

English Level 7

Chapter 2 — Language: expressing and developing ideas

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Complex and compound-complex sentences: elaborating, extending, explaining ideas

English 7 · Chapter 2 — Language: expressing and developing ideas · Section 2A

Curriculum trace — VC2E7LA05: *Students learn to understand how complex and compound-complex sentences can be used to elaborate, extend and explain ideas.* This section draws on:

- VC2E7LA05.E01 — *identifying and experimenting with a range of clause structures and discussing the effect of these in the expression and development of ideas*
- VC2E7LA05.E02 — *consolidating knowledge of simple, compound and complex sentences, recognising that a simple sentence can express sophisticated ideas and a complex sentence need not express complex ideas*
- VC2E7LA05.E03 — *examining the addition of ideas using a compound-complex sentence, for example ‘When the protagonist finally took action, the relationships between all other characters changed significantly.’*

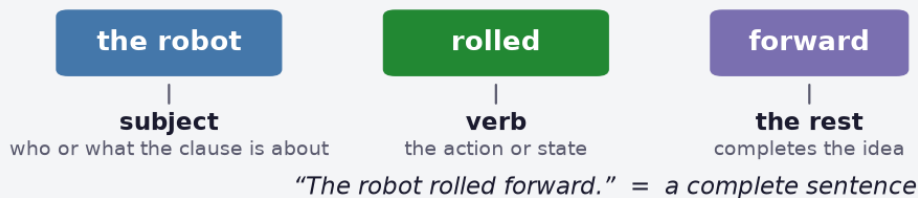
Key ideas

Sentences are built from clauses. A **clause** is a group of words built around a **subject** (who or what the clause is about) and a **verb** (the action or state). Some clauses make complete sense on their own: *The robot rolled forward.* These are called **independent clauses**. Other clauses leave you waiting for more: *when the robot rolled forward...* These are called **dependent clauses**. A dependent clause usually begins with a **subordinating conjunction** — a joining word such as *when, because, if or although* — that makes the clause lean on the rest of the sentence. An independent clause needs no such support.

Anatomy of a clause

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

Independent clause — makes sense on its own



Dependent clause — cannot stand alone



Labelled diagram of the clause ‘the robot rolled forward’ showing its subject, verb and remaining words, and of the dependent clause ‘when the robot rolled forward’ with its subordinating conjunction

The four sentence shapes. Clauses combine into four shapes. A **simple sentence** is one independent clause. A **compound sentence** joins two or more independent clauses. A **complex sentence** is one independent clause plus one or more dependent clauses. A **compound-complex sentence** is two or more independent clauses plus one or more dependent clauses.

The four sentence shapes

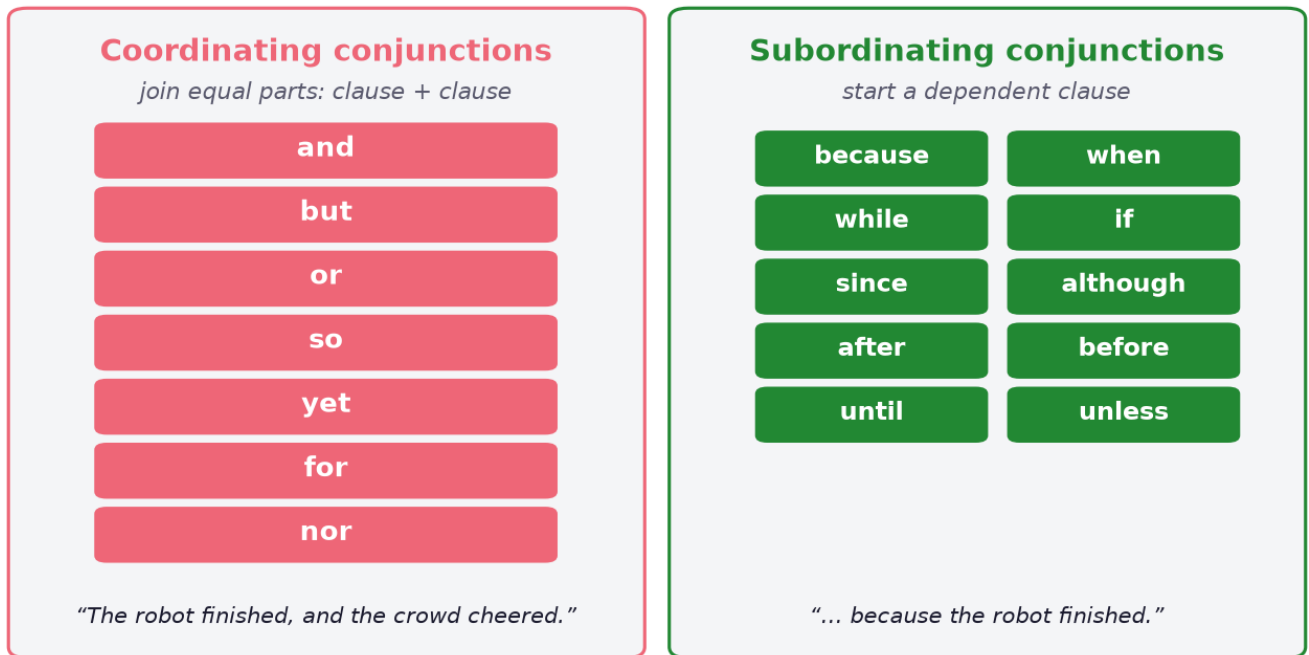
I = independent clause (stands alone) D = dependent clause (needs support)

Simple	one independent clause I	<i>"The little robot crossed the line."</i>
Compound	two or more independent clauses joined together I + I	<i>"The little robot crossed the line, and the crowd cheered."</i>
Complex	one independent clause + one or more dependent clauses I + D	<i>"When the little robot crossed the line, the crowd cheered."</i>
Compound-complex	two or more independent clauses + one or more dependent clauses I + I + D	<i>"When the little robot crossed the line, the crowd cheered, and Mara jumped to her feet."</i>

Chart of the four sentence shapes, simple, compound, complex and compound-complex, each with its clause formula and an example sentence about a little robot crossing a line

Two families of joining words. A **conjunction** is a joining word. **Coordinating conjunctions** (*and, but, or, so, yet, for, nor*) link equal parts, such as two independent clauses. **Subordinating conjunctions** (*because, when, while, if, since, although, after, before, until, unless*) start a dependent clause. The family you choose decides the shape of your sentence.

Joining words: two jobs, two families



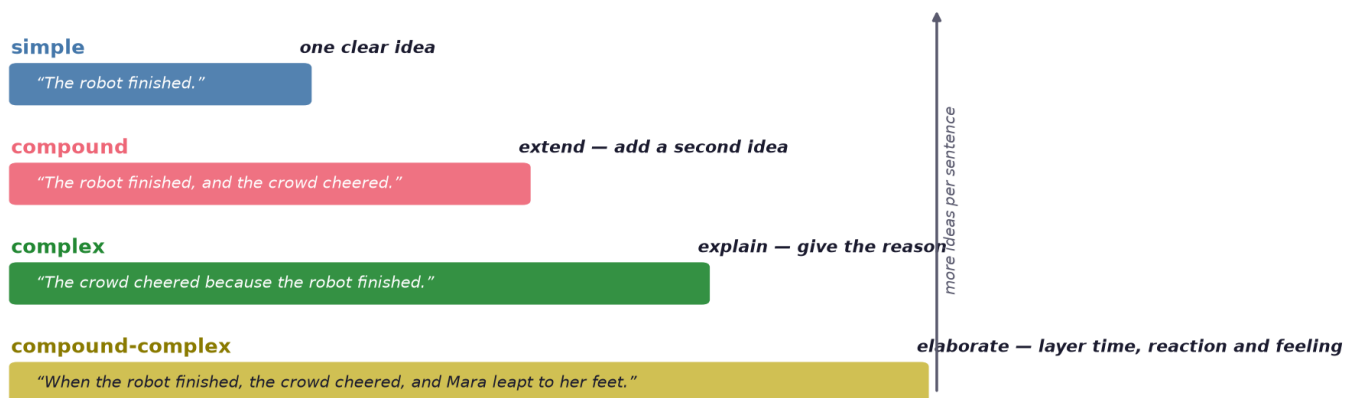
A coordinating conjunction links. A subordinating conjunction makes a clause lean.

