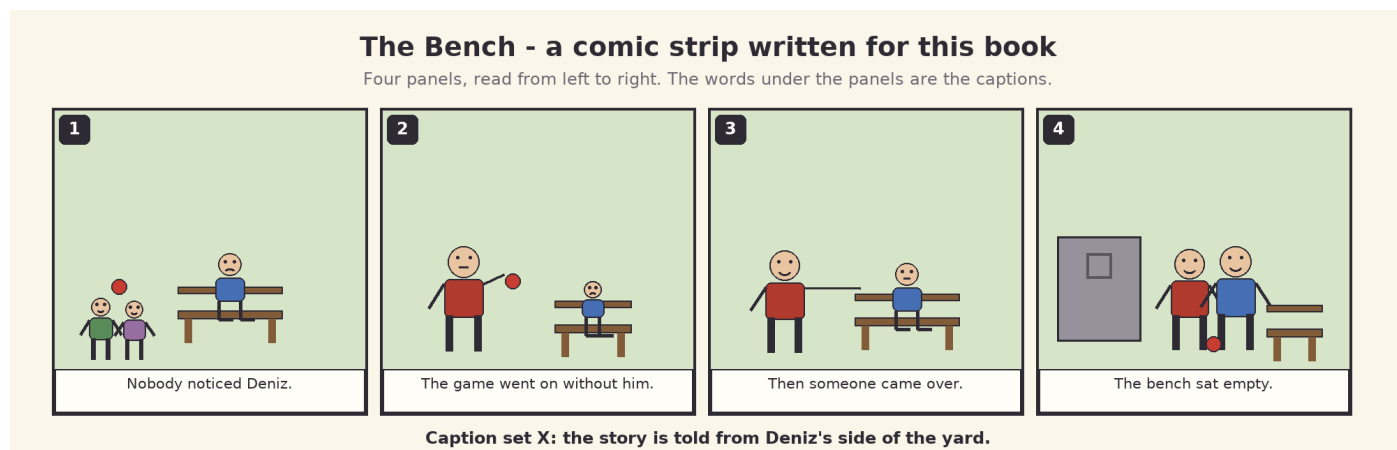
A poster titled ‘Point of view has three jobs in a text’ with three coloured boxes: 1 **WHERE THE CAMERA PUTS YOU** in blue, 2 **WHOSE EYES THE STORY USES** in green, and 3 **WHOSE SIDE YOU ARE PUT ON** in red; a band along the bottom reads: Every still image, moving image and sound in this section is some maker's choice — ask: who made this, what did they choose, and where do those choices put me?

Figure 1 — The three jobs of point of view.

point of view — The Victorian Curriculum uses this term but does not define it. This section therefore treats a text’s point of view as *the side the maker puts you on*. We look for it in three places: (1) **where the camera puts you** — low, high or level, close or far; (2) **whose eyes the story uses** — whose face, words and feelings the story follows; (3) **whose side you are put on** — what is shown, what is left out, what is made big and what is made small.

Beat 1 — The Bench, told from Deniz’s side

Meet “The Bench”, a comic strip written for this book. Deniz is new to the school. At lunch he sits on the bench while the handball game goes on.



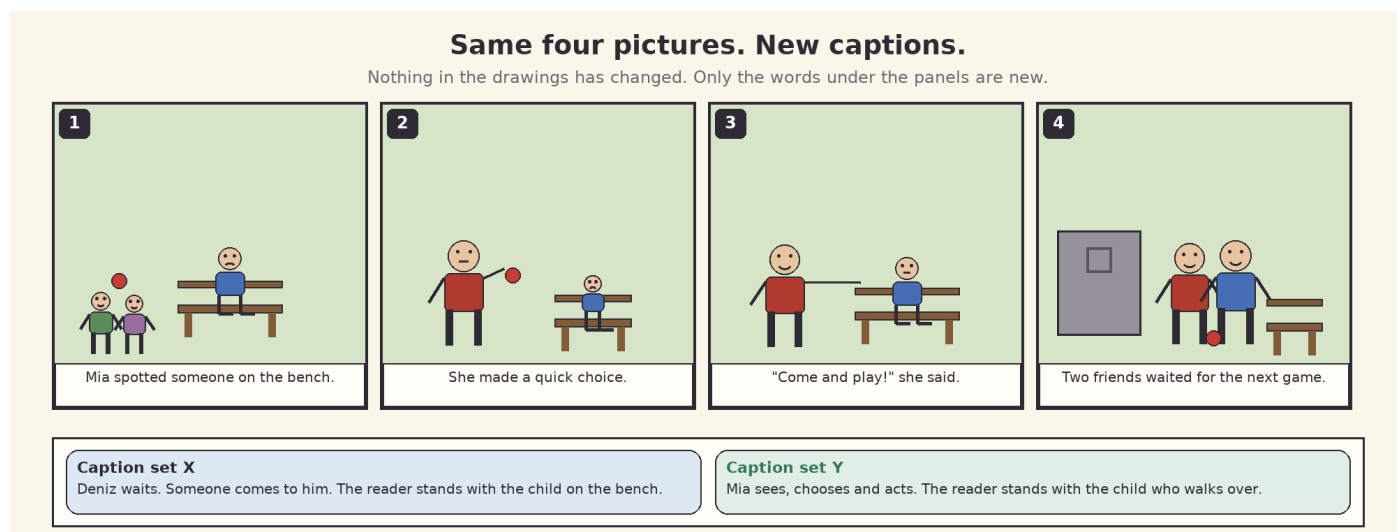
Four numbered panels of the original comic strip ‘The Bench’ with caption set X: panel 1 Deniz sits alone on a bench while two players talk far away, caption ‘Nobody noticed Deniz.’; panel 2 Mia runs past with the ball and looks at Deniz, caption ‘The game went on without him.’; panel 3 Mia reaches out to Deniz on the bench, caption ‘Then someone came over.’; panel 4 Deniz and Mia play together at the handball wall and the bench is empty, caption ‘The bench sat empty.’; a line below reads: *Caption set X: the story is told from Deniz’s side of the yard.*

Figure 2 — “The Bench”, caption set X.

Read the four panels left to right, and read the captions under them. The captions tell you whose eyes the story uses: Deniz’s. “Nobody noticed Deniz.” That is how the day feels from the bench. The story follows his face and his feelings (job 2), and it puts you on his side (job 3).

Beat 2 — Same pictures, new side

Now look at the same four pictures with a new set of captions, set Y.



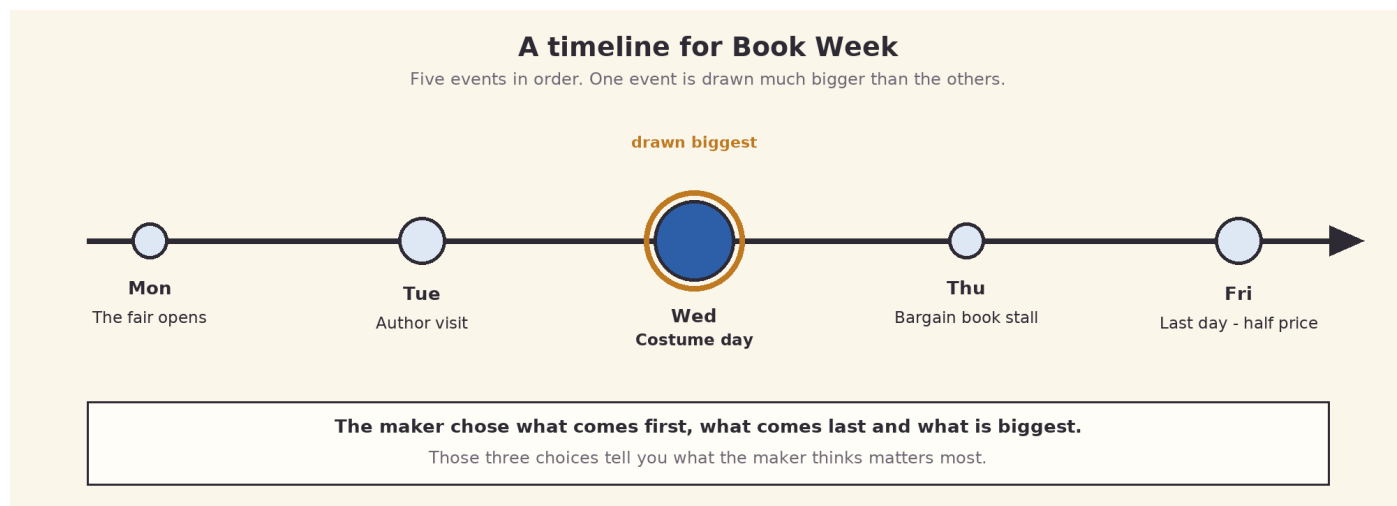
The same four panels of ‘The Bench’ with caption set Y: panel 1 ‘Mia spotted someone on the bench.’; panel 2 ‘She made a quick choice.’; panel 3 “‘Come and play!’ she said.’; panel 4 ‘Two friends waited for the next game.’; a comparison strip below reads: *Caption set X — Deniz waits, someone comes to him, the reader stands with the child on the bench; Caption set Y — Mia sees, chooses and acts, the reader stands with the child who walks over.*

Figure 3 — Same four pictures. New captions. New side.

Nothing in the drawings has changed. Only the words under the panels are new — and now the story uses *Mia* 's eyes. Set X makes you wait with Deniz. Set Y makes you walk over with Mia. Same pictures, two points of view. That is the power of a caption: it tells you whose eyes the story uses, and whose side you are put on.

Beat 3 — Order, size and shape: timelines, flow charts, life cycles

A comic strip shows events in order. So do timelines, photo stories, procedure diagrams, flow charts, life cycle diagrams and the flow of images in picture books. In every one, the maker makes three big choices: what comes **first**, what comes **last**, and what is **biggest**.



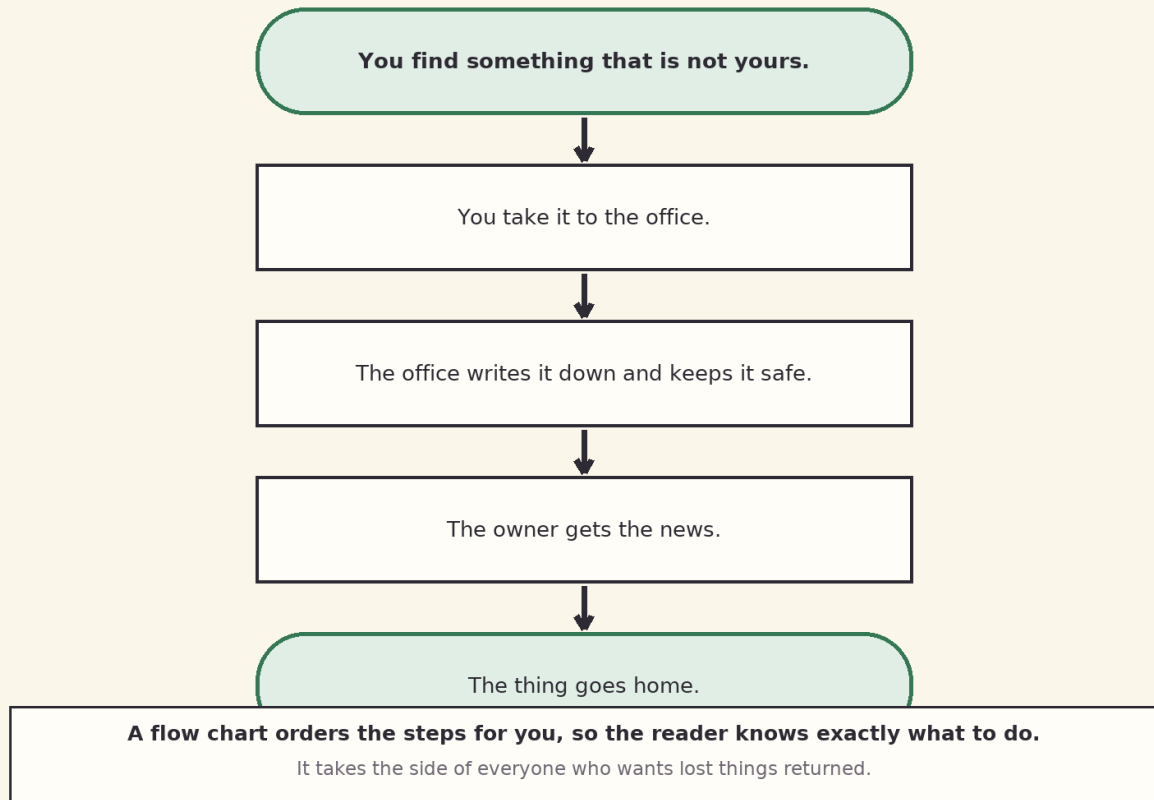
A timeline for Book Week with five events in order from Monday to Friday: The fair opens, Author visit, Costume day, Bargain book stall, Last day - half price; the Wednesday dot for Costume day is drawn much bigger than the others and ringed in amber with the label 'drawn biggest'; a band below reads: The maker chose what comes first, what comes last and what is biggest — those three choices tell you what the maker thinks matters most.

Figure 4 — A timeline for Book Week.

Which event does the maker think matters most? Costume day: it sits in the middle, it is drawn biggest, and it wears the amber ring. A timeline looks like a plain list of dates, but it is really the maker's view of the week.

A flow chart: you find something that is not yours

Each arrow puts the next step in order. There is only one way down.



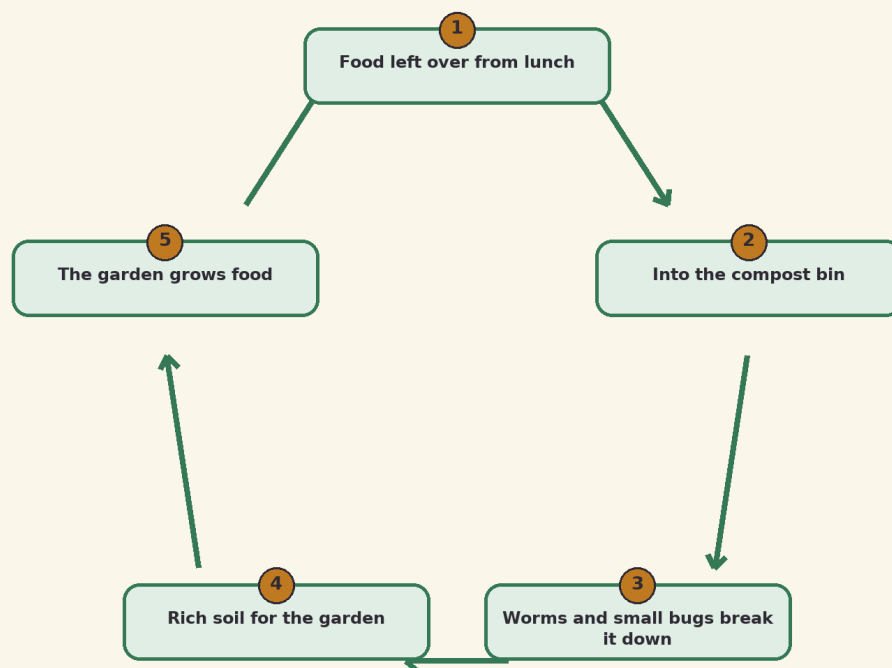
A flow chart titled 'A flow chart: you find something that is not yours' with five steps joined by arrows in one fixed order: You find something that is not yours; You take it to the office; The office writes it down and keeps it safe; The owner gets the news; The thing goes home; a band below reads: A flow chart orders the steps for you, so the reader knows exactly what to do — it takes the side of everyone who wants lost things returned.