Two-panel chart listing the coordinating conjunctions that join equal clauses and the subordinating conjunctions that start dependent clauses

What each shape lets a writer do. The shapes are tools for growing ideas. A compound sentence **extends** an idea by adding a second one of equal weight. A complex sentence **explains** an idea by giving a reason, a time or a condition. A compound-complex sentence **elaborates** an idea by layering several connected thoughts at once. A simple sentence states one idea so clearly that it cannot be missed.

Climbing the idea ladder

Each shape gives a writer one more way to elaborate, extend or explain.



Short simple sentences still carry weight — writers climb the ladder by choice, not by force.

Rising-bar diagram in which simple, compound, complex and compound-complex sentences carry one, two and three ideas, labelled extend, explain and elaborate

Shape is not the same as depth. A simple sentence can carry a huge idea: *Stop*. A complex sentence can carry a small, everyday one: *I had lunch before I caught the bus*. The shape tells you how the ideas are joined, not how important they are. Writers choose a short simple sentence to make a key point land, a complex sentence to show how ideas connect, and a compound-complex sentence to build a fuller picture. VCAA's own example for this content description shows the power of a fronted dependent clause: 'When the protagonist finally took action, the relationships

between all other characters changed significantly.’ (A **protagonist** is the main character of a story, and *significantly* means in a large and noticeable way.) The fronted *when*-clause makes the reader hold the moment in mind before the main idea lands. The same move at full power is a compound-complex sentence: *When the robot finally moved, the crowd leapt to its feet, and Mara wiped her hands on her jeans.*

The comma rule you already know. In Year 6 you learned to use a comma to separate a dependent clause from an independent clause. The rule still holds here: when the dependent clause comes first, put a comma after it. When it comes last, no comma is needed. Moving a dependent clause to the front (**fronting** it) changes the emphasis without changing the facts.

Fronting the dependent clause

A dependent clause can sit at the end — or lead. When it leads, follow it with a comma.

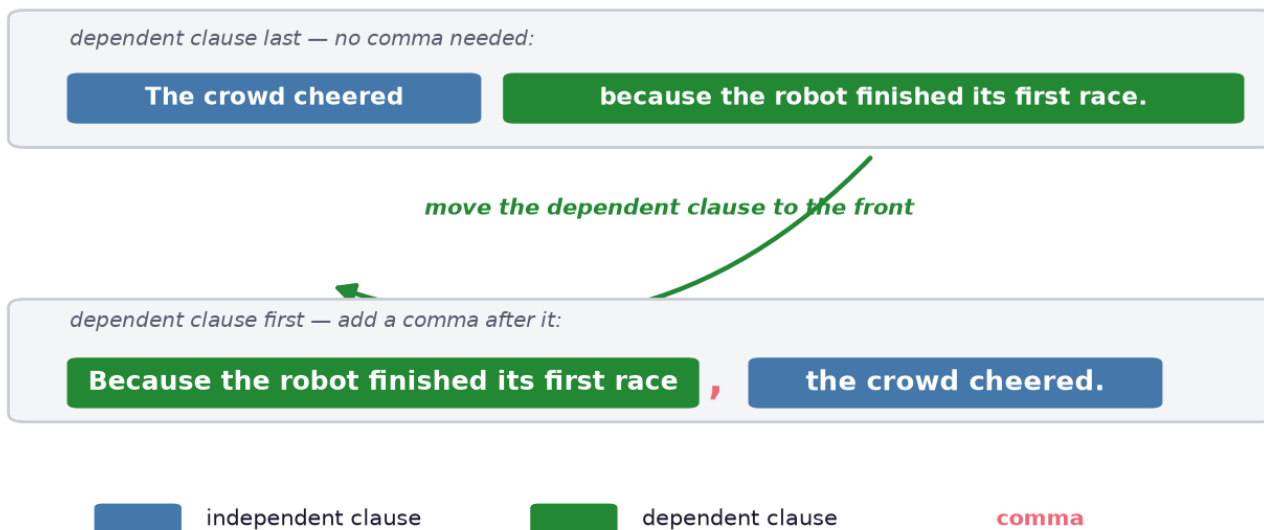


Diagram showing ‘The crowd cheered because the robot finished its first race’ rewritten with the dependent clause at the front, followed by a comma: ‘Because the robot finished its first race, the crowd cheered.’

Worked examples

Example 1 — reading a narrative, sentence by sentence

Here is an original paragraph. Study how each sentence shape does a different job.

Model text A — “Race day” (narrative)

An original paragraph. Each sentence is tagged with its shape.

- | | | |
|---|---|------------------|
| 1 | “The lights dimmed, and the hall fell silent.” | compound |
| 2 | “Mara’s robot sat on the start line.” | simple |
| 3 | “Its wheels were perfectly still.” | simple |
| 4 | “When the buzzer sounded, it rolled forward.” | complex |
| 5 | “It followed the black line, and the crowd began to cheer, | |
| 5 | because no one had expected the little robot to finish at all.” | compound-complex |
| 6 | “Mara grinned.” | simple |
| 7 | “Every lunchtime practice session had paid off.” | simple |

Sentence 5 is compound-complex: two independent clauses plus the dependent clause “because no one had expected...”.

Model narrative paragraph ‘Race day’ with its seven sentences tagged by shape: compound, simple, simple, complex, compound-complex, simple, simple

Sentence	Clauses	Shape	The job it does
1	I + I joined by “, and”	compound	sets the scene with two equal facts
2	I	simple	zooms in on one thing: the robot
3	I	simple	adds one sharp detail and builds the hush
4	D (fronted) + I	complex	the <i>when</i> -clause pins the exact moment the action starts
5	I + I + D	compound-complex	layers the action, the crowd’s reaction and the reason for it
6	I	simple	a two-word landing, with all the feeling in “grinned”
7	I	simple	closes the story with one clear beat

The paragraph is not complex because it is clever. It is clever because each shape was chosen for a job. The long compound-complex sentence carries the busy moment. The short simple sentences slow the reader down at the start and at the end.

Example 2 — reading a paragraph that explains

Now an original paragraph whose job is to explain an idea.

Model text B — “Protect your sleep” (explaining an idea)

An original paragraph. Complex sentences carry the reasons.

- | | | |
|---|---|------------------|
| 1 | “Your brain sorts the day’s learning while you sleep.” | complex |
| 2 | “Sleep also gives your body time to grow, and it helps your heart | |
| 2 | to stay healthy.” | compound |
| 3 | “When you miss out on sleep, your focus fades fast.” | complex |
| 4 | “You might feel wide awake at midnight, and you might plan to | |
| 4 | study on, but your brain needs rest if it is going to keep the | |
| 4 | day’s learning.” | compound-complex |
| 5 | “If you want your hard work to stick, protect your sleep.” | complex |

This paragraph explains. Nearly every sentence adds a reason, a time or a condition — the work of dependent clauses.

Model explanatory paragraph ‘Protect your sleep’ with five sentences tagged: complex, compound, complex, compound-complex, complex

Count the shapes: three complex sentences, one compound and one compound-complex. Explaining usually means giving reasons, times and conditions, and dependent clauses are exactly reasons, times and conditions. That is why a paragraph that explains leans on complex sentences, while a paragraph that narrates can afford more simple ones.