Figure 5 — A flow chart with one way down.

A flow chart fixes the order: there is only one way down, so the reader knows exactly what to do. And it takes a side — the side of everyone who wants lost things returned. Even a how-to chart has a point of view.

A life cycle diagram: the compost circle

Follow the arrows. The fifth stage leads straight back to the first.



The arrows run in a circle, so no stage is the last one.

This shape says food left over from lunch is not rubbish - it is the start of something.

A life cycle diagram titled 'the compost circle' with five numbered stages joined by arrows in a ring: 1 Food left over from lunch; 2 Into the compost bin; 3 Worms and small bugs break it down; 4 Rich soil for the garden; 5 The garden grows food; a band below reads: The arrows run in a circle, so no stage is the last one — this shape says food left over from lunch is not rubbish, it is the start of something.

Figure 6 — A life cycle diagram: the compost circle.

A life cycle diagram runs in a ring, so no stage is the last one. That shape takes a side too: it says leftover food is not rubbish, it is the start of something. Draw the same five stages in a straight line ending at a rubbish bin, and the shape would say the opposite.

Beat 4 — Tables, maps and graphs: facts with a side

Tables, maps and graphs look like plain facts. They still take sides.

Same day at the school fete. Two tables.

Both tables hold true facts. Each table picks one way to count.

Table A - money raised	Table B - people who had a turn
Cake stall	Cake stall
\$320	80
Ring toss	Ring toss
\$180	150
Top stall: the cake stall	Top stall: ring toss

Each table puts a different stall on top, and both are telling the truth.

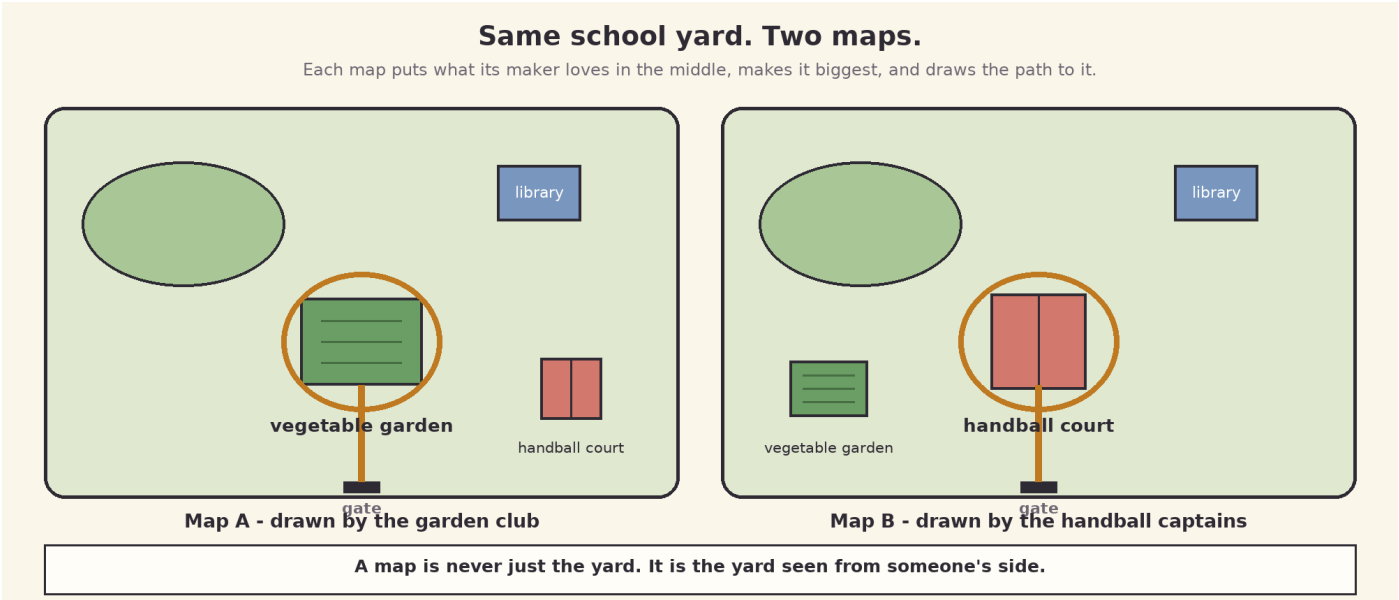
The point of view lives in the choice of what to count.

Two tables holding the same school fete day: Table A 'money raised' shows Cake stall \$320 and Ring toss \$180 with the footer 'Top stall: the cake stall'; Table B 'people who had a turn' shows Cake stall 80 and Ring toss 150 with the footer 'Top stall: ring toss'.

footer ‘Top stall: ring toss’; a band below reads: Each table puts a different stall on top, and both are telling the truth — the point of view lives in the choice of what to count.

Figure 7 — Same fete day, two tables.

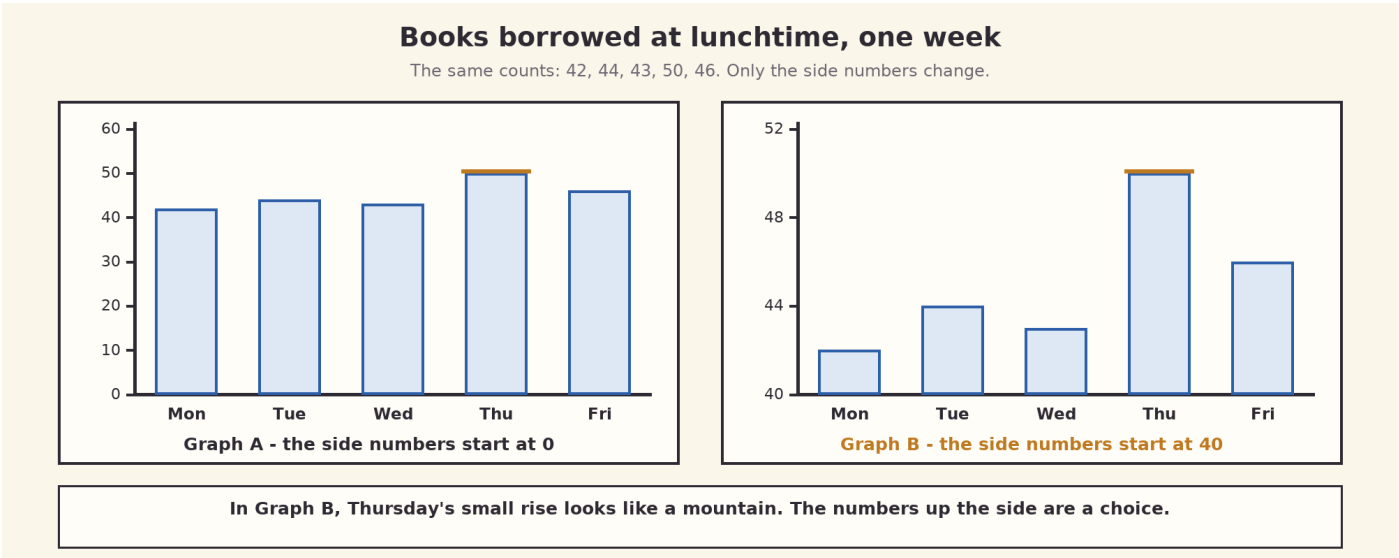
Both tables are telling the truth. But Table A counts money, so the cake stall wins, and Table B counts turns, so the ring toss wins. The point of view lives in the choice of **what to count**. (Section 1B meets bias in words; here the same idea lives in numbers.)



Two maps of the same school yard: Map A, drawn by the garden club, puts the vegetable garden in the middle, draws it biggest and draws the path from the gate to it; Map B, drawn by the handball captains, puts the handball court in the middle, draws it biggest and draws the path from the gate to it; a band below reads: A map is never just the yard — it is the yard seen from someone's side.

Figure 8 — Same yard, two maps.

Each map puts what its maker loves in the middle, makes it biggest, and draws the path to it. A map is never just the yard. It is the yard seen from someone's side.

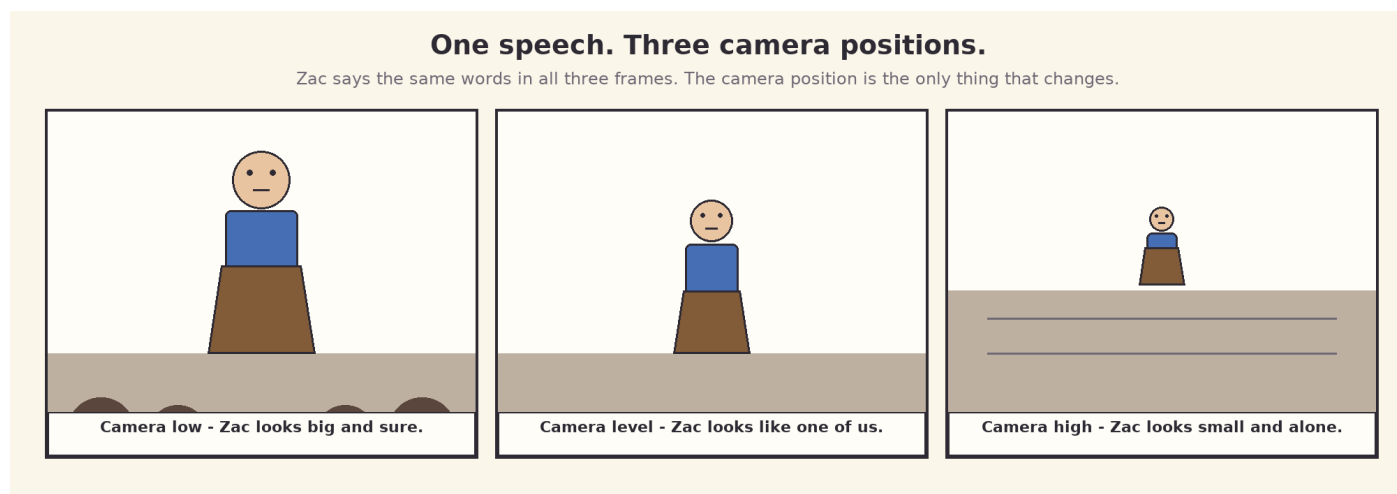


Two bar graphs of the same lunchtime library borrow counts, Monday 42, Tuesday 44, Wednesday 43, Thursday 50, Friday 46: Graph A has the side numbers starting at 0, so the bars look much the same height; Graph B has the side numbers starting at 40, so Thursday's bar looks like a mountain; a band below reads: In Graph B, Thursday's small rise looks like a mountain — the numbers up the side are a choice.

Figure 9 — Same counts, two graphs.

In Maths you make data displays; here we ask one more question about them: **whose side does the display take?** In Graph A the week looks steady and quiet. In Graph B the same counts look like news: “our library is growing fast!” The choice of where the side numbers start does the work. (Humanities and Science ask you to read tables, maps and graphs as evidence — this same reading works there. And Section 5A looks at how texts show the people who make them.)

Beat 5 — Moving images: where the camera puts you

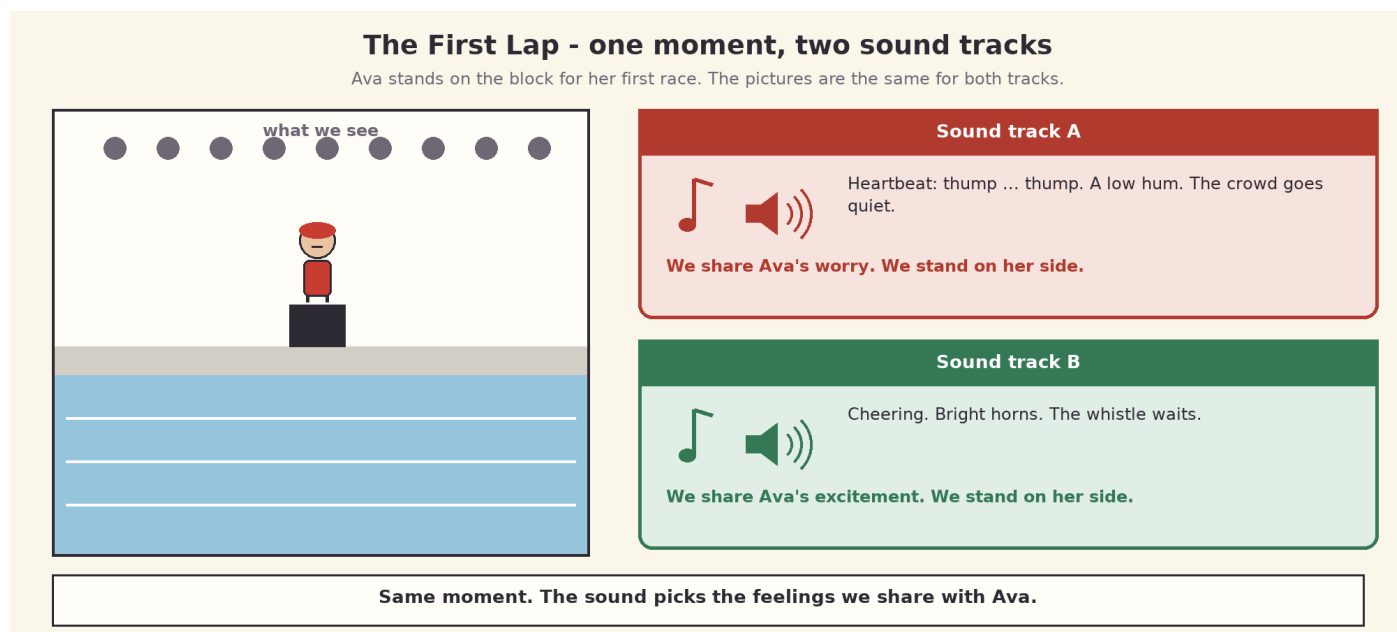


Three frames of the same speech by Zac, filmed from three camera positions: camera low, Zac fills the frame and looks big and sure; camera level, Zac looks like one of us; camera high, the floor fills the frame and Zac looks small and alone.