Example 3 — building one rich sentence from three short ones

Step	Result	Comment
Start	<i>Mara built a robot. She tested it every lunchtime. It won the club race.</i>	Three simple sentences: clear but choppy.
1	<i>Mara built a robot, and she tested it every lunchtime.</i>	Join two equal ideas with “, and”: a compound sentence.
2	<i>Mara built a robot and tested it every lunchtime, and when the club race arrived, it won.</i>	Add the third idea as a fronted time clause, comma included: two independent clauses plus one dependent clause, a compound-complex sentence.

Worked combination — growing one rich sentence from three short ones

Start — three simple sentences

Mara built a robot. She tested it every lunchtime. It won the club race.

▼ join two equal ideas with “, and”

Step 1 — compound sentence

Mara built a robot, and she tested it every lunchtime.

▼ add the third idea as a fronted time clause — comma included

Step 2 — compound-complex sentence

Mara built a robot and tested it every lunchtime, and when the club race arrived, it won.

two independent clauses (blue) + one dependent clause (green)

One sentence now carries the building, the testing and the winning —
and the fronted clause tells us when it all paid off.

Worked diagram combining three simple sentences into a compound sentence and then a compound-complex sentence, with the independent and dependent clauses colour-coded

One sentence now carries the building, the testing and the winning, and the fronted clause tells us when it all paid off. Nothing was lost in the joining: the ideas were extended and explained, not squeezed.

Example 4 — same facts, different effect

Version 1: *The robot finished. The crowd cheered. Mara jumped to her feet.*

Version 2: *When the robot finished, the crowd cheered, and Mara jumped to her feet.*

Both versions carry the same three facts. Version 1 is three short simple sentences: sharp, each fact standing alone, and the reader has to build the links. Version 2 makes the links visible: the *when*-clause sets the time before the main idea lands, and “, and” adds Mara’s reaction as part of the same moment, so the compound-complex sentence develops the idea from one beat into a small scene. Neither version is wrong. A writer chooses Version 1 for speed and drama, and Version 2 to build the scene up. That choice — shape matched to **effect**, the result a wording has on the reader — is the skill this section builds.

Activities

Scaffolded

Q1. Name the shape of each sentence: simple, compound, complex or compound-complex. *Hint: circle the joining word first.*

- (a) The canteen sold out of pies, and the queue groaned.
- (b) Because the bell rang late, everyone kept talking.
- (c) My brother told a joke.
- (d) When the tide comes in, the beach disappears, and the gulls move up the hill.

- (e) Although the map was wrong, we still found the track.
- (f) The library is quiet, so I do my homework there.
- (g) Rain tapped on the window all morning.
- (h) The coach smiled, and she praised the team, because they had played with heart.

Q2. Join each pair of sentences with the coordinating conjunction in brackets. Use a comma before the conjunction.

- (a) The film started late. Nobody complained. (but)
- (b) You can walk to school. You can ride the bus. (or)
- (c) The storm passed. We went outside. (so)

Q3. Join each pair with the subordinating conjunction in brackets. Choose whether the dependent clause goes first or last, and add a comma only if it goes first.

- (a) We cancelled the picnic. The ground was wet. (because)
- (b) She reread her notes. The test began. (before)
- (c) The seeds will sprout. You water them every day. (if)

Q4. Build one compound-complex sentence from each set of three simple sentences. Start one of your answers with a fronted dependent clause.

- (a) The team trained hard. They entered the tournament. They reached the final. (because)
- (b) The wind picked up. The kite dipped. Tom ran faster. (when)

Q5. Rewrite each sentence with the dependent clause at the front. Do not forget the comma.

- (a) We cheered when the goal was scored.
- (b) The ice melted because the day grew hot.
- (c) You must sign the form before you can swim.

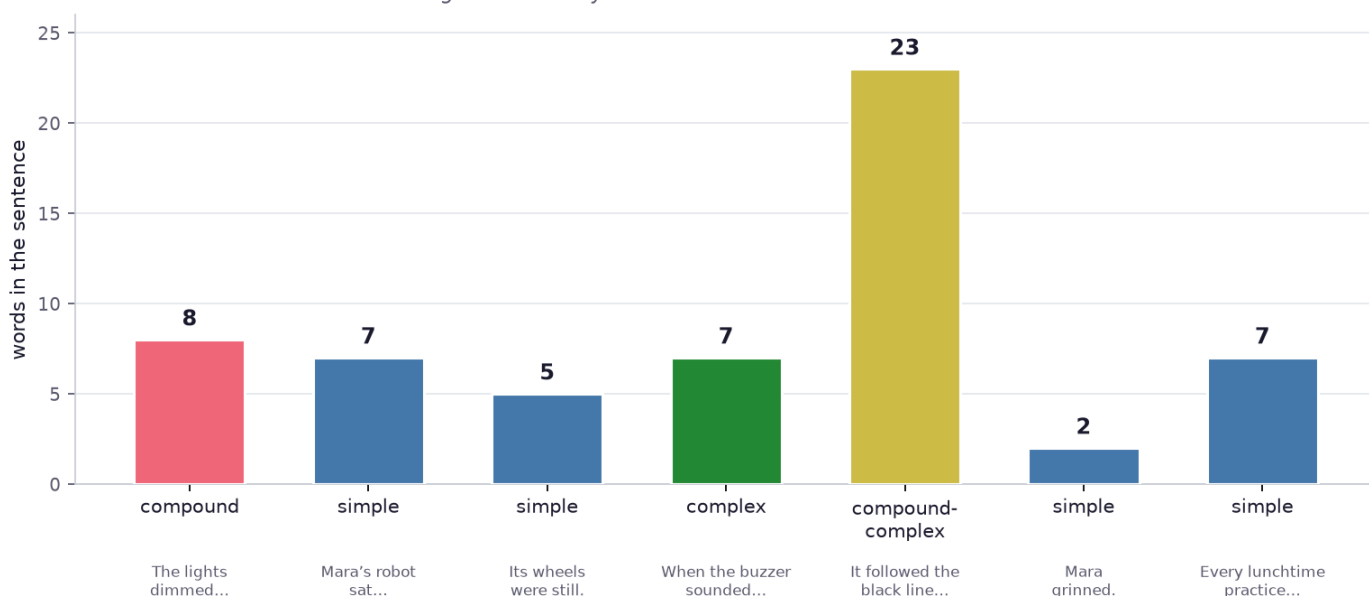
Un scaffolded

Q6 (Reading). Look again at Model text A. (a) Name the shapes of sentences 1, 4 and 5. (b) Sentence 6 is only two words. Why might the writer place it straight after the longest sentence in the paragraph? (c) What does the fronted *when*-clause in sentence 4 add to the story?

Q7 (Viewing). Study the chart of sentence lengths in Model text A.

The rhythm of Model text A

Long sentences layer ideas. Short sentences make them land.



Bar chart of the number of words in each of the seven sentences of Model text A, showing a long compound-complex sentence followed by a two-word simple sentence

- Which sentence is the longest, and which is the shortest?
- Describe the pattern of long and short sentences in the paragraph.
- How would the paragraph feel if every sentence were as long as sentence 5? How would it feel if every sentence were as short as sentence 6?

Q8 (Writing). This paragraph is five simple sentences in a row. Rewrite it as a smoother paragraph of three or four sentences. Your rewrite must include at least one compound sentence, one complex sentence with a fronted dependent clause, and one compound-complex sentence.

The storm hit at midnight. The power went out. Dad found the candles. We sat in the lounge room. We told stories until the rain stopped.

Q9 (Writing). Choose one prompt: a goal scored in the last minute, the day the internet went down, or teaching someone to ride a bike. Write a paragraph of four to six sentences about it. Use at least one of each of the four shapes. Then label every sentence with its shape and check your work against the list below.

Writer's checklist — sentence shapes

Tick each box as you review your paragraph.

- ☐ I used at least one short simple sentence to land a key point.
- ☐ I joined two equal ideas with a compound sentence.
- ☐ I used a complex sentence to give a reason or a time.
- ☐ I layered ideas in a compound-complex sentence.
- ☐ I placed a comma after every fronted dependent clause.
- ☐ I can name the shape of every sentence I wrote.
- ☐ I read my paragraph aloud to check its rhythm.

Writer's checklist with seven tick boxes: short simple sentence used, compound sentence used, complex sentence with a reason or time, compound-complex sentence, comma after each fronted dependent clause, shapes named, paragraph read aloud

Q10 (Speaking and listening). Work with a partner. Read your Q9 paragraph aloud to each other. Then read it again as an all-simple-sentence version, breaking every joined sentence into short ones. Talk about which version works better and why, using the words *clause*, *shape* and *effect*. Take turns. Each of you writes down one change you will make to your paragraph after hearing it aloud.

Q11 (Reading). Look again at Model text B. (a) Which sentence is compound-complex? List its clauses. (b) Find two subordinating conjunctions in the paragraph. (c) Why do complex sentences suit a paragraph that explains?

Q12 (Writing). Take the simple idea *The library is quiet*. Write: (a) one compound sentence that extends it, (b) one complex sentence that explains it, and (c) one compound-complex sentence that elaborates it. In (c), label the independent and dependent clauses.

Answers

Q1. (a) compound | (b) complex | (c) simple | (d) compound-complex | (e) complex | (f) compound | (g) simple | (h) compound-complex

Q2. (a) The film started late, but nobody complained. | (b) You can walk to school, or you can ride the bus. | (c) The storm passed, so we went outside.

Q3. (a) We cancelled the picnic because the ground was wet. (or: Because the ground was wet, we cancelled the picnic.) | (b) She reread her notes before the test began. (or: Before the test began, she reread her notes.) | (c) The seeds will sprout if you water them every day. (or: If you water them every day, the seeds will sprout.) A comma is needed only when the dependent clause comes first.

Q4. Sample answers: (a) Because the team trained hard, they entered the tournament, and they reached the final. | (b) When the wind picked up, the kite dipped, and Tom ran faster. Other correct answers are possible. Check that yours has two independent clauses and at least one dependent clause.

Q5. (a) When the goal was scored, we cheered. | (b) Because the day grew hot, the ice melted. | (c) Before you can swim, you must sign the form.

Q6. (a) 1 is compound, 4 is complex and 5 is compound-complex. | (b) After the long, busy sentence, the two-word sentence slows everything down and puts all the light on Mara. The short sentence lands the feeling. | (c) It tells us the exact moment of the action and makes the reader wait for the main idea, building the tension.

Q7. (a) Longest: sentence 5 (23 words). Shortest: sentence 6 (2 words). | (b) Long and short sentences alternate. The busiest moment gets the longest sentence, and the key feelings get the shortest. | (c) All long would feel breathless and heavy, with no place to rest. All short would feel choppy, like a list, with no room to build the scene.

Q11. (a) Sentence 4: “You might feel wide awake at midnight” (independent), “and you might plan to study on” (independent), “if it is going to keep the day’s learning” (dependent). | (b) Any two of: while, when, if. | (c) Explaining means giving reasons, times and conditions, and dependent clauses are exactly reasons, times and conditions.

Sample responses

Q8. *When the storm hit at midnight, the power went out. Dad found the candles, and we made a fort in the lounge room. We told stories until the rain stopped, and the storm became part of the family story.* First sentence: complex with a fronted dependent clause. Second: compound. Third: compound-complex (two independent clauses plus the until-clause).

Q9. *The internet went out at four o’clock, and the house went strange and quiet. Because my phone was useless, I actually looked out the window. My brother found an old board game, and we played it for two hours, although he lost both games. It was the best bad day of the year.* Shapes in order: compound, complex with a fronted dependent clause, compound-complex, and simple. Every fronted dependent clause has its comma.

Q10. A strong discussion sounds like this: *We read both versions aloud. The all-simple version sounded like a robot reading a shopping list, and the mixed version flowed because the clauses showed the links between ideas. The long sentence carried the busy part, and the short one at the end made the point land. I will change my ending to a short simple sentence so it lands.* The pair used the words *clause*, *shape* and *effect*, and each partner left with one change to make.

Q12. (a) The library is quiet, and the light falls soft on the desks. | (b) The library is quiet because readers need calm to think. | (c) When the bell rings at lunchtime, the library fills up, and the quiet becomes a kind of shelter. In (c): “When the bell rings at lunchtime” is the dependent clause, and “the library fills up” and “the quiet becomes a kind of shelter” are the two independent clauses.

Consistency of tense through verbs and verb groups

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

Curriculum link. This section teaches VC2E7LA06: *understand how consistency of tense through verbs and verb groups achieves clarity*. It draws on the VCAA elaborations VC2E7LA06.E01 (identifying and discussing how verb tense is maintained in compound, complex and compound-complex sentences) and VC2E7LA06.E02 (identifying and discussing different forms of verb tenses and their use to maintain consistency of tense in different sentences, for example “I organise the cake stall every week, and I am running the meeting this weekend as well.”). The Level 7 achievement standard states the goal in student terms: accurate use of tense creates clarity (Reading and Viewing), and students use grammar, including sentence structures, to achieve clarity (Writing).

Theory

Part 1 · Verbs and verb groups

A **verb** is the word that names the doing, happening or being in a clause. You met the word **clause** in 2A: a group of words with its own verb. A verb can be one word (*cheered*) or a team of words (*will be cheering, has cheered*). When several words work together as one verb, the team is a **verb group**.

Inside a verb group, the word that names the action is the **main verb**. The words in front of it are **helping verbs** (in grammars for older students they are called **auxiliary verbs**). The helping verbs carry the tense, and the main verb carries the action.

A verb group: every word that works together as the verb

A verb can be one word (trained) or several (will be running). Together the words are a verb group.

Example A

On Friday, the team **will be running** two tests.



Example B

By Friday, I **have organised** every stall.



The first word of a verb group carries the tense. The main verb carries the action.

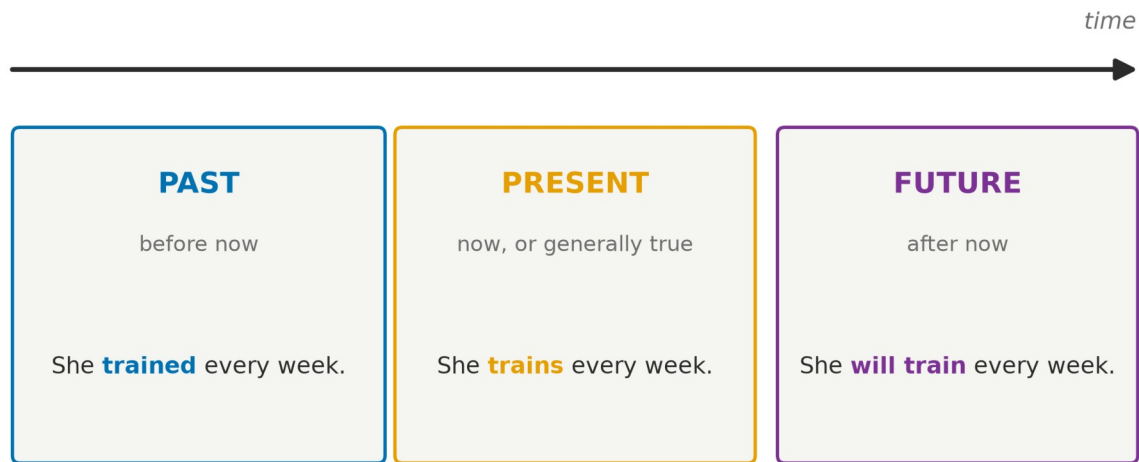
Boxes break the verb groups will be running and have organised into helping verbs and a main verb

A quick way to read any verb group: **the first word carries the tense**. *Will* points to the future. *Have* and *has* sit in the present and look back at something done. *Had* sits in the past and looks back from there.