Figure 10 — One speech, three camera positions.

Zac says the same words in all three frames. The low camera makes him look big and sure; the level camera makes him look like one of us; the high camera makes him look small and alone. Same person, three points of view — job 1, where the camera puts you. Order works here too: a film that starts high and ends low says “write Zac off, then watch him win you over.”

Beat 6 — Sound: whose feelings do you share?



One filmed moment, ‘The First Lap’: Ava stands on the block at the swimming carnival while a crowd watches; beside it two sound tracks: Sound track A in red — heartbeat thump thump, a low hum, the crowd goes quiet — ‘We share Ava’s worry, we stand on her side’; Sound track B in green — cheering, bright horns, the whistle waits — ‘We share Ava’s excitement, we stand on her side’; a band below reads: Same moment — the sound picks the feelings we share with Ava.

Figure 11 — “The First Lap”: one moment, two sound tracks.

The pictures are the same for both tracks. Track A — a heartbeat, a low hum, a quiet crowd — puts us inside Ava’s worry. Track B — cheering, bright horns — puts us inside her excitement. Sound picks the feelings we share, and the feelings we share pick the side we are on.

Beat 7 — The three questions

When a text shows you pictures or plays you sound, ask the three questions from Figure 1:

- 1. Who made this, and what did they choose — the order, the size, the camera, the sound, or what to count?
- 2. Whose eyes does the story use?
- 3. Whose side am I put on — and what would the other side’s version look like?

Worked examples

Example 1 — with help

Look at Graph A and Graph B (Figure 9). Every count in both graphs is true — yet the two graphs tell different stories. Use the model table in Figure 12 to work out why.

A model analysis of Graph A and Graph B		
What I notice	The choice made	Whose side it takes
A The bars look much the same height.	The side numbers start at 0.	The fair side: a steady, quiet week.
B Thursday's bar looks five times taller.	The side numbers start at 40.	The loud side: our library is growing fast!
Same counts. The choice of where the numbers start is the point of view.		

A filled-in model analysis table with three columns, ‘What I notice’, ‘The choice made’ and ‘Whose side it takes’; row A: the bars look much the same height, the side numbers start at 0, the fair side — a steady, quiet week; row B: Thursday’s bar looks five times taller, the side numbers start at 40, the loud side — our library is growing fast!; a band below reads: Same counts — the choice of where the numbers start is the point of view.

Figure 12 — A model analysis of Graph A and Graph B.

Working	Why
Read the side numbers first. Graph A starts at 0. Graph B starts at 40.	Where the numbers start is a maker’s choice, not a fact.
Compare Thursday. In A its bar is a small step up. In B it looks like a mountain.	The same count can be made to look small or huge.
Ask: whose side does each graph take? A says “a steady, quiet week.” B says “our library is growing fast!”	A display picks what to make big and what to make small.

Answer: Both graphs are telling the truth — every count is real. The difference is a choice: Graph B starts its side numbers at 40, so the small rise looks like a mountain and the viewer is put on the “growing fast” side. The point of view lives in the choice of where the numbers start.

Example 2 — with help

Plan a 30-second film scene that puts the viewer on the side of a student giving their first speech at assembly. Use the plan frame in Figure 13.

My three-shot plan

Plan a 30-second film scene. In each box, draw or describe one shot, then give it a sound.

1

(your picture here)

What we see:

What we hear:

2

(your picture here)

What we see:

What we hear:

3

(your picture here)

What we see:

What we hear:

My plan puts the viewer on _____ side, because _____.

A blank planning frame titled ‘My three-shot plan’ with three numbered boxes, each holding an empty picture space and lines for ‘What we see:’ and ‘What we hear:’, and a band at the bottom reading: My plan puts the viewer on _____ side, because _____.

Figure 13 — A three-shot plan frame.

Working	Why
Shot 1 — see: the speaker waits by the stage, camera level and close. Hear: a heartbeat and a quiet crowd hum.	Level and close puts us beside the speaker; the heartbeat makes us share the worry.
Shot 2 — see: the speaker walks on; camera low, so they look big and sure. Hear: the hum turns to cheering.	The low camera says “this person matters”; the cheering puts the crowd on their side too.
Shot 3 — see: the whole room, from near the speaker. Hear: their words, loud and clear.	Ending on the speaker’s voice puts us on their side for the speech itself.

Answer: My plan puts the viewer on the speaker’s side, because the camera makes them look big and sure and the sound makes us share what they feel. The same three shots with a high camera and a quiet track would put the viewer somewhere else.

Practice questions

With help

Q1. Look at Panel 1 of “The Bench” (Figure 2). Find one clue in the picture that shows Deniz is alone. *Hint: where is everyone else?*

Q2. The captions in Figure 2 tell the story from Deniz’s side. Which single caption tells you fastest whose eyes the story uses? Say why.

Q3. Look at Figure 3. The drawings are the same as in Figure 2. What one thing has changed, and whose side does the new set put you on?

Q4. In the Book Week timeline (Figure 4), the maker thinks one event matters most. Which event, and what two things did the maker do to show it?

Q5. Both tables in Figure 7 are telling the truth. Which stall is on top in Table A, which is on top in Table B, and what one choice makes the difference?

Q6. A film maker wants Zac to look big and sure (Figure 10). Which camera position does that? Now they want him to look small and alone. Which position now? *Hint: read the three captions.*

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On your own

Q7. In the flow chart (Figure 5), imagine step 2 becomes “You take it home with you.” Whose side would the chart take then, and how would the owner feel?

Q8. The compost circle (Figure 6) runs in a ring, so no stage is last. What does the ring say about leftover food? Now imagine the same five stages in a straight line that ends at a rubbish bin. What would the straight line say instead?

Q9. The school newsletter wants to say “Our library is growing fast!” Should it use Graph A or Graph B (Figure 9)? Give two reasons from the choices the maker made.

Q10. “The First Lap” (Figure 11) uses Track B to share Ava’s excitement. Write a Track C that makes us share her worry instead. List two sounds and say what each one does.

Show what you know

Teacher note — this is the section’s assessed task, assessed against the Level 6 Reading and Viewing achievement-standard paragraph, in particular “They explain how still images, moving images and sound create point of view.” All viewing stimuli are original to this book.

Making — your three-shot film scene

You are the maker now. Plan a 30-second film scene about a school moment you choose: a race, a speech, a first day, a last game. Use the plan frame (Figure 13). In each of the three shots, draw or describe what we see and write what we hear. Then finish the sentence at the bottom of the frame: whose side is the viewer on, and why?

C1. Name the camera position (low, level or high) you chose for Shot 1, and say what it makes your person look like.

C2. What sound do we hear in your scene, and what feelings does it make us share?

C3. Name one thing you made big, or left out, to take your side.

C4. Read your plan to a partner. From your choices alone, can they name the side your plan takes?

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

Can I...	Yes
name the three jobs of point of view (Figure 1)?	☐
say whose side a caption, a camera position or a sound puts me on?	☐
say what a choice of order, size or what-to-count does in a timeline, a flow chart, a life cycle diagram, a table, a map or a graph?	☐
plan a moving-image text that puts the viewer on a side I chose?	☐

Answers

Q1. The two players talk far away at the handball wall; Deniz sits by himself on the bench. **Q2.** “Nobody noticed Deniz.” — only Deniz feels that, so the story uses his eyes. **Q3.** The captions; set Y puts you on Mia’s side. **Q4.** Costume day; drawn biggest and ringed in amber (it also sits in the middle). **Q5.** The cake stall on top in A; the ring toss on top in B; the choice of what to count. **Q6.** Low for big and sure; high for small and alone. **Q7.** The side of the finder, not the owner; the owner would feel sad or cross. **Q8.** The ring says leftover food is the start of something; the straight line would say it is rubbish, full stop. **Q9.** Graph B; the side numbers start at 40, and Thursday’s rise looks like a mountain. **Q10.** Answers will be different.

C1–C4. Answers will be different; check that each choice (camera, sound, size, what is left out) names a side.

Full answers

Q1. In Panel 1, Deniz sits by himself on the bench while the two players talk far away at the handball wall. The empty space around Deniz is the clue: he is alone, and nobody is with him.

Q2. “Nobody noticed Deniz.” Only the person on the bench feels unnoticed, so that caption uses Deniz’s eyes. The reader is put on his side from the very first panel.

Q3. Only the captions have changed. Set Y (“Mia spotted someone on the bench...”) uses Mia’s eyes — she sees, chooses and acts — so the new set puts the reader on Mia’s side. Same pictures, new side.

Q4. Costume day. The maker drew it biggest and put the amber ring around it (and gave it the middle spot). Those choices say what the maker thinks matters most.

Q5. Table A puts the cake stall on top; Table B puts the ring toss on top. The difference is the choice of what to count — money in A, turns in B. Both tables are telling the truth; the point of view lives in the choice.

Q6. The low camera makes Zac look big and sure; the high camera makes him look small and alone. The level camera sits in between: Zac looks like one of us.

Q7. The chart would take the side of the finder — the person who keeps the thing — not the owner. The owner would feel sad or cross that the chart says keeping is fine. A flow chart’s order is its side.

Q8. The ring says leftover food is not rubbish — it is the start of something, because the last stage leads back to the first. A straight line ending at a rubbish bin would say the opposite: food is waste, and the story ends there. The shape is the point of view.

Q9. Graph B. Reason 1: the side numbers start at 40, not 0. Reason 2: with that choice, Thursday’s small rise looks like a mountain, so the week looks like big news. The counts are the same in both graphs — the side comes from the choice.

Q10. Answers will be different. One answer: a heartbeat, thump... thump, so we feel Ava’s worry from inside; and the crowd goes quiet, so the wait feels long. Both sounds put us on Ava’s worried side.

C1–C4. Answers will be different. A strong plan names a side and backs it with choices: a camera position that makes the person look a certain way, a sound that makes us share one feeling, and one thing made big or left out. If a partner can name the side from the choices alone, the plan works.

Vivid vocabulary and figurative language

Chapter 2 · Language: expressing and developing ideas · Section 2D

Curriculum trace

Level / strand	Victorian Curriculum 2.0 English, Level 6 — Language strand, sub-strand <i>Language for expressing and developing ideas</i>
Content description	VC2E6LA08 — <i>examine how authors use vivid vocabulary and figurative language, such as metaphors, similes, personification, idioms, imagery and hyperbole</i>
Linkage keys	VC2E6LA08 . E01 (figurative language and shades of meaning) · VC2E6LA08 . E02 (vivid and emotive vocabulary in persuasive texts such as reviews) · VC2E6LA08 . E03 (naming words for text structure, literary devices and language features)
Achievement standard links	<i>They explain the effects of imagery ... in texts</i> (Reading and Viewing). <i>They use vivid, emotive vocabulary. They experiment with language features and literary devices</i> (Writing).
Feeds forward to	3D (imagery and sound in stories and poems) · 3E and 5D (creating texts) · 4B (persuasive language in presentations)

Theory

1. Same news, different picture

Read these two sentences. They tell you the same thing.

Plain: The canteen line was long.

Vivid: The canteen line snaked out the door, across the yard and halfway to the oval.

The second sentence gives you a picture you can almost see. That is not an accident. Someone *chose* the word **snaked** instead of *was*. Word choices are the writer's toolkit. In this section you will learn the names of the best tools in that kit, watch how authors use them, and start using them yourself.

Two words to sort out first:

- **Vivid vocabulary** means words that are strong, clear and full of life. Vivid words make pictures in the reader's head. *Sizzling, thundered* and *glowing* are vivid. *Nice, went* and *thing* are not.
- In Section 2B you chose exact verbs — *slice* instead of *cut*. This section grows that idea from single words to whole phrases and sentences.

2. Literal and figurative

Words can work in two ways.

- **Literal** words mean exactly what they say. *The dog crossed the yard* means a dog walked from one side of the yard to the other. Nothing more.
- **Figurative language** plays with words to make a picture or a feeling that goes beyond the literal meaning. *The dog shot across the yard like a furry arrow* still tells you the dog crossed the yard — but now you can see the speed, and you can feel the excitement.

Figurative language is not false and it is not a mistake. It is a choice. Authors reach for it when they want you to *feel* something, not just *know* something. It also creates **shades of meaning** — small shifts in feeling, like shades of a

colour. *The dog was big, the dog was huge and the dog was enormous* all report the same dog, but each shade feels different.

3. The six devices

A **literary device** (say *LIT-er-air-ee*) is a trick of language that writers use on purpose to shape meaning. At Level 6, six devices do most of the work. Learn the name, learn what it does, and you can spot it in any text.

Naming word	What it does	Example
Simile	compares two things using <i>like</i> or <i>as</i>	The library was as quiet as snow.
Metaphor	says one thing <i>is</i> another thing	My schoolbag is a monster that eats my homework.
Personification	gives human qualities to something not human	The bell screamed at us to come inside.
Hyperbole	a big exaggeration, not meant to be taken literally	I've told you a hundred times to pack your bag.
Idiom	a fixed phrase whose meaning you cannot work out from the separate words	The spelling test was a piece of cake.
Imagery	word-pictures built for the senses	Warm bread smell drifted from the canteen.

Figure 2D.1 collects these six devices on one page — a good first stop when you are checking your own writing.

The six devices at a glance		
The naming words for the figurative language tools in this section		
Naming word	What it does	Example
Simile	compares two things using 'like' or 'as'	<i>The library was as quiet as snow.</i>
Metaphor	says one thing IS another thing	<i>My schoolbag is a monster that eats my homework.</i>
Personification	gives human qualities to something not human	<i>The bell screamed at us to come inside.</i>
Hyperbole	a big exaggeration, not meant to be taken literally	<i>I've told you a hundred times to pack your bag.</i>
Idiom	a fixed phrase whose meaning you cannot work out from the separate words	<i>The spelling test was a piece of cake.</i>
Imagery	word-pictures built for the senses	<i>Warm bread smell drifted from the canteen.</i>

Keep this page handy while you check your own writing.

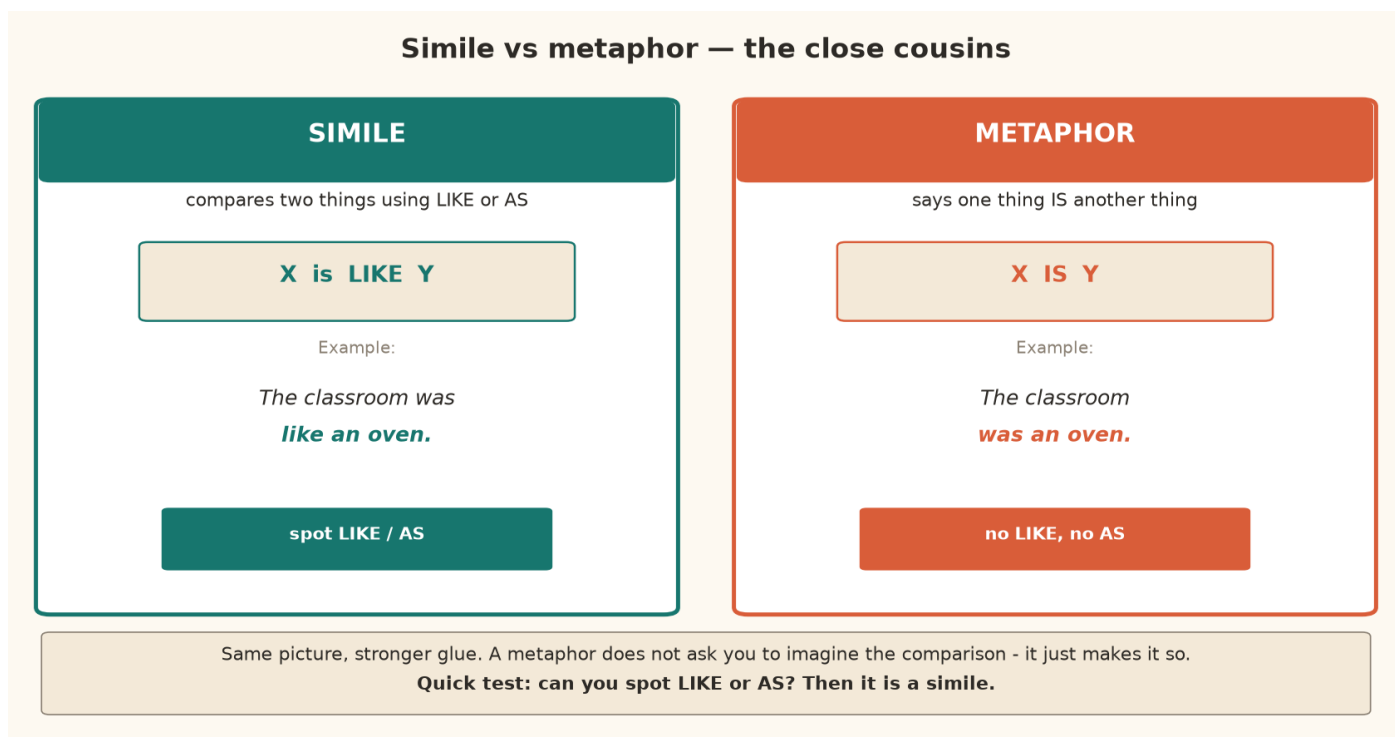
A table of the six figurative language devices with what each one does and an example sentence for each

Simile and metaphor — the close cousins. Both compare two things. The difference is one small glue word:

- A **simile** says X is *like* Y. It shows you the join: *The classroom was like an oven.*

- A **metaphor** says X is Y. It hides the join: *The classroom was an oven.*

Same picture, stronger glue. Metaphors usually hit harder because they do not ask you to imagine a comparison — they just make it so.



Two panels comparing simile and metaphor using the same classroom example, showing that a simile uses like while a metaphor says something is something else

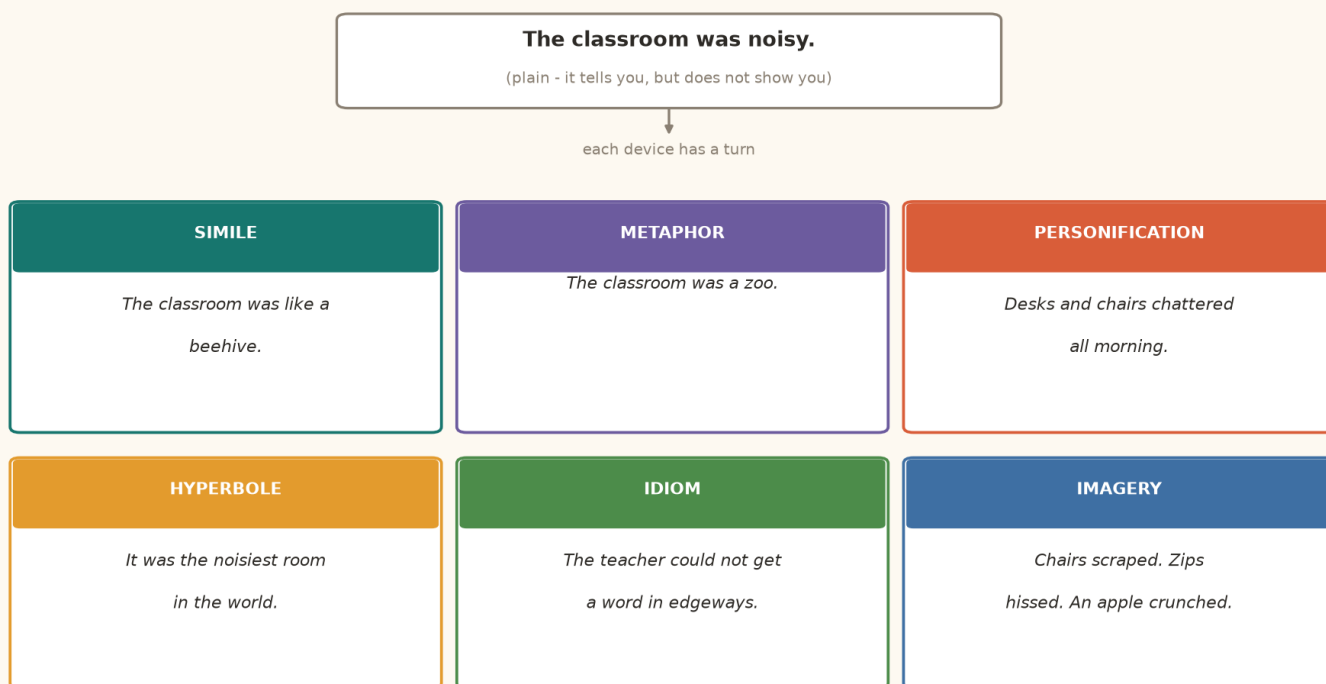
Personification is all around you once you start looking. Weather gets moods, machines get wants, buildings get opinions: *The wind pushed me all the way home. My alarm clock yelled at me. The old house groaned.* Giving the non-human world human jobs is one of the fastest ways to make a scene feel alive.

Hyperbole is the exaggeration device. Nobody has *told you a hundred times*. Nobody is *so hungry they could eat a horse*. The point is not the number — the point is the feeling behind it. Hyperbole is common in spoken language and in advertising: *the best day of your life, the world's crunchiest chip*.

Idioms are the odd ones. An idiom is a fixed phrase where the meaning belongs to the whole group of words, not to each word on its own. *It's raining cats and dogs* has nothing to do with pets falling from the sky — it just means raining hard. Idioms change from language to language and even from place to place, so they often cannot be translated word for word. English is full of them: *over the moon, flat out, cross that bridge when we come to it, get a word in edgeways*.

One plain sentence, six ways. Watch what happens to one dull sentence when each device gets a turn.

One plain sentence, pushed six ways



A diagram showing one plain sentence about a noisy classroom rewritten six ways, one for each figurative device

4. Imagery and the five senses

The word **imagery** is used in more than one way by different writers. The Victorian Curriculum uses it but does not pin it to a single meaning. In this section, and in every task that follows, **imagery means word-pictures built for any of the five senses** — sight, sound, smell, taste and touch. Every question here can be answered on that meaning alone. (Some books use *imagery* only for sight-pictures; if you meet that usage later, you now know the difference.)

Strong imagery usually names one sense at a time:

Imagery: word-pictures for the five senses

SIGHT	SOUND	SMELL	TASTE	TOUCH
<i>Lightning scratched white lines across the sky.</i>	<i>Rain drummed on the tin roof of the shelter.</i>	<i>The sharp smell of wet grass rose up.</i>	<i>The lemonade was so sour it made my teeth ache.</i>	<i>The bench was so hot it stung my legs.</i>

In this section, imagery can speak to any of the five senses - not just sight. Every task here works on that meaning.

Five panels, one for each sense — sight, sound, smell, taste and touch — with an original example sentence of imagery for each sense

When an author stacks imagery — a sound, then a smell, then a touch — the scene builds up around you. That is the effect worth naming when you analyse a text.

Worked examples

Example 1 — modelled analysis

The task: Read Passage A and identify the figurative language in it. Name each device and say what it does.

Passage A — Storm over the oval (written for this book)

The sky growled like a hungry dog. Lightning scratched white lines across the clouds, and the wind snatched hats from heads and bowled them down the street. The old gum tree waved its arms in fear. In minutes the oval was a lake, and the rain drummed a thousand tiny beats on the tin roof of the shelter.

Modelled analysis - Passage A with its devices named
Storm over the oval (written for this book)

The diagram shows the passage with various parts highlighted in colored boxes. Lines connect these boxes to labels on the right:

- personification** (red line) connects to "The sky growled" and "the old gum tree waved its arms in fear".
- simile** (teal line) connects to "like a hungry dog".
- vivid verb** (orange line) connects to "snatched" and "bowled".
- vivid verbs** (yellow line) connects to "scratched" and "waved".
- personification** (red line) connects to "the oval was a lake".
- metaphor** (purple line) connects to "the oval was a lake".
- imagery + hyperbole** (green line) connects to "drummed a thousand tiny beats".

Colour key

 personification	 simile	 metaphor
 vivid verb(s)	 imagery (sound) + hyperbole	

Each answer follows the same shape: QUOTE -> NAME the device -> say its EFFECT.

The storm passage with its figurative language highlighted in colour and each highlighted part labelled with the name of its device

Modelled answer — one row per find. The middle column is the naming word (the metalanguage).

Quote from the passage	Device (naming word)	What it does
<i>The sky growled</i>	personification	Gives the sky an animal sound. The storm feels alive and cross before anything else happens.
<i>like a hungry dog</i>	simile	Compares the sky to a hungry dog using <i>like</i> . The thunder sounds loud, low and getting closer.
<i>scratched, snatched, bowled</i>	vivid verbs	Each verb is exact. The wind does not just <i>move</i> hats — it grabs them and rolls them like balls.
<i>waved its arms in fear</i>	personification	Gives the gum tree arms and a feeling. The reader feels how wild the wind is.
<i>the oval was a lake</i>	metaphor	Says the oval <i>is</i> a lake — deep water, fast. No <i>like</i> , no <i>as</i> .
<i>a thousand tiny beats</i>	imagery (sound) + hyperbole	You can hear the rain on the tin. <i>A</i>

Quote from the passage	Device (naming word)	What it does
		<i>thousand</i> is not literal — it pushes how heavy the rain feels.

Notice the shape of each answer: **quote** → **name** → **effect**. That three-part shape is the heart of text analysis, and the naming word in the middle is what makes your answer exact instead of fuzzy.

Example 2 — modelled composition

The task: Turn a plain mini-review into a vivid one by upgrading the words and adding devices.

Step 1 — the plain version.

The Year 6 disco was on Friday. The music was loud. Everyone danced and it was fun.

This is correct, but it tells and does not show. *Loud* and *fun* are the flattest words in the bag.

Step 2 — upgrade, choice by choice.

Plain choice	Vivid choice	Why it is stronger
<i>was on Friday</i>	<i>hit the hall on Friday night</i>	The verb <i>hit</i> gives the disco energy before it starts.
<i>The music was loud</i>	<i>The music thumped through the floor</i>	Sound imagery — you feel the beat in your feet.
<i>Everyone danced</i>	<i>Everyone bounced and spun as one</i>	Exact verbs paint the movement.
<i>it was fun</i>	<i>my face hurt from smiling</i>	Shows the fun instead of naming it. Emotive.
—	<i>The lights winked and blinked</i>	Personification gives the room life.
—	<i>like a sky full of stars</i>	Simile adds a picture on top of the picture.

Step 3 — the vivid version.

Review: the Year 6 disco

The Year 6 disco hit the hall on Friday night, and it was the best night of the school year. The music thumped through the floor and into our shoes. The lights winked and blinked like a sky full of stars, and everyone bounced and spun as one. By the last song my feet ached and my face hurt from smiling. Five stars — roll on the next one!

Count the devices: personification (*the lights winked*), simile (*like a sky full of stars*), sound imagery (*thumped through the floor*), hyperbole (*the best night of the school year*). Four devices in four sentences — and the review still sounds like a real person wrote it. That is the goal: devices serve the writing, not the other way around.

Vivid and emotive words in persuasive texts

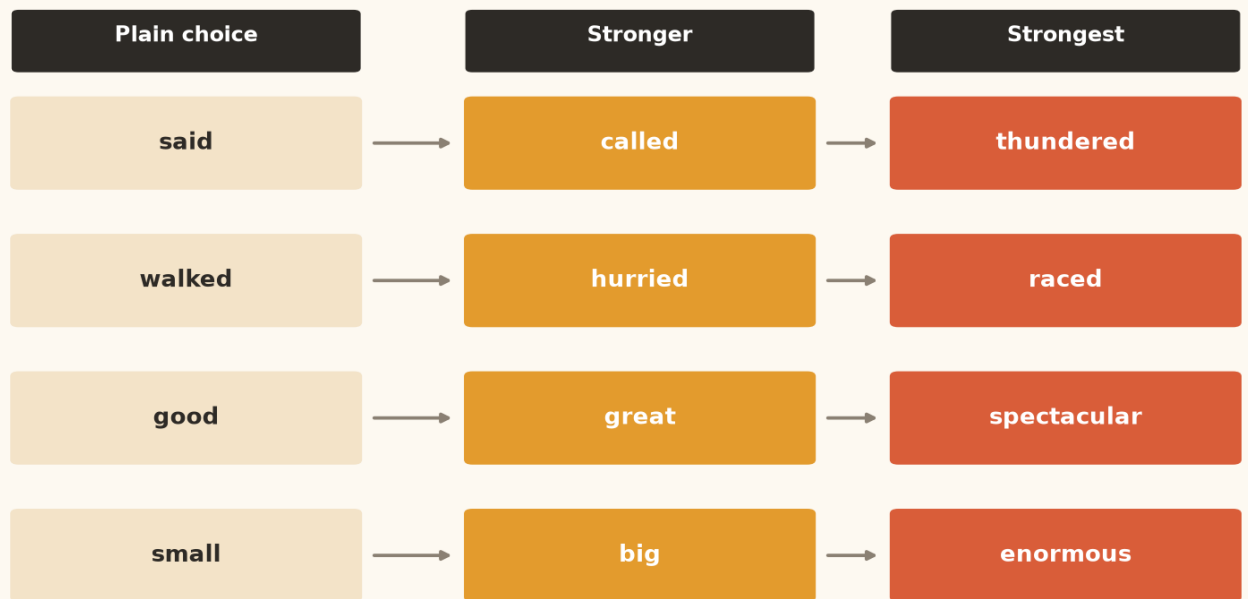
A **persuasive text** is a text written to win you over — to make you think something, buy something or do something. Reviews, posters, speeches and advertisements are all persuasive texts. Because their job is to move you, they lean hard on two kinds of word:

- **Vivid vocabulary** — strong picture words (*blazing, deafening, mouth-watering*).
- **Emotive vocabulary** — words chosen to stir a feeling: excitement, pride, worry, joy. *Emotive* means “aimed at the feelings”. A poster that says *our yard is drowning in rubbish* is aiming straight at your pride in your school.