Part 2 · Tense puts the event on a timeline

Tense is the form of a verb group that tells the reader when the event sits in time: in the past, in the present, or in the future.

Where does the verb group put the event? Tense on a timeline



The verb group (trained / trains / will train) is the part of each sentence that tells the reader when the event sits on the line.

A timeline with three zones, past, present and future, each holding one sentence whose verb group is highlighted

Part 3 · Nine forms, three views

Each of the three times comes in three views. The **simple** view shows the event as one whole thing. The **continuous** view shows it going, in the middle of happening. The **perfect** view shows it done before another time.

One verb, nine forms: the tense table for organise

	PAST	PRESENT	FUTURE
Simple the event, plain	organised	organise, organises	will organise
Continuous the event, going	was organising	is organising	will be organising
Perfect done before another time	had organised	has organised	will have organised

Every cell places the event in time and tells the reader how to see it: as one thing (simple), as going (continuous), or as done before another time (perfect).

A three by three table of the nine forms of the verb organise across past, present and future

Different forms can still sit in one tense. The curriculum’s own example makes the point.

Two different forms, one tense: both present

The VCAA elaboration VC2E7LA06.E02 offers this sentence:

I **organise** the cake stall every week, and I **am running** the meeting this weekend as well.

organise

simple present

am running

present continuous

Different forms, but both verb groups sit in the present. The tense is consistent, so the two ideas share one time, and the reader never has to guess.

The sentence I organise the cake stall every week, and I am running the meeting this weekend as well, with organise marked simple present and am running marked present continuous

Organise is simple present and *am running* is present continuous. Two different forms, one tense. Consistency is about the tense, not about the form.

Part 4 · What consistency means, and why it achieves clarity

Consistency of tense means that every verb group in a piece of writing agrees about the time, unless the writer means the time to change. When the tense is consistent, the reader builds one clear timeline while reading. That is the clarity the curriculum names: the reader never has to stop and guess *when*.

When the tense slips without a reason, the reader's timeline breaks.

Same passage, two ways: kept consistent, or slipping

Kept: every verb group in the past ✓

The robotics club **met** after school.

The team **tested** the robot twice, and it

followed the line perfectly.

Everyone **cheered** when the robot

finished the course.

The verb groups agree, so the timeline stays clear for the reader.

Slipping: one verb jumps tense ✗

The robotics club **met** after school.

The team **tests** the robot twice, and it

followed the line perfectly.

Everyone **cheered** when the robot

finished the course.

The jump to tests makes the reader stop and wonder when the testing happened.

The same short passage shown twice, once with every verb group in the past and once with a single verb slipping into the present

Part 5 · Holding one tense across the four sentence types

From 2A you know the four sentence types: **simple** (one clause), **compound** (two clauses joined with *and*, *but* or *so*), **complex** (one clause begins with a joining word like *when* or *because*) and **compound-complex** (both at once). Tense consistency runs through all four. Every clause you add brings its own verb group, and every verb group must agree about the time.

Holding one tense in all four sentence types

Reminder from 2A: simple = one clause, compound = two joined clauses, and complex = one clause starts with when or because.

Simple

The bus **arrived** early.

✓ all past

Compound

The bus **arrived** early, and the driver **opened** the doors.

✓ all past

Complex

When the bus **arrived** early, the students **lined** up.

✓ all past

Compound-complex

When the bus **arrived** early, the students **lined** up, and the teacher **checked** the list.

✓ all past

Each clause adds an idea, and every verb group stays in the same tense. That is tense consistency: one clear timeline from the first clause to the last.

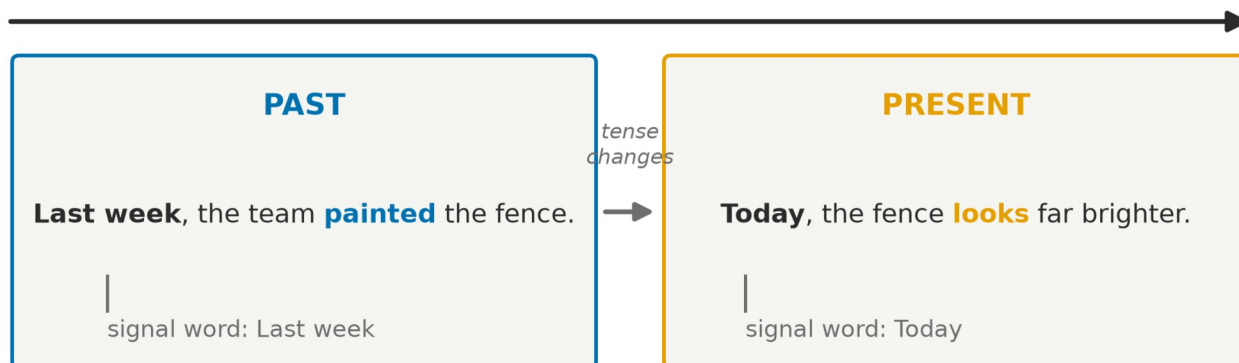
Four panels, one for each sentence type, each holding a sentence whose verb groups all stay in the past

The compound-complex sentence carries three clauses and three verb groups, and the tense holds through all of them. That is VC2E7LA06.E01 in one picture.

Part 6 · When a tense change is a gift, not a slip

A change of tense is correct when the time really changes and when you give the reader a **signal word** that names the change: *last term, yesterday, now, today, next week, by then*. A shift with a signal word is a shift. A shift without one is a slip.

When a tense change is a gift to the reader



The shift is fine here because the time really changed, and a signal word told the reader.

A shift without a signal word is a slip.

Two panels on a timeline, a past sentence signalled by last week and a present sentence signalled by today, with the tense change between them

Part 7 · Text types carry a usual tense

Most text types come with a usual tense. Choosing it is the first half of consistency. Holding it is the second half.

Text types carry their own usual tense

Text type	Usual tense	Why it fits
Narrative or recount of a real event	mostly past	the events already happened
Writing about a novel, film or poem	present, called the literary present	the text is still there, still speaking to readers
Instructions or a procedure	present, or command forms	the reader acts now, step by step
News report about an event	mostly past, present in direct quotes	the report comes after, the quotes happen live
A plan or prediction	future	the event is still to come