Reviews are the classic home of both. A reviewer’s job is to give you their opinion *and* make you feel it. Compare the two ways to say one thing:

Word power: climb the ladder

Every step up is a choice the writer makes on purpose



Flat words sit on the bottom step. Vivid words climb.

A word-power ladder showing plain words at the bottom and stronger, more vivid choices above them, for said, walked, good and small

Every step up that ladder is a choice. When you write to persuade, you climb the ladder on purpose. When you read persuasive texts, you notice which step the writer chose, and ask why.

Naming words: metalanguage

Here is the last piece, and in some ways the most important. To talk about any of this, you need words that name the parts of language. Words-about-language have a name of their own: **metalanguage** (say *MET-uh-lang-gwij*) — the language you use to describe language. In this book we usually just call them the **naming words**.

The naming words come in three families:

The naming-word bank

Words about language - in this book we call them the naming words (the grown-up word is metalanguage)

Text structure words

title

heading

introduction

paragraph

conclusion

hook

Literary device words

simile

metaphor

personification

hyperbole

idiom

imagery

rhyme

Language feature words

noun

verb

adjective

adverb

punctuation

word choice

You cannot discuss what you cannot name.

These naming words are your working vocabulary for Chapter 3 and for creating texts in 5D.

Three columns of naming words: words for text structure, words for literary devices, and words for language features

Why does this matter? Because you cannot discuss what you cannot name. When you write *the author uses personification to make the storm feel alive*, you have done three things at once: found the device, named it, and explained its job. Those naming words are your working vocabulary for the whole of Chapter 3 and for creating your own texts in 5D.

Practice questions

Scaffolded

Q1. Sort the six sentences below into the device groups. Write each letter in the right row of the table.

- a. The library was as quiet as snow.
- b. My schoolbag is a monster that eats my homework.
- c. The bell screamed at us to come inside.
- d. I've told you a hundred times to pack your bag.
- e. The spelling test was a piece of cake.
- f. Warm bread smell drifted from the canteen.

Device	Sentence
Simile	
Metaphor	
Personification	
Hyperbole	
Idiom	
Imagery	

Q2. Finish these similes, then write one of your own.

- (a) On sports day, the starting line was as busy as a ...
- (b) The moon hung over the oval like a ...
- (c) Write your own simile about the weather. Start with: *The rain ...*

Q3. Each sentence below contains a metaphor. For each one, say (i) what two things are being compared, and (ii) what the metaphor helps you picture.

- (a) The playground was a sea of red hats.
- (b) Her laugh was fireworks.
- (c) His voice was thunder in the quiet hall.

Q4. Write one personification sentence for each subject. Use the helper question to get started.

Subject	Helper question	Your personification
an alarm clock	What does a person do that an alarm clock seems to do?	
the wind	What human action could the wind seem to do?	
your school shoes	What might your shoes say or feel at the end of the day?	

Q5. Read this short conversation, written for this book.

Mia: Fete planning is a piece of cake. We just need stalls, tickets and games.

Sam: Don't say that! Last year the cake stall ran out of cakes in ten minutes.

Mia: Ha! True. But I'm over the moon this year — the whole year group is helping.

Sam: Good. If it rains, we'll be flat out moving everything inside.

Mia: Then we'll cross that bridge when we come to it.

- (a) Match each idiom to its meaning: *very easy* · *very happy* · *very busy* · *deal with it when it happens*.
- (b) Mia says the planning is “a piece of cake”. Does she mean there will be actual cake? How do you know?

Q6. Label each sentence **H** (hyperbole) or **I** (imagery). For imagery, also name the sense it speaks to.

- (a) The sun burned the back of my neck.
- (b) I'm so hungry I could eat a horse.
- (c) The cold lemonade tingled on my tongue.
- (d) The canteen queue was a kilometre long.
- (e) A siren wailed down the street.

Un scaffolded

Q7. Read *The Vacuum*, a poem written for this book. Remember: a **stanza** is a verse — a group of lines in a poem, like a paragraph in a story.

The Vacuum

The vacuum is a hungry bear that growls across the floor. It swallows crumbs, it gobbles dust and always wants some more.

When all the crumbs have disappeared, it parks beneath the stair and curls its tail around itself — a quiet, sleeping bear.

- (a) Find two metaphors in the poem. Quote the exact words for each.
- (b) Find two examples of personification. Quote the exact words for each.
- (c) The poem says the vacuum “curls its tail around itself”. What is the tail in real life?
- (d) Which device do you think works best in this poem? Give a reason.

Q8. Here is a plain paragraph. Rewrite it so that it is vivid. Use at least two different devices, and swap at least three plain words for stronger ones.

The park was nice. The birds made sounds in the trees. I sat on the grass with my snack and stayed for a long time.

Q9. Read this poster text, written for this book.

SCHOOL CLEAN-UP DAY — SATURDAY 14 MARCH

Our yard is drowning in rubbish. Every lunch break, chip packets and bottles pile up where you sit and play. On Saturday 14 March, we can turn the tide. Bring your gloves and one hour of your time. Together we can make our yard a place we are proud of. Will you help?

- (a) Find three vivid or emotive words in the poster. For each, say what feeling it aims at.
- (b) Find one device in the poster and name it.
- (c) The poster ends with a question. Why do persuasive texts do that?

Q10. Write two sentences about a rainy day. Sentence 1 must be **literal** — just the facts. Sentence 2 must be **figurative** — use any device you like. Label sentence 2 with the name of its device.

Produced outcome

Q11. Write a review of 100–120 words about a real event, place or club you know well — a school event, a sport, a market, a show, a holiday spot. Use the planning map below to build it.

Your review must have:

- a title and a hook in the first line;
- at least three devices, from at least two different device types;
- vivid and emotive vocabulary — climb the word-power ladder on purpose;
- a clear final line: who should go, and why.

Then write two more sentences of **naming-words notes**: name the devices you used and say what each one does for your reader.

Planning map: write your review
Follow the five steps from left to right

1 Title + hook	2 The facts	3 Vivid description	4 Feelings + opinion	5 Final line
Grab the reader in line one.	What, where, when? Keep it short.	Paint the picture. Tip: one simile + one personification.	Emotive words - say what you think, and why.	Who should go, and why?

Aim for 100-120 words. Use at least three devices from at least two device types.
Then write two sentences of naming-words notes: which devices you used, and what each one does.

A five-step planning map for writing a review: hook, facts, vivid description, feelings and opinion, and final verdict, with a device tip for each step

Checklist before you hand it in:

- ☐ Title and hook present
- ☐ Three or more devices, from two or more types
- ☐ No flat words left standing (*nice, good, fun, thing*) — every one upgraded
- ☐ Final line tells the reader who should go and why
- ☐ Naming-words notes say what each device does

Model responses

Short model answers for Q1–Q10. Q11 is your own writing — check it against the checklist above. Your answers to Q2(c), Q4, Q8 and Q10 will differ from these models; they are shown so you can check the shape of a good answer.

Q1. Simile — a (*as quiet as snow*). Metaphor — b (*is a monster*). Personification — c (*screamed*). Hyperbole — d (*a hundred times*). Idiom — e (*a piece of cake*). Imagery — f (smell of warm bread).

Q2. (a) as busy as a bee hive — any busy thing works (ants at a picnic, a Saturday market). (b) like a silver coin, like a night light, like a ball of cold fire — any picture of something round and glowing works. (c) Model: *The rain tapped on the roof like a thousand tiny fingers*. Any weather simile with *like* or *as* earns the mark.

Q3. (a) Compares the playground to a sea; you picture waves of red hats all around, moving and dipping. (b) Compares her laugh to fireworks; you picture something sudden, bright, loud and joyful. (c) Compares his voice to thunder; you picture a deep, loud sound that fills the quiet hall and makes everyone look up.

Q4. Models: *My alarm clock shouts my name every morning at seven. The wind grabbed my hood and tried to pull it off. My school shoes sigh when I finally kick them off at the door.* Any sentence that gives the subject a human job or feeling earns the mark.

Q5. (a) *A piece of cake* = very easy. *Over the moon* = very happy. *Flat out* = very busy. *Cross that bridge when we come to it* = deal with it when it happens. (b) No. She means the planning is easy. We know because she is talking about planning, not baking — the phrase's meaning belongs to the whole group of words, not to *cake* on its own.

Q6. (a) I — touch (burning heat). (b) H. (c) I — taste (also touch: the cold tingle). (d) H. (e) I — sound.

Q7. (a) *a hungry bear*; *a quiet, sleeping bear*. (b) Any two of: *growls*, *swallows crumbs*, *gobbles dust*, *wants some more*, *parks*, *curls its tail*. (c) The power cord. (d) Model: the two bears work best, because the noisy hungry bear at the start and the quiet sleeping bear at the end tell the whole story of a clean-up. Any device named with a reason that fits the poem earns the mark.

Q8. Model: *The park glowed in the afternoon sun. Birds chatted and gossiped in the trees above me. I sank into the grass, crumbs from my snack dropping like tiny stones, and stayed until the sky turned orange.* Two clear devices (personification, simile) and three upgrades (*nice* → *glowed*, *made sounds* → *chatted and gossiped*, *sat* → *sank into*) meet the brief.

Q9. (a) Model: *drowning* — worry, the yard is in trouble; *pile up* — the problem is growing and everyone can see it; *proud* — pride in your school. Other vivid/emotive words in the poster may also work if the feeling fits. (b) Model: *drowning in rubbish* — hyperbole (also works as imagery); *turn the tide* — metaphor. Either, named, earns the mark. (c) The question lands the reader in the ask. It turns the poster from a statement into a call, and makes each reader answer it in their own head.

Q10. Model: *Sentence 1 (literal):* It rained all morning and the oval was wet. *Sentence 2 (figurative):* The sky cried itself out over the school. Device: personification. Any true literal sentence plus any figurative sentence with a correct device label earns the mark.

Where this takes you

- **3D** picks up imagery and adds the sound side of poetry — how sound and rhythm make meaning.
- **3E** and **5D** put this section's toolkit to work in your own stories, poems and persuasive texts.
- **4B** uses vivid and emotive vocabulary again when you present an argument to an audience.
- The naming words from Figure 2D.7 stay in use through the rest of this book. They are the words you will discuss texts with, in writing and out loud.

Commas to separate a dependent clause from an independent clause

English 6 · Chapter 2 — Language: expressing and developing ideas · Section 2E · Owns VC2E6LA09

Punctuation is a set of road signs for readers. Last year you met two signs: the comma that waits at the end of an opening phrase, and the apostrophe that shows who owns what. This year adds a bigger comma job — the comma that sits between the two kinds of clause in a sentence.

By the end of this section you will be able to:

- put a comma after a dependent clause when it opens a sentence;
- leave the comma out when the dependent clause comes at the end;
- put a comma before a conjunction when it joins two independent clauses;
- name all three comma jobs when you spot them in any text.

Owns — VC2E6LA09 (Language strand, sub-strand: Language for expressing and developing ideas):

“understand how to use commas to separate a dependent clause from an independent clause”

Draws on — VCAA elaboration, verbatim (id per TOC §3; a linkage key for the question bank, not a lesson checklist):

- **VC2E6LA09.E01** — “identifying different uses of commas, such as commas and conjunctions between independent clauses in compound sentences”

Builds on (from Level 5, not re-taught here): you already built complex sentences (one independent clause plus at least one dependent clause) and put commas after opening phrases.

Sets up (for Level 7, not taught here): in Level 7 the punctuation toolkit grows again — colons and brackets join the team (VC2E7LA09). Those jobs wait until next year; this section stays in its own lane.

Theory

Part 1 — Two kinds of clauses, a quick refresher

clause — a group of words built around a subject and a verb. In this section, *clause* and *complex sentence* are used in the sense given by the Victorian Curriculum F–10 Version 2.0 (VCAA).

independent clause — a clause that can stand alone as a full sentence.

dependent clause — a clause that cannot stand alone. It leaves the reader waiting for the rest of the sentence.

complex sentence — a sentence with one independent clause and at least one dependent clause.

conjunction — a joining word that links clauses.

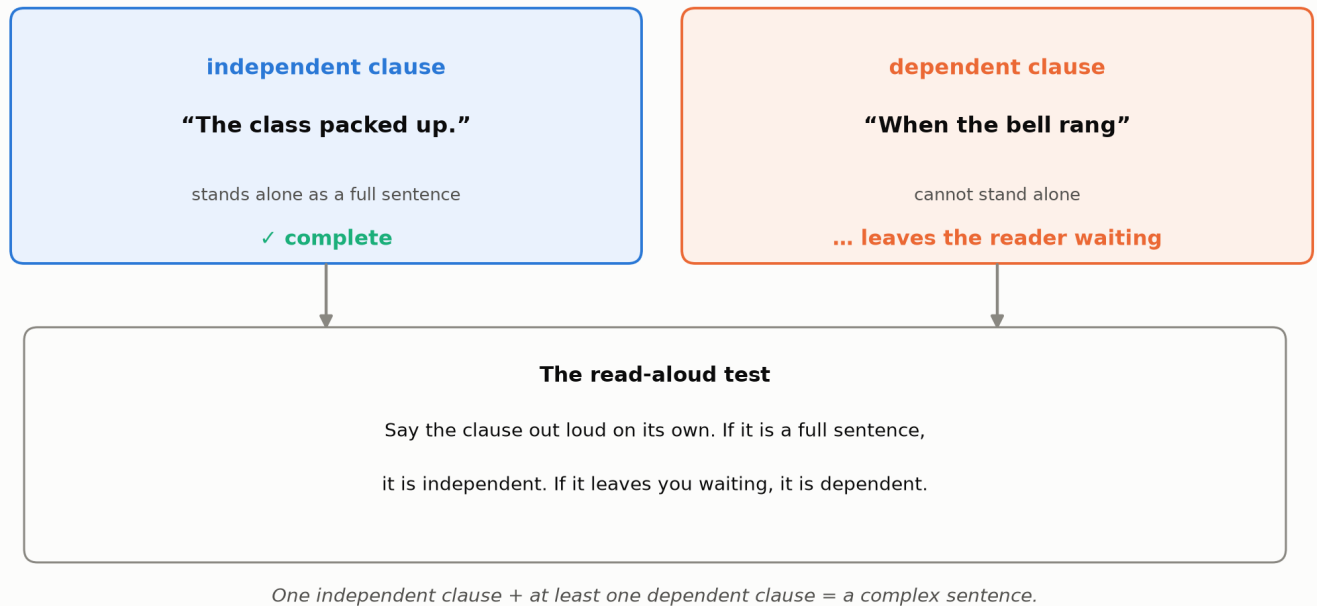
compound sentence — a sentence made of two independent clauses joined by a conjunction such as *and*, *but*, *or* or *so*.

The read-aloud test still works: say a clause out loud on its own. If it is a full sentence, it is independent. If it leaves you waiting, it is dependent.

- **The class packed up.** → full sentence → independent.
- **When the bell rang** → leaves you waiting → dependent.

Two kinds of clauses

A clause is a group of words built around a subject and a verb.



Two labelled panels: an independent clause, ‘The class packed up.’, marked complete and able to stand alone, beside a dependent clause, ‘When the bell rang’, that cannot stand alone and leaves the reader waiting, with the read-aloud test explained underneath.

Figure 1 — The two kinds of clauses and the read-aloud test.

Part 2 — The main job: dependent clause first, comma after it

Here is the headline rule of this section:

When a dependent clause opens a sentence, put a comma at the end of it.

The comma is a stop sign. It tells the reader: *the waiting part is over — the full-sentence part starts here.*

- **When the bell rang**, the class packed up.
- **Because the soil was dry**, we watered it.
- **If the wind picks up**, the kite will climb.

The dependent clause is still dependent, and the sentence still makes the same sense either way round — but the fronted version needs its comma.

Which conjunctions start dependent clauses? The conjunction is your clue to the job the clause does:

Conjunctions that start dependent clauses

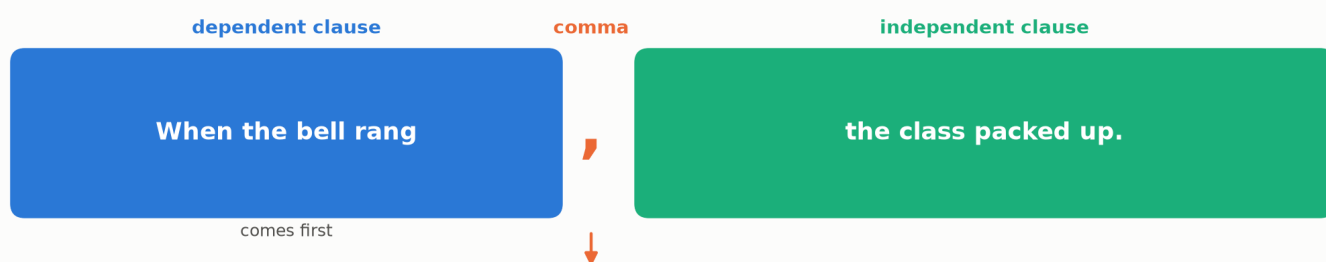
The conjunction is your clue to the job the clause does.

When?	when, before, after, while, until, as soon as	When the rain stopped, we ran outside.
Why?	because, since	Because the soil was dry, we watered it.
Under what condition?	if, unless	If the wind picks up, the kite will climb.
What contrasts?	although, even though	Although she was tired, she finished the lap.
job it does	conjunctions	example (comma after the fronted clause)

A four-row table of the jobs a dependent clause can do — when (time), why (reason), under what condition, and what contrasts — with the conjunctions that do each job and an example sentence showing the comma after the fronted clause.

Figure 2 — Conjunctions that start dependent clauses.

Dependent clause first → comma after it



The comma is a stop sign: the dependent clause ends here,
and the independent clause begins.

When the bell rang, the class packed up.

A sentence strip showing 'When the bell rang' boxed as the dependent clause that comes first, a large comma labelled as the stop sign, and 'the class packed up.' boxed as the independent clause.

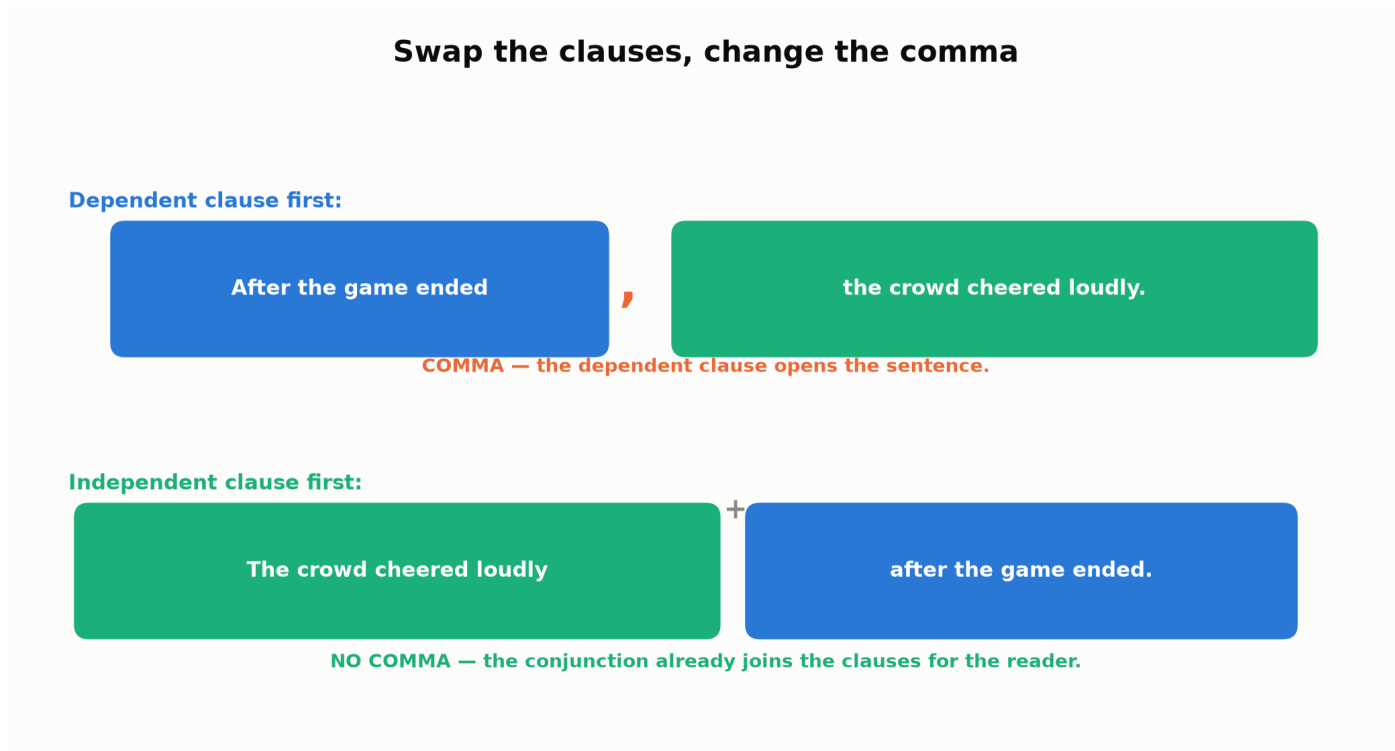
Figure 3 — Dependent clause first → comma after it.

Part 3 — Swap the clauses, change the comma

Now flip the sentence. When the independent clause comes first, the dependent clause follows it — and **no comma is needed**. The conjunction already does the joining, so the reader never needs a stop sign.

- **When the bell rang**, the class packed up. (dependent first → comma)
- The class packed up **when the bell rang**. (dependent last → no comma)

Same clauses, same meaning, different order — and a different comma.



The same two clauses shown in both orders: dependent clause first takes a comma, while the same words with the independent clause first take no comma because the conjunction already joins them.

Figure 4 — Only the fronted version takes the comma.

An honest note. When *although* or *even though* comes second, many writers keep a comma before it to hold the contrast up (*She finished the lap, although she was tired.*). Rule books for writers do not all agree about that one, and writers really do both. It is a writer's choice — not part of this section's rule, and you will not be scored on it. The rule you are scored on is simple: fronted dependent clause → comma; dependent clause last → no comma.

Part 4 — The second job: comma and conjunction between two full clauses

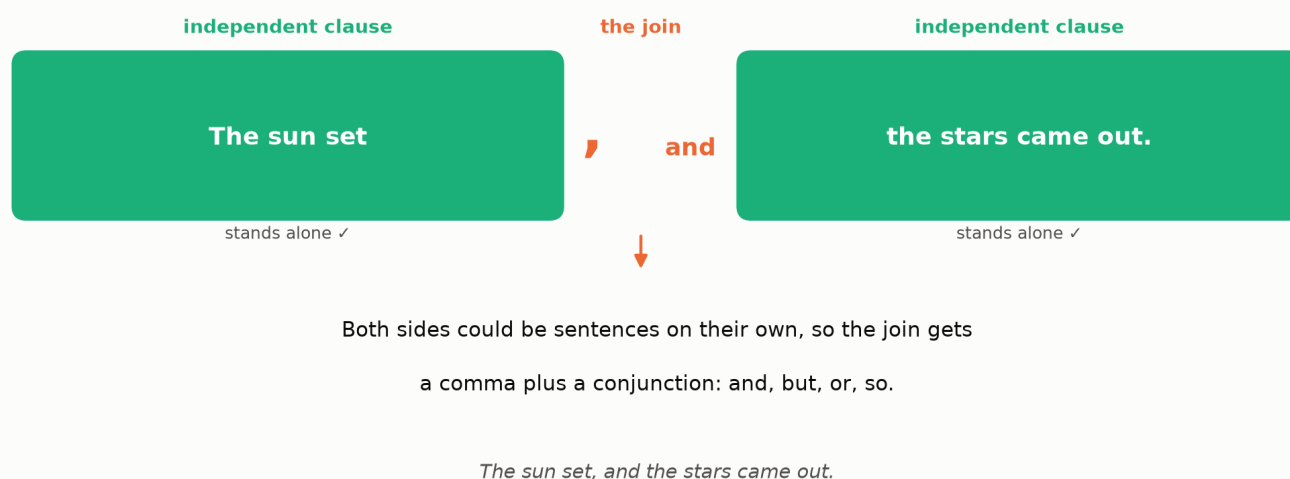
The main job separates a dependent clause from an independent clause. Beside it sits a second comma job: the comma that sits with a conjunction **between two independent clauses** in a compound sentence.

When two independent clauses are joined by *and*, *but*, *or* or *so*, put a comma before the conjunction.

- The sun set, and the stars came out.
- The forecast promised wind, but the sky looked calm.

Both sides could stand alone as sentences, so the join gets a comma. The read-aloud test finds the two clauses: *The sun set.* ✓ *The stars came out.* ✓

Two full clauses joined: comma before the conjunction



A sentence strip showing 'The sun set' and 'the stars came out.' boxed as two independent clauses that could each stand alone, joined by a comma and the conjunction 'and'.

Figure 5 — Comma before the conjunction when two full clauses join.

The new-subject test. A comma before the conjunction belongs only when a new subject starts a new clause. Ask: *who or what is doing the second action?*

- The players warmed up, and the coach set out the cones. (two subjects — the players, the coach — so two clauses, so a comma)
- The players warmed up and stretched. (one subject doing two things — one clause, so **no comma**)

The new-subject test

A comma before the conjunction belongs only when a NEW subject starts a new clause.

The players warmed up, and the coach set out the cones.

two subjects (the players / the coach) → two clauses → **COMMA**

The players warmed up and stretched.

one subject does two things → one clause → **NO COMMA**

Ask: who or what is doing the second action?

If it is a new who or what, you have a new clause — use a comma before the conjunction.

Two example sentences compared: one with two subjects and two clauses takes a comma before 'and', while one with a single subject doing two things takes no comma.

Figure 6 — The new-subject test.

Part 5 — The multiple uses of commas, pulled together

The Level 6 reading standard expects you to read with “knowledge of the multiple uses of commas”. Here is every comma job in this book’s line:

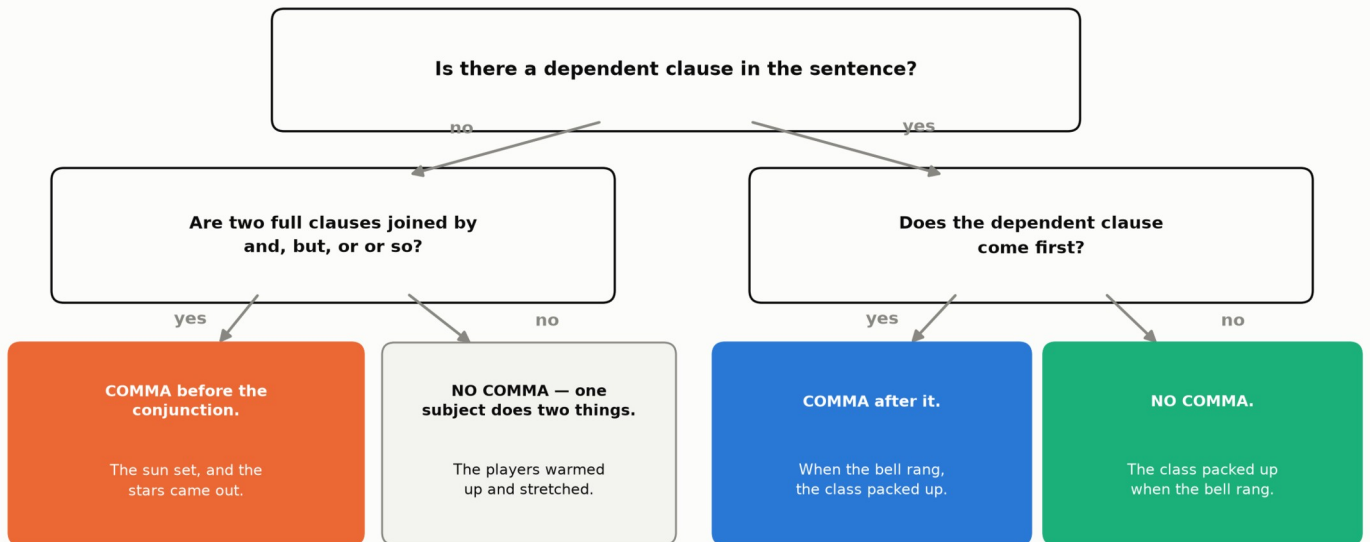
Comma jobs so far — the multiple uses of commas		
Every comma you have been taught has a job. Here are the three in this book’s line.		
Job 1	after an opening phrase (Level 5 job)	After the storm, the beach was covered in seaweed.
Job 2	after a dependent clause that comes first (this section)	When the bell rang, the class packed up.
Job 3	before a conjunction joining two independent clauses (this section)	The sun set, and the stars came out.
The apostrophe jobs from Level 5 stay exactly as you learnt them — this section adds no new apostrophe rules.		