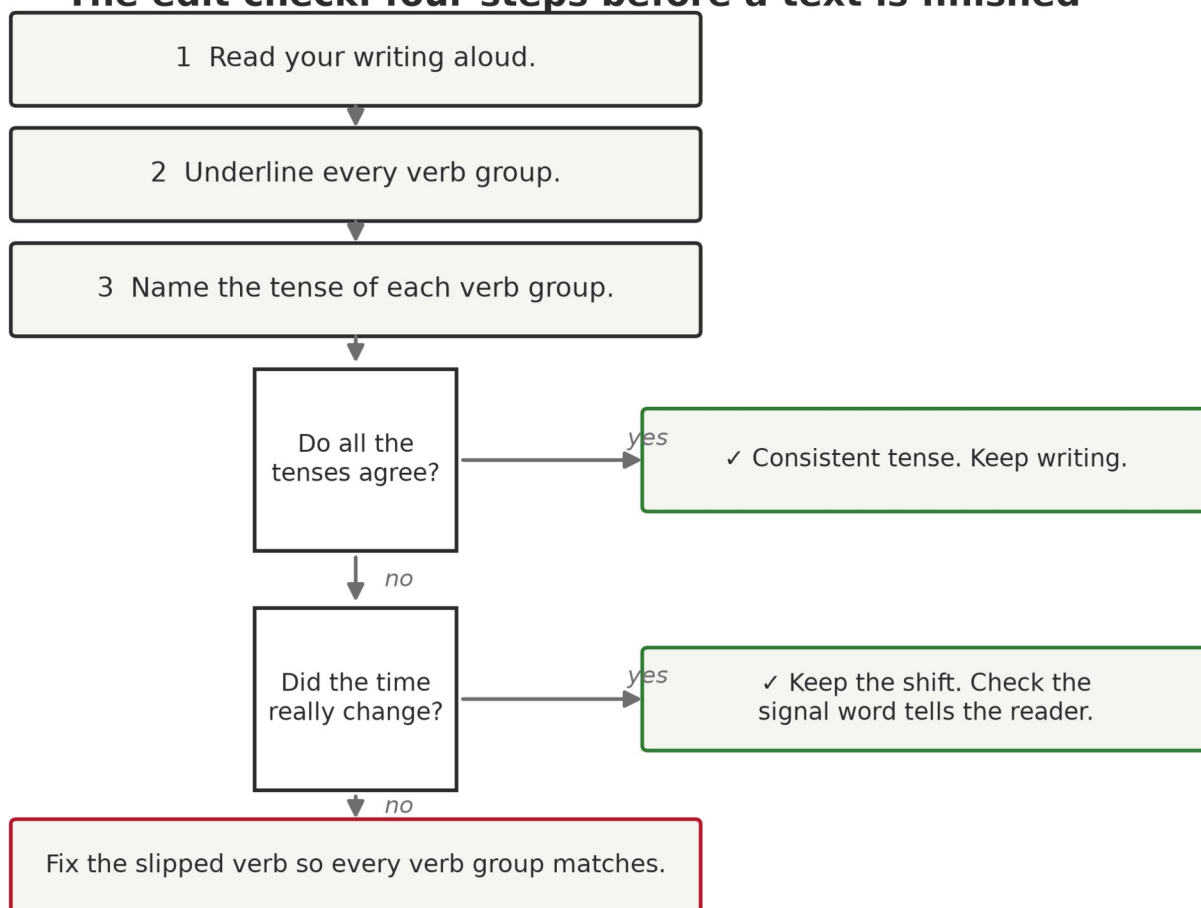
Choosing the usual tense of the text type is the first half of consistency.
Holding it is the second half.

A table matching five text types, from recount to prediction, to their usual tense and the reason it fits

Part 8 · The edit check

Before a text is finished, run the edit check. Four steps, two minutes, no slips.

The edit check: four steps before a text is finished



A four step flowchart: read aloud, underline every verb group, name each tense, then either keep writing, keep a signalled shift, or fix the slipped verb

Worked examples

Example 1 · scaffolded

Underline the verb group in each sentence and name its tense.

Working	Comment
a) The whole class watched the final on the big screen.	One word does the work: <i>watched</i> is simple past.
b) My brother is saving coins for a new bike.	<i>Is</i> is the helping verb in its present form, <i>saving</i> is the main verb: present continuous.
c) By the end of term, we will have finished the project.	<i>Will</i> points to the future and <i>have finished</i> looks back from there: future perfect.

Example 2 · scaffolded

This recount of a school camp has two slips. Find each one and fix it.

At camp last term, our group **set** up the tents before lunch. Then the rain **starts**, and we **moved** everything inside. We **played** card games until the sky **clears**.

Working	Comment
Underline the verb groups: set, starts, moved, played, clears.	Five verb groups across three sentences.
Name the tenses: past, present, past, past, present.	A recount of last term lives in the past.
Fix: starts to <i>started</i> , clears to <i>cleared</i> .	No signal word changes the time, so every verb group

stays past.

Example 3 · unscaffolded

Explain how the tense is held across all three clauses of this compound-complex sentence.

Because the library **opens** at eight, students **wait** at the door, and the first ones inside **grab** the new comics.

All three verb groups are simple present: *opens, wait, grab*. The sentence describes a routine that is true every week, so the because-clause, the main clause and the and-clause all sit in the same present time. Three clauses, three verb groups, one timeline.

Example 4 · unscaffolded

Complete the passage with the right form of each verb in brackets, keeping every shift signalled.

Last term, I ____ (walk) to school every day. Today, I ____ (ride) my bike, and next term I ____ (join) the cycling club.

Walked, ride (or am riding), will join. The tense changes twice and both changes are legal, because the signal words *last term, today* and *next term* tell the reader that the time really changed.

Practice questions

Scaffolded

Q1. Underline the verb group in each sentence and name its tense. (a) The class sang the new song twice. (b) Our team is building a bridge out of sticks. (c) The teacher will read out the winners at assembly.

Q2. Complete these three cells of the tense table for the verb *jump*: simple past, present continuous, future perfect.

Q3. Choose the verb form that keeps the tense consistent. (a) The storm knocked out the power, and the lights (went / go) dark. (b) Every morning, Dad (made / makes) lunch before work. (c) When the bell rang, the class (lined / lines) up quietly.

Q4. Each sentence has one slip. Find it and fix it. (a) We visited the farm, and we watch the goats. (b) She writes the letter, then she posted it. (c) The game started late because the bus arrives late.

Q5. Using the text type figure, name the usual tense of each text. (a) a recount of your school camp (b) instructions for a card game (c) your prediction for next term (d) a paragraph about what happens in your favourite novel

Q6. Name the tense of each verb group, then say whether the sentence is consistent or carries a legal shift. (a) The chef tasted the soup and added more salt. (b) I am reading that novel now, and I will finish it this week.

Q7. Complete with the right form of the verb in brackets. Yesterday the tide (come) in fast. Today it (creep) in slowly.

Q8. (Speaking and listening) With a partner. Speaker A tells what they did after school yesterday, in five sentences, all in the past. Listener B holds up one finger each time they hear a verb group, then reports to A how many verb groups stayed in the past. Swap roles.

Unscaffolded

Q9. Underline each verb group, name its tense, and explain how consistency is held across the three clauses: Although the crowd cheered loudly, the runner kept her pace, and she crossed the finish line first.

Q10. Do the same for this sentence: When the cake smells ready, Mum opens the oven, and the whole kitchen fills with warm air.

Q11. This match report has three slips. Find each one, fix it, and say why the fix is right: In the final last week, our side starts well and we led by six points at half time. Then their captain score from the centre, and we lose our lead in the last minute. We trained hard all term, so the loss hurt.

Q12. Complete the passage with the right form of each verb in brackets, keeping every shift signalled: Last night, the wind (tear) the sign down. This morning, the art class (mend) it, and by next week it (hang) in the hall again.

Q13. (Writing) Write a recount of one school event you remember, six to eight sentences, all in the past tense. Underline every verb group as you write. Then choose one sentence and rewrite it in the present tense, and add one sentence of your own saying what the change does to the reader.

Q14. (Writing) Choose a story, film or poem you know well. Write four sentences about it in the literary present, the usual tense for writing about texts. Then add one sentence, with a signal word like *last year*, saying when you first read or saw it.

Q15. (Speaking and listening) In pairs, read your recount from Q13 aloud. Your partner underlines each verb group as they hear it and names its tense. Together, discuss any slip, and whether any shift was signalled. Swap roles.