A three-row chart of the comma jobs so far: after an opening phrase (the Level 5 job), after a dependent clause that comes first, and before a conjunction joining two independent clauses, each with an example sentence.

Figure 7 — The comma jobs so far.

At editing time, walk your sentences down the decision map:

The clause-comma decision map



Honest note: when although or even though comes second, many writers keep a comma before it to hold the contrast up. That is a writer's choice, not part of this section's rule — the rule in this map is the one you are scored on.

A decision map: ask whether the sentence has a dependent clause; if yes, a fronted dependent clause takes a comma after it and a trailing one takes no comma; if no, ask whether two full clauses are joined by and, but, or or so, which takes a comma before the conjunction, while one subject doing two things takes no comma.

Figure 8 — The clause-comma decision map.

Model text — every job at work

Here is a short piece written for this section. Read it once for the story, then hunt the comma jobs.

Before the sun rose, the weather club met on the oval. Because the forecast promised wind, Mrs Okafor tied down the tent ropes. The flags snapped loudly, and the students hurried to their stations. When the first gust hit, the wind gauge spun fast. The club logged every number before the storm arrived. By nine o'clock, the rain had found us, and the watch was over.

Found them? Three fronted dependent clauses with commas (*Before the sun rose*, *Because the forecast promised wind*, *When the first gust hit*); two compound joins with commas (*loudly, and / us, and*); one dependent clause last with **no** comma (*before the storm arrived*); and one Level 5 opening phrase with its comma (*By nine o'clock*).

Model text — Weather watch

Each comma below is doing one of the three jobs. The colours show which.

Before the sun rose, the weather club met on the oval.

Because the forecast promised wind, Mrs Okafor tied down the tent ropes.

The flags snapped loudly, and the students hurried to their stations.

When the first gust hit, the wind gauge spun fast.

The club logged every number before the storm arrived.

By nine o'clock, the rain had found us,

and the watch was over.

BLUE: dependent clause first → comma after it. **ORANGE:** two full clauses → comma before the conjunction.

AQUA underline: dependent clause last → no comma. **YELLOW:** opening phrase → comma (the Level 5 job, still working).

The weather-watch model text colour-coded: fronted dependent clauses and their commas in blue, compound joins with commas before conjunctions in orange, the trailing dependent clause underlined in green with no comma, and the opening phrase comma in yellow.

Figure 9 — The model text with every comma job coloured.

Worked examples

Example 1 — modelled analysis

Add commas where they belong. If a sentence needs no comma, say why.

Working	Comment
when the bell rang the class packed up → When the bell rang, the class packed up.	<i>When the bell rang</i> is a dependent clause (the read-aloud test leaves you waiting). It comes first, so it gets a comma.
the class packed up when the bell rang → The class packed up when the bell rang.	Same clauses, but now the dependent clause comes last. The conjunction <i>when</i> already joins them — no comma.
the bell rang and the class hurried outside → The bell rang, and the class hurried outside.	Two independent clauses (<i>The bell rang.</i> ✓ <i>The class hurried outside.</i> ✓) joined by <i>and</i> — the new-subject test says comma before <i>and</i> .

Worked analysis in four steps

when the bell rang the class packed up

Step 1 — Find the conjunction

when — a dependent-clause conjunction

Step 2 — Split into clauses

When the bell rang | the class packed up

Step 3 — Read-aloud test

"When the bell rang" leaves you waiting → dependent.
"The class packed up" stands alone → independent.

Step 4 — Check the order, place the comma

The dependent clause comes first → comma after it:
When the bell rang, the class packed up.

Same four steps work for every clause-comma choice in this section.

The worked analysis in four steps: find the conjunction, split into clauses, apply the read-aloud test, then check the order and place the comma.

Figure 10 — The four-step method used in Example 1.

Example 2 — modelled composition

Write a short paragraph about the first day of camp. It must use: two fronted dependent clauses, one trailing dependent clause with no comma, and one compound sentence. Think it through one sentence at a time.

Idea	Choice	Result
the bus crossed the bridge + we reached the campsite	front the <i>after</i> clause	After the bus crossed the bridge, we reached the campsite.
we pitched our tents + the cooks lit the fire	two full clauses → compound	We pitched our tents, and the cooks lit the fire.
everyone cheered + the flag went up	front the main clause; <i>because</i> clause last	Everyone cheered because the flag went up.
the stars came out + we told stories	front the <i>when</i> clause	When the stars came out, we told stories by the fire.

Read the paragraph back with the decision map: two blue jobs, one orange job, one green no-comma. Every sign is where a reader needs it.

Practice questions

With hints

Q1. *Hint: use the read-aloud test.* Sort these clauses into two columns — **independent** and **dependent**: *the wind picked up · because the wind picked up · we flew the kite · if the wind picks up · the kite climbed high · when the sky turned grey.*

Q2. *Hint: dependent clause first → comma.* Rewrite each sentence, adding a comma only where one is needed.

- When the rain stopped we ran outside.
- We ran outside when the rain stopped.
- Because the soil was dry we watered it.
- If the wind picks up the kite will climb.

Q3. *Hint: use the new-subject test.* Add a comma before the conjunction only where a new subject starts a new clause.

- The flags snapped and the ropes shook.
- The flags snapped and shook.
- The sun set and the stars came out.
- The sun set and faded.

Q4. *Hint: the order decides the comma.* Join each pair into one complex sentence twice — first with the dependent clause at the front, then at the end. Punctuate each version.

- the game ended · the crowd cheered loudly (join with *when*)
- the soil was dry · we watered it (join with *because*)
- the wind picks up · the kite will climb (join with *if*)

Q5. *Hint: two full clauses → comma + conjunction.* Join each pair of independent clauses into a compound sentence using the conjunction shown.

- The sun set + the stars came out (*and*)
- The forecast promised wind + the sky looked calm (*but*)
- The rain arrived + the watch was over (*so*)

Q6. *Hint: check where your clause lands.* Finish each sentence with a dependent clause of your own. Add a comma only if the rule says so.

- When the whistle blew, _____.
- We shouted because _____.

On your own

Q7. Write four sentences about one event (a match, a camp, a storm, a concert). Your four sentences must show: one fronted dependent clause with its comma; one trailing dependent clause with no comma; one compound sentence with a comma before the conjunction; and one single subject doing two things with no comma.

Q8. This paragraph has five comma slips — some missing commas, one comma that should not be there. Find and fix all five.

When the siren sounded the swimmers left the water. The lifeguard checked the beach and the pool closed early. We packed up, because the sky turned green. Although the storm passed the beach stayed shut. The sun came out and everyone groaned.

Q9. In two or three sentences, explain why *When the bell rang, the class packed up* carries a comma but *The class packed up when the bell rang* does not. Use the words *dependent clause* and *conjunction*.

Q10. *Name the job.* For each sentence, say which comma job the comma is doing: **opening phrase** (the Level 5 job), **fronted dependent clause**, or **compound join**.

- a. Before the game, the team stood in a circle.
- b. Because the grass was wet, the match started late.
- c. The match started late, and the crowd waited patiently.
- d. After lunch, we trained until the light went.

Checkpoint

CP1. Write a paragraph of 5–7 sentences about a day when the weather turned — a match, a camp day, a beach day or a school day. Your paragraph must include:

- at least **two** fronted dependent clauses, each followed by a comma;
- at least **one** dependent clause at the end of a sentence, with no comma;
- at least **one** compound sentence with a comma before the conjunction.

Then run your work through the self-check list before you hand it in.

Checkpoint self-check

Run your paragraph through this list before you hand it in.

- 1 Every dependent clause that opens a sentence has a comma after it.
- 2 No comma sits between an independent clause and a dependent clause that comes after it — unless you chose *although* or *even though* on purpose.
- 3 Every join between two full clauses has a comma before *and*, *but*, *or* or *so*.
- 4 No comma splits one subject from its two actions.
- 5 Level 5 jobs still hold: comma after an opening phrase; apostrophes where the owners need them.
- 6 I read every sentence aloud. The commas sit where the clauses change.

If every check passes, your commas are working for the reader.

*A six-point self-check list for the checkpoint: commas after every fronted dependent clause, no comma before a trailing dependent clause unless *although* or *even though* was chosen on purpose, commas at every compound join, no comma splitting one subject from two actions, Level 5 jobs still holding, and a final read-aloud check.*

Figure 11 — The checkpoint self-check.

Scored against the Level 6 Writing achievement standard, which says of students: “They use text structures, including repetition, to create sequence and cohesion, sentence structure to expand ideas, and punctuation to create clarity.” The Level 6 Reading and Viewing standard likewise reads with “knowledge of the multiple uses of commas”.

What to look for: every fronted dependent clause has its comma, every trailing dependent clause goes without one, every compound join has its comma before the conjunction, and no comma splits a single subject from its two actions.

Answers

Q1. Independent: *the wind picked up* · *we flew the kite* · *the kite climbed high*. Dependent: *because the wind picked up* · *if the wind picks up* · *when the sky turned grey*. **Q2.** a. When the rain stopped, we ran outside. · b. no comma (dependent clause last) · c. Because the soil was dry, we watered it. · d. If the wind picks up, the kite will climb. **Q3.** a. comma (two subjects) · b. no comma (one subject) · c. comma (two subjects) · d. no comma (one subject). **Q4.** a. When the game ended, the crowd cheered loudly. / The crowd cheered loudly when the game ended. · b. Because the soil was dry, we watered it. / We watered it because the soil was dry. · c. If the wind picks up, the kite will climb. / The kite will climb if the wind picks up. (Fronted versions take a comma; the others do not.) **Q5.** a. The sun set, and the stars came out. · b. The forecast promised wind, but the sky looked calm. · c. The rain arrived, so the watch was over. **Q6.** Answers will vary. a needs its comma (given); b must end with no comma before *because*. **Q7.** Answers will vary; check each sentence against the four jobs. **Q8.** Five fixes: comma after *When the siren sounded*; comma before *and the pool closed early*; delete the comma before *because the sky turned green*; comma after *Although the storm passed*; comma before *and everyone groaned*. **Q9.** Sample: the comma appears when the dependent clause comes first, because the comma marks the end of the waiting part; when the dependent clause comes last, the conjunction already joins it to the independent clause, so no comma is needed. **Q10.** a. opening phrase · b. fronted dependent clause · c. compound join · d. opening phrase. **CP1.** Check against the standard quoted with the task and the self-check list: two fronted dependent clauses with commas, one trailing dependent clause without, one compound join with its comma.

Full solutions

Q1. The read-aloud test sorts them: *the wind picked up*, *we flew the kite* and *the kite climbed high* each stand alone as full sentences, so they are independent; *because the wind picked up*, *if the wind picks up* and *when the sky turned grey* each leave you waiting, so they are dependent.

Q2. a. *When the rain stopped* opens the sentence and is dependent, so it takes a comma: **When the rain stopped, we ran outside.** b. The dependent clause comes last, so no comma: **We ran outside when the rain stopped.** c. **Because the soil was dry, we watered it.** d. **If the wind picks up, the kite will climb.**

Q3. a. Two subjects (*the flags, the ropes*) → two clauses → **The flags snapped, and the ropes shook.** b. One subject doing two things → **The flags snapped and shook.** c. Two subjects (*the sun, the stars*) → **The sun set, and the stars came out.** d. One subject → **The sun set and faded.**

Q4. a. **When the game ended, the crowd cheered loudly. / The crowd cheered loudly when the game ended.** b. **Because the soil was dry, we watered it. / We watered it because the soil was dry.** c. **If the wind picks up, the kite will climb. / The kite will climb if the wind picks up.** In every pair, the fronted version carries the comma and the other does not — order, not meaning, decides the comma.

Q5. a. **The sun set, and the stars came out.** b. **The forecast promised wind, but the sky looked calm.** c. **The rain arrived, so the watch was over.** Each join links two clauses that could stand alone, so each takes the comma before the conjunction.

Q6. Samples: a. **When the whistle blew, the runners lined up.** — the dependent clause is fronted, so the comma sits after it. b. **We shouted because the goal went in.** — the dependent clause ends the sentence, so no comma comes before *because*.

Q7. Sample set about a storm: **Because the clouds piled up, the match stopped at half time. The players left the field when the hail began. The wind shook the goal posts, and the crowd ran for cover. The ground crew covered the pitch and waited.** Fronted dependent clause with comma (*Because the clouds piled up*); trailing dependent clause without (*when the hail began*); compound join with comma (*goal posts, and*); one subject doing two things without (*covered ... and waited*).

Q8. Fixed paragraph: **When the siren sounded, the swimmers left the water. The lifeguard checked the beach, and the pool closed early. We packed up because the sky turned green. Although the storm passed, the beach stayed shut. The sun came out, and everyone groaned.** The slips: two missing commas after fronted dependent

clauses (*When the siren sounded, Although the storm passed*), two missing commas at compound joins (*beach, and the pool closed early / out, and everyone groaned*), and one comma wrongly placed before the trailing *because* clause.

Q9. A comma separates a dependent clause from an independent clause when the dependent clause comes first: the comma marks the end of the waiting part, so the reader knows the full-sentence part is starting. When the order is swapped, the conjunction (*when*) already joins the dependent clause to the independent clause, and the reader never needs a stop sign — so the comma disappears. Same clauses, same meaning; the order decides the comma.

Q10. a. *Before the game* is an opening phrase with no verb inside — the Level 5 job. b. *Because the grass was wet* is a dependent clause (it has a subject and a verb) at the front — the main job of this section. c. *The match started late and the crowd waited patiently* are both full clauses — the compound join. d. *After lunch* is an opening phrase — the Level 5 job again.

CP1. Sample response: **Because the forecast warned of wind, the regatta started an hour early. The sailors rigged their boats while the flag snapped above the club. The first race went well, and the second began on time. When the sky turned grey, the safety boat moved closer. The fleet came home before the rain arrived. By three o'clock, the boats were racked, and the kettle was on.** Fronted dependent clauses with commas: *Because the forecast warned of wind, When the sky turned grey*. Trailing dependent clause with no comma: *before the rain arrived* (also *while the flag snapped above the club*). Compound joins with commas: *well, and the second began on time, racked, and the kettle was on*. Opening phrase (Level 5 job): *By three o'clock*. Meets the standard: punctuation is used to create clarity, and the sentence structure expands ideas.

English Level 6 — Construction task C2

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 6 English achievement standard, not against a mark on this paper.