Q16. Explain in your own words why consistency of tense achieves clarity. Use one example from this section and name the figure it came from.

Answers

Q1. (a) *sang*, simple past. (b) *is building*, present continuous. (c) *will read*, simple future.

Q2. *Jumped*, *is jumping*, *will have jumped*.

Q3. (a) *went*. (b) *makes*. (c) *lined*.

Q4. (a) *watch* to *watched*. (b) *writes* to *wrote*. (c) *arrives* to *arrived*.

Q5. (a) past. (b) present, or command forms. (c) future. (d) present, the literary present.

Q6. (a) past and past: consistent. (b) present continuous and future: a legal shift, signalled by *now* and *this week*.

Q7. *Came*, *creeps* (or *is creeping*).

Q8. Answers will vary. A fair check: all five sentences in the past, and the listener can name each verb group they heard.

Q9. *Cheered*, *kept*, *crossed*: all simple past, one per clause, so the three clauses share one timeline.

Q10. *Smells*, *opens*, *fills*: all simple present, so the when-clause and both main clauses sit in the same present moment.

Q11. Starts to *started*, score to *scored*, lose to *lost*. The report is a past story with no signal word changing the time, so every verb group stays past.

Q12. *Tore*, *is mending* (or *mends*), *will hang* (or *will be hanging*). The signal words *last night*, *this morning* and *by next week* make each shift legal.

Q13. Answers will vary. Check: every verb group in the recount in the past, and the rewritten sentence plus the comment shows the reader feels the time jump.

Q14. Answers will vary. Check: four present-tense sentences about the text, then one past sentence with a signal word.

Q15. Answers will vary. Check: each partner has a turn speaking and a turn listening, and the listener can name the tense of each verb group.

Q16. Answers will vary. A strong answer says the reader builds one timeline and never has to guess when, and it borrows a real example, such as the slipping passage in the consistent against slipping figure.

Fully-worked solutions

Q1. (a) One verb group, *sang*, the past form of *sing*: simple past. (b) The helping verb *is* sits in the present and *building* is going: present continuous. (c) *Will* points to the future and *read* is the main verb: simple future.

Q2. Simple past adds *ed* to the base verb: *jumped*. Present continuous uses the present helping verb *is* plus the *ing* form: *is jumping*. Future perfect stacks *will have* in front of the past form: *will have jumped*.

Q3. (a) *Knocked* sets the story in the past, so the second verb group must agree: *went*. (b) *Every morning* names a present routine, so *makes*. (c) *Rang* sets the past, so *lined*.

Q4. (a) *Visited* is past, so *watch* slips: the past of *watch* is *watched*. (b) *Posted* is past, so *writes* slips: the past of *write* is *wrote*. (c) *Started* is past, so *arrives* slips: *arrived*. In each sentence no signal word changes the time, so both verb groups must match.

Q5. (a) A recount of a camp tells events that already happened: past. (b) Instructions tell the reader what to do now: present, or command forms like *deal five cards*. (c) A prediction sits after *now*: future. (d) Writing about a novel uses the literary present, because the text is still there and still speaking to readers: present.

Q6. (a) *Tasted* and *added* are both simple past: the two verb groups agree, so the sentence is consistent. (b) *Am reading* is present continuous and *will finish* is simple future. The tense changes, but the signal words *now* and *this week* name a real change of time, so this is a legal shift, not a slip.

Q7. *Yesterday* sets the first sentence in the past: *came*. *Today* sets the second in the present: *creeps* (simple present for a routine) or *is creeping* (present continuous for something you can see going). Both are present, and both are legal opposite *came*.

Q8. A model turn for Speaker A: *I walked home. I made a snack. I gave the fish their food. I did my reading. I played one game outside*. Five verb groups, all past: *walked, made, gave, did, played*. Listener B should hold up five fingers and report five past verb groups.

Q9. The verb groups are *cheered* (although-clause), *kept* (first main clause) and *crossed* (second main clause). All three are simple past. The sentence is compound-complex, but the tense rule does not change with the sentence type: every clause agrees about the time, so the reader follows one past timeline from the first clause to the last.

Q10. The verb groups are *smells* (when-clause), *opens* (first main clause) and *fills* (second main clause). All three are simple present. The sentence paints one present moment, so all three clauses share it. Again the sentence type changes and the tense rule does not.

Q11. The report is a past story: *last week* opens it and no signal word ever moves the time forward. Slip 1: *starts* slips into the present while *led* stays past, so *starts* becomes *started*. Slip 2: *score* is a present form in a past story, so it becomes *scored*. Slip 3: *lose* is present while *trained* is past, so it becomes *lost*. With the three fixes, every verb group in the report sits in the past.

Q12. *Last night* sets the first event in the past: *tore*. *This morning* sets the second in the present: *is mending* if the mending is going right now, or *mends* if it is today's plan. *By next week* sets the third in the future: *will hang* (or *will be hanging*). Each shift is legal because its signal word names the new time.

Q13. A model recount: *Last term our school held a food fair. Every class ran a stall. My group sold lemonade and we sold out before lunch. The principal's dog wore a hat and everyone wanted a photo. We gave the money to the animal shelter*. Five verb groups, all past: *held, ran, sold, sold out, wore, wanted, gave*. Rewritten in the present: *Every class runs a stall*. The comment might say: in the present the recount stops feeling like a story about that day and starts feeling like a rule that is always true, so the reader's timeline changes.

Q14. A model answer about a story: *The hero leaves home with one bag. She trusts the wrong friend and loses the bag. By the end she knows who her real friends are. The ending is quiet but it stays with you*. Four present-tense sentences about the text, then: *Last year I read it in one week*. The signal word *last year* moves the writer, not the story, into the past.

Q15. A model discussion. The listener underlines *held, ran, sold, sold out, wore, wanted, gave* and names each one simple past, then reports: seven verb groups, seven past, no slips and no shifts. If the writer had said *everyone wants a photo*, the pair would flag it, because no signal word moves the time.

Q16. A strong answer: consistency of tense achieves clarity because the reader builds one timeline while reading. When every verb group agrees about the time, the reader never stops to guess when things happen. In the consistent against slipping figure, the left passage keeps all five verb groups in the past and reads clearly, while the right passage jumps to *tests* and makes the reader stop and wonder when the testing happened. Same words, one slipped verb, and the clarity is gone.

Creating perspective through still images, moving images and sound

Every image you have ever looked at was made by someone who made choices — what to show, what to leave out, what to draw big, what to draw small, what to make warm and bright, what to keep cold and dark. Those choices are not accidental. They build a **perspective**: a way of seeing the subject that the image invites you to step into. This section gives you the tools to pull that building work apart, so you can name *how* a still image, a moving image or a piece of sound is asking you to see the world — and, when you make texts yourself, build your own perspective on purpose.