Construction task C2 — Informative construction

English 6 (Year 6) · Victorian Curriculum 2.0 · Assessment booklet · Task C2

Topic coverage: Informative report — stating the topic · planning and ordering paragraphs · supporting details · headings and captions · report stages

Codes assessed: VC2E6LY09 (developed, organised ideas) · VC2E6LY08 (detail that supports meaning)

Name: _____ Date: _____

Total marks

15 (each item is worth 1 mark)

Section structure

Section A — The opening (2 marks) · Section B — Planning and ordering paragraphs (4 marks) · Section C — Supporting details (3 marks) · Section D — Headings and captions (3 marks) · Section E — Report stages (3 marks)

Timing guidance

20 minutes — about 1 minute per item, plus time to read the fact frame. This is a classroom check, not an exam. There is no strict time limit; your teacher will let you finish.

Permitted materials

A pen or pencil. No other equipment is needed.

Conditions

This task builds one report. Read the fact frame first, then answer every item in order. Every item is about the same report. Your teacher may read any item to you. The fact frame was written for this task.

The fact frame (read this first)

A writer is planning a report called **How Do Bees Make Honey?** These are the writer's notes.

Report part	Notes
Opening note	Bees make honey from the nectar of flowers.
Collecting	Worker bees fly from flower to flower and drink nectar through a straw-like tongue.
Changing	House bees work the nectar inside the hive until it starts to change.
Drying	Bees fan the nectar with their wings, and the water slowly dries out. The nectar becomes thick honey.
Storing	Bees seal the honey in honeycomb cells with wax caps. The honey stays safe for later.
Closing fact	It takes visits to about two million flowers to make one jar of honey.

Section A — The opening (2 marks)

Q1 (1 mark) Which is the best opening for the report? Circle the letter.

- A. 'I love honey on my toast, and I think everyone should keep bees.'
- B. 'Bees make honey from the nectar of flowers, and this report explains how they do it.'
- C. 'Once upon a time, a little bee flew far away from her hive.'
- D. 'You must stop buying honey from shops right now.'

Q2 (1 mark) What should the opening of a report tell the reader? Circle the letter.

- A. What the writer likes best about the topic
 - B. A joke about the topic to make the reader laugh
 - C. What the text is about, in a clear topic statement
 - D. What the reader should do about the topic
-

Section B — Planning and ordering paragraphs (4 marks)

Q3 (1 mark) These four cards are the report's body paragraphs, mixed up. Drag them into the logical order for the report. Write 1–4 in the boxes.

Card	Order
'Drying — bees fan the nectar with their wings until it turns into thick honey.'	☐
'Storing — bees seal the honey in honeycomb cells with wax caps.'	☐
'Collecting — worker bees drink nectar from flowers.'	☐
'Changing — house bees work the nectar inside the hive.'	☐

Q4 (1 mark) Which planning question does the 'Drying' paragraph answer? Circle the letter.

- A. 'How do bees turn wet nectar into thick honey?'
- B. 'Where do bees find flowers?'
- C. 'Why do bees live in a hive?'
- D. 'Who eats the honey?'

Q5 (1 mark) The writer finds one more fact. 'A worker bee makes only one-twelfth of a teaspoon of honey in her whole life.' Where does it fit best? Circle the letter.

- A. In the opening, before the topic statement
- B. In the 'Collecting' paragraph
- C. In the 'Drying' paragraph
- D. In the closing, as one last amazing fact

Q6 (1 mark) Why does this report put its paragraphs in this order? Circle the letter.

- A. 'So the shortest paragraph comes first.'
 - B. 'So the reader is surprised by the ending.'
 - C. 'Each step happens before the next one, so the reader can follow the process.'
 - D. 'A report always has exactly four body paragraphs.'
-

Section C — Supporting details (3 marks)

Q7 (1 mark) The writer chooses three graphics for the report. Match each graphic to the paragraph it supports. Write the letters on the lines.

Graphics	Paragraphs
1. A photo of a bee drinking nectar inside a flower	A. Changing
2. A diagram of house bees working nectar inside the hive	B. Storing
3. A close-up photo of wax caps sealing honeycomb cells	C. Collecting

Q8 (1 mark) The digital version of the report adds one sound clip. Which clip supports the 'Drying' paragraph best? Circle the letter.

- A. Rain falling on the roof of the hive
- B. The soft whirl of hundreds of fanning wings
- C. A beekeeper selling jars at the market
- D. The crunch of toast with honey

Q9 (1 mark) A short video sits below the 'Changing' paragraph. Which video supports that paragraph best? Circle the letter.

- A. House bees working the nectar together
 - B. A bee flying over a field of flowers
 - C. A jar of honey on a shop shelf
 - D. A beekeeper opening the hive
-

Section D — Headings and captions (3 marks)

Q10 (1 mark) The writer needs a heading for the paragraph about fanning. Which heading is best? Circle the letter.

- A. 'The bees' busy day'
- B. 'Sweet and sticky'
- C. 'Why bees fly far'
- D. 'Fanning the nectar dry'

Q11 (1 mark) This photo sits below the ‘Storing’ paragraph: wax caps over honeycomb cells. Which caption fits the photo? Circle the letter.

- A. ‘Wax caps seal the honey for later.’
- B. ‘Bees hum while they fly.’
- C. ‘A jar of honey costs five dollars.’
- D. ‘Nectar tastes very sweet.’

Q12 (1 mark) Match each heading to the body paragraph it belongs to. Write the letters on the lines.

Headings	Paragraphs
1. ‘From flower to hive’	A. Storing
2. ‘From nectar to honey’	B. Collecting
3. ‘Sealed for later’	C. Drying

Section E — Report stages (3 marks)

Q13 (1 mark) Choose the word that fits the gap. Write it on the line.

Choose from: opening · caption · index · glossary

‘A report’s _____ tells the reader what the text is about.’

Q14 (1 mark) Choose the word that fits the gap. Write it on the line.

Choose from: logical · alphabetical · reversed · random

‘The body paragraphs put each step in _____ order, so the process makes sense.’

Q15 (1 mark) Choose the word that fits the gap. Write it on the line.

Choose from: closing · title · menu · subtitle

‘A report’s _____ wraps up the topic and leaves the reader with one last thought.’

End of Construction task C2 — 15 marks

English Level 6 — Construction task C2: Solutions

Construction task C2 — Informative construction · 15 marks

English 6 (Year 6) · Victorian Curriculum 2.0 · Assessment booklet · Task C2

Codes assessed: VC2E6LY09 (developed, organised ideas) · VC2E6LY08 (detail that supports meaning)

Teacher copy. The matching items (Q7, Q12) score 1 mark for all three pairs correct; all other items score 1 mark for the keyed response. Every item is objectively markable (P1). The construction items carry the full model report and one alternative model below (P2).

Full answer key

Item	Section	Key	Notes and accepted variants
Q1	A	B	A report opens by stating its topic, and B does exactly that. A and D take a persuasive position; C opens a story.
Q2	A	C	The opening is a clear topic statement — what the text is about. Feelings (A), jokes (B) and calls to action (D) belong to other text types.
Q3	B	1 Collecting · 2 Changing · 3 Drying · 4 Storing	1 mark for all four in order. Honey-making is a process — the nectar is collected, worked, dried and sealed, and each step must happen before the next one can begin.
Q4	B	A	The ‘Drying’ paragraph explains the change from wet nectar to thick honey. B belongs to ‘Collecting’; C and D are not answered by any paragraph.
Q5	B	D	The fact does not explain any step, so it belongs in the closing, where a report leaves the reader with one last thought. In the opening it would come before the topic; in ‘Collecting’ or ‘Drying’ it would break the step.
Q6	B	C	A process report follows the process — each step before the next, so the reader is never lost. Length (A), surprise (B) and a fixed paragraph count (D) never set a report’s order.
Q7	C	1 C, 2 A, 3 B	1 mark for all three correct. The drinking photo shows collecting; the working diagram shows changing; the wax-cap close-up shows storing.
Q8	C	B	The ‘Drying’ paragraph is about fanning wings — the whirl of wings is the sound

Item	Section	Key	Notes and accepted variants
Q9	C	A	that supports it. Rain, selling and toast belong to other ideas. The ‘Changing’ paragraph is about house bees working the nectar, so that is the video it supports. Flying over flowers belongs to ‘Collecting’; the jar and the beekeeper belong to no paragraph.
Q10	D	D	A heading names the paragraph’s main idea — fanning the nectar dry. A is too broad for one paragraph; B describes the honey, not the step; C belongs to another paragraph.
Q11	D	A	A caption says what the photo shows — wax caps sealing the honey for later. B, C and D name things the photo does not show.
Q12	D	1 B, 2 C, 3 A	1 mark for all three correct. ‘From flower to hive’ follows the nectar in; ‘From nectar to honey’ names the change; ‘Sealed for later’ names the storing.
Q13	E	opening	Accept <i>opening</i> (any capitalisation). The opening tells the reader what the text is about; a caption sits under an image, and an index and a glossary sit at the back of a book.
Q14	E	logical	Accept <i>logical</i> (any capitalisation). A process report puts its steps in logical order — the order the steps happen in.
Q15	E	closing	Accept <i>closing</i> (any capitalisation). The closing wraps up the topic and leaves the reader with one last thought.

Model report (P2)

Full model text assembled from the keyed choices. The fact frame supplies the notes. Each keyed choice is placed where the item puts it; the item numbers in brackets show where each keyed choice lands.

How Do Bees Make Honey?

Bees make honey from the nectar of flowers, and this report explains how they do it [Q1 — the opening states the topic].

Collecting — from flower to hive [Q3, first; Q12]

Worker bees fly from flower to flower and drink nectar through a straw-like tongue. *[Photo: a bee drinking nectar inside a flower — Q7.]*

Changing — house bees at work [Q3, second]

House bees work the nectar inside the hive until it starts to change. *[Video: house bees working the nectar together — Q9.]*

Drying — fanning the nectar dry [Q3, third; Q4; Q10]

Bees fan the nectar with their wings, and the water slowly dries out. *[Sound clip: the soft whir of hundreds of fanning wings — Q8.]* The nectar becomes thick honey.

Storing — sealed for later [Q3, fourth; Q12]

Bees seal the honey in honeycomb cells with wax caps. *[Close-up photo: wax caps over honeycomb cells. Caption: 'Wax caps seal the honey for later.' — Q7, Q11.]* The honey stays safe for later.

Making honey is a big job [Q15 — the closing wraps up]. A worker bee makes only one-twelfth of a teaspoon of honey in her whole life [Q5 — the new fact lands as one last amazing fact]. It takes visits to about two million flowers to make one jar of honey.

Construction principles named (per item, against the achievement standard's Writing sentences).

Items	Construction principle evidenced
Q1–Q2	Developed, organised ideas for purpose — an informative report opens by stating its topic in a clear topic statement; narrative and persuasive openings are set aside on purpose.
Q3–Q6	Text structure for logical sequence — a process report orders its paragraphs the way the process happens, each step before the next; a new fact is placed where its job fits, and an amazing fact closes the report.
Q7–Q9	Multimodal elements as appropriate — every graphic, sound clip and video is matched to the paragraph whose meaning it supports, never chosen for decoration.
Q10–Q12	Headings and captions as signposts — a heading names one paragraph’s main idea, and a caption says exactly what the image shows.
Q13–Q15	Report stages as a shared structure — opening, logically ordered body, closing; naming the stages lets the writer plan any report.

One alternative model (P2). Genuine variation is allowed in the opening and the closing, provided the opening still states the topic and the closing still leaves the reader with one last thought. One acceptable alternative:

Opening: ‘Honey starts its life as nectar inside a flower. This report follows the nectar on its journey into the honeycomb.’

Closing: ‘Next time you spread honey on toast, think of the two million flowers that helped fill that jar.’

Marks by content description

CD	Items	Marks
VC2E6LY09 (5D — create texts with developed and organised ideas)	Q1–Q6, Q13–Q15	9
VC2E6LY08 (5C — connect ideas and the detail that supports meaning)	Q7–Q12	6

Per-item CD and H5P family mapping

Item	CD	§7 family	H5P type
Q1	VC2E6LY09	Choosing the opening that states the topic	Multiple Choice (opening for purpose)
Q2	VC2E6LY09	Choosing the opening that states the topic	Multiple Choice (what an opening does)
Q3	VC2E6LY09	Planning and ordering paragraphs with logically sequenced ideas	Drag and Drop (body paragraphs into logical order)
Q4	VC2E6LY09	Planning and ordering paragraphs with logically sequenced ideas	Multiple Choice (planning question a paragraph answers)
Q5	VC2E6LY09	Planning and ordering paragraphs with logically sequenced ideas	Multiple Choice (placing a new fact)
Q6	VC2E6LY09	Planning and ordering paragraphs with logically sequenced ideas	Multiple Choice (why the order works)
Q7	VC2E6LY08	Matching supporting details to the paragraph they support	Matching (graphics to paragraphs)
Q8	VC2E6LY08	Matching supporting details to the paragraph they support	Multiple Choice (sound clip to paragraph)
Q9	VC2E6LY08	Matching supporting details to the paragraph they support	Multiple Choice (video to paragraph)
Q10	VC2E6LY08	Heading and caption choice	Multiple Choice (heading for a paragraph)
Q11	VC2E6LY08	Heading and caption choice	Multiple Choice (caption for a photo)
Q12	VC2E6LY08	Heading and caption choice	Matching (headings to paragraphs)
Q13	VC2E6LY09	Structure cloze of report stages	Fill in the Blanks (opening stage)
Q14	VC2E6LY09	Structure cloze of report stages	Fill in the Blanks (logical order)
Q15	VC2E6LY09	Structure cloze of report stages	Fill in the Blanks (closing stage)

Both tables agree: VC2E6LY09 carries 9 marks (Q1–Q6, Q13–Q15); VC2E6LY08 carries 6 marks (Q7–Q12).

Achievement-standard mapping (sentences quoted verbatim from TOC §1)

- Sections A, B and E (VC2E6LY09) evidence Writing: “When creating written and spoken texts for specific purposes and audiences, students explore ideas and experiment with textual details from texts” and “They use text structures, including repetition, to create sequence and cohesion” — here by stating the topic, ordering body paragraphs the way the process happens, and naming the report’s stages.

- Sections C and D likewise evidence Writing: “students explore ideas and experiment with textual details from texts, and include appropriate multimodal elements” — here by matching every graphic, sound clip, video, heading and caption to the meaning it supports.
- Sections C and D (VC2E6LY08) likewise evidence Reading and Viewing: “They explain how different types of texts, both print and digital, adapt text structures and language features for specific purposes.” — here by connecting each detail (image, sound, heading) to the paragraph whose meaning it builds.
- The mode map in TOC §7.7 places the C tasks under Writing.

Score box

Section A /2	Section B /4	Section C /3	Section D /3	Section E /3	Total /15
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