Curriculum trace. This section teaches **VC2E7LA07** — “explore how still images, moving images and sound can be used to create a perspective” — through its elaborations:

- **VC2E7LA07.E01** — “comparing how perspectives are created in animations and advertisements”
- **VC2E7LA07.E02** — “comparing how different advertisements advertise the same product, using techniques to create different perspectives for effect”
- **VC2E7LA07.E03** — “analysing how the illustrations in picture books, graphic novels and advertisements use size, colour, angle, proximity, vector and salience to influence the reader or audience”
- **VC2E7LA07.E04** — “exploring how the use of camera angles constructs perspective and affects representation”

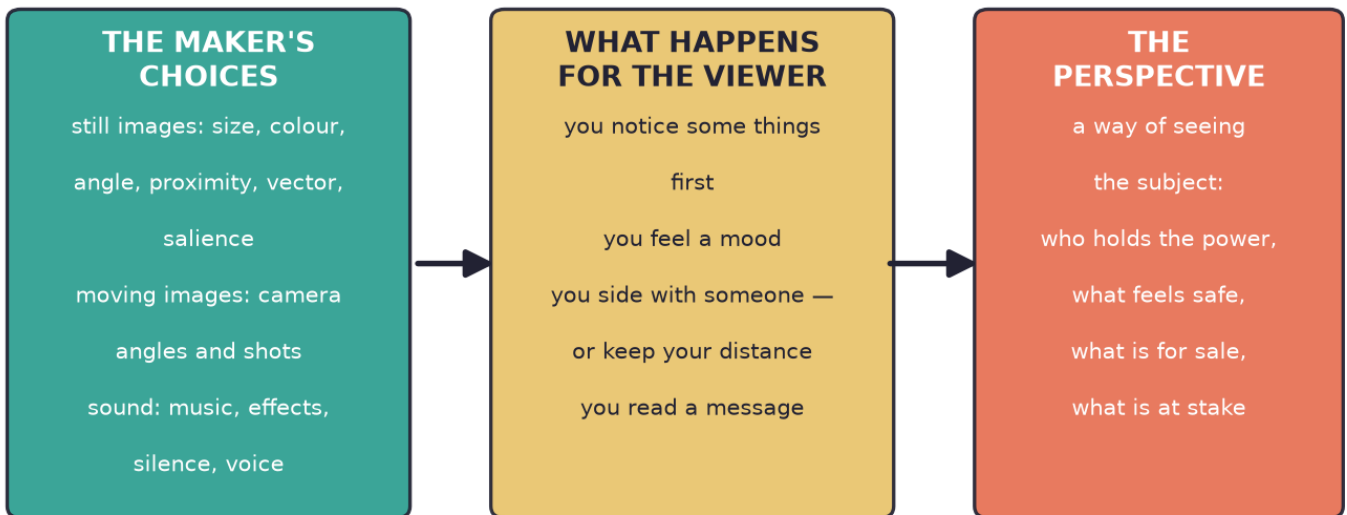
In Year 6 (VC2E6LA07) you worked out how the point of view in a text or image invites a reader to feel or think a certain way. This section assumes that skill and builds on it. In Year 8 (VC2E8LA07) you will meet **intertextuality** — how one text refers to another text. This section does not teach intertextuality; it builds the image and sound tools you will need when you get there.

A word the curriculum uses but does not define. The Victorian Curriculum uses the term **perspective** but does not define it. This section therefore treats it as **a way of seeing a subject — the position an image, film or piece of sound invites you to take: who you are asked to side with, what you are asked to feel, and what you are asked to believe about it**. Every still image, moving image and sound choice in this section is read as a *maker’s choice* that builds a perspective. The six visual tools taught here (size, colour, angle, proximity, vector, salience) follow the account of how images make meaning developed by Gunther Kress and Theo van Leeuwen in *Reading Images: The Grammar of Visual Design* (2006).

Theory

Perspective is built, not found. A perspective is not sitting inside the subject, waiting to be photographed. It is built by choices — and the same subject can be built into very different perspectives. The flow below is the big picture of this section: a maker makes choices with still images, moving images and sound; those choices do things to you as a viewer; and the sum of those effects *is* the perspective.

How perspective is built: choices → effects on the viewer → a way of seeing



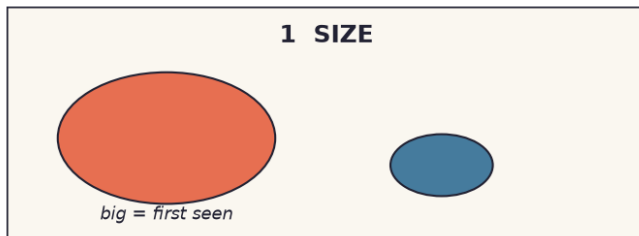
The same subject filmed, drawn or scored from a different position gives a DIFFERENT perspective.

Flow diagram in three boxes. Box one, the maker's choices: still images (size, colour, angle, proximity, vector, salience), moving images (camera angles and shots), sound (music, effects, silence, voice). Box two, what happens for the viewer: you notice some things first, you feel a mood, you side with someone or keep your distance, you read a message. Box three, the perspective: a way of seeing the subject — who holds the power, what feels safe, what is for sale, what is at stake.

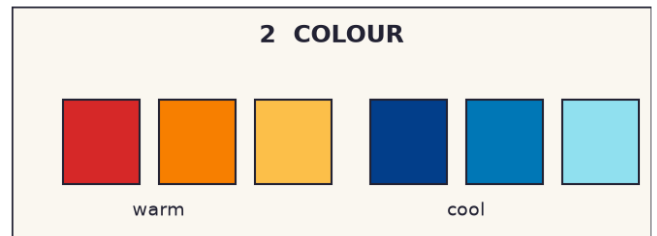
The six visual tools (still images). Illustrators, poster makers and advertisers lean on six tools again and again. Each one is defined here at first use:

- **Size** — how big or small something is drawn or shown. Bigger things grab more attention and usually read as more important or more powerful; smaller things read as less important or weaker.
- **Colour** — the warm or cool, bright or dull colours of an image. Colour sets the mood: warm reds, oranges and yellows excite; cool blues and greens calm.
- **Angle** — the height you view something from. Looking *up* at someone makes them look strong and in charge; looking *down* on someone makes them look small, weak or alone.
- **Proximity** — nearness: how close together or far apart the people and things in an image are placed. Things placed close together read as belonging together; things far apart read as separate.
- **Vector** — a line in an image, real or implied, that leads your eye from one part to another. A path, a pointing arm, a beam of light, a row of speed lines: anything your eye travels along is doing vector work.
- **Salience** — how strongly a part of an image pulls your eye. The part with the most salience is the part you notice first.

The six visual tools



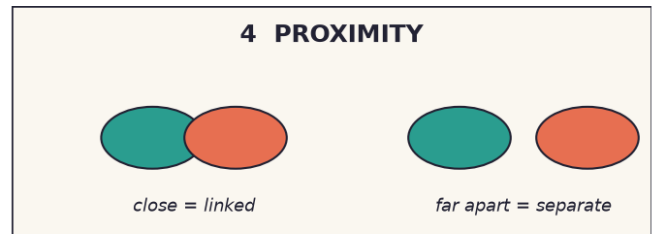
The bigger something is drawn, the more attention it grabs.



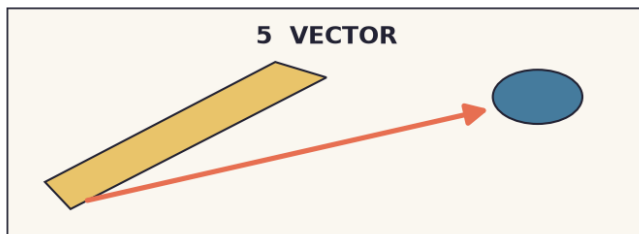
Warm colours excite; cool colours calm.
Colour sets the mood.



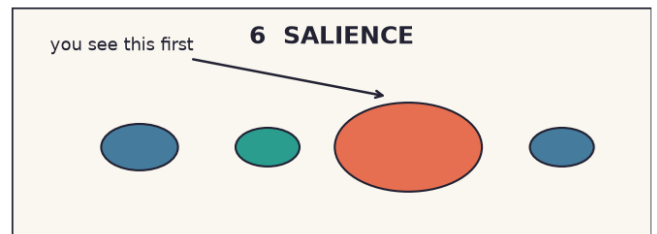
Looking up at someone makes them look strong; looking down, small.



Things placed close together read as belonging together.



Lines (real or implied) steer your eye to what matters.



The one thing you notice first is the most salient part.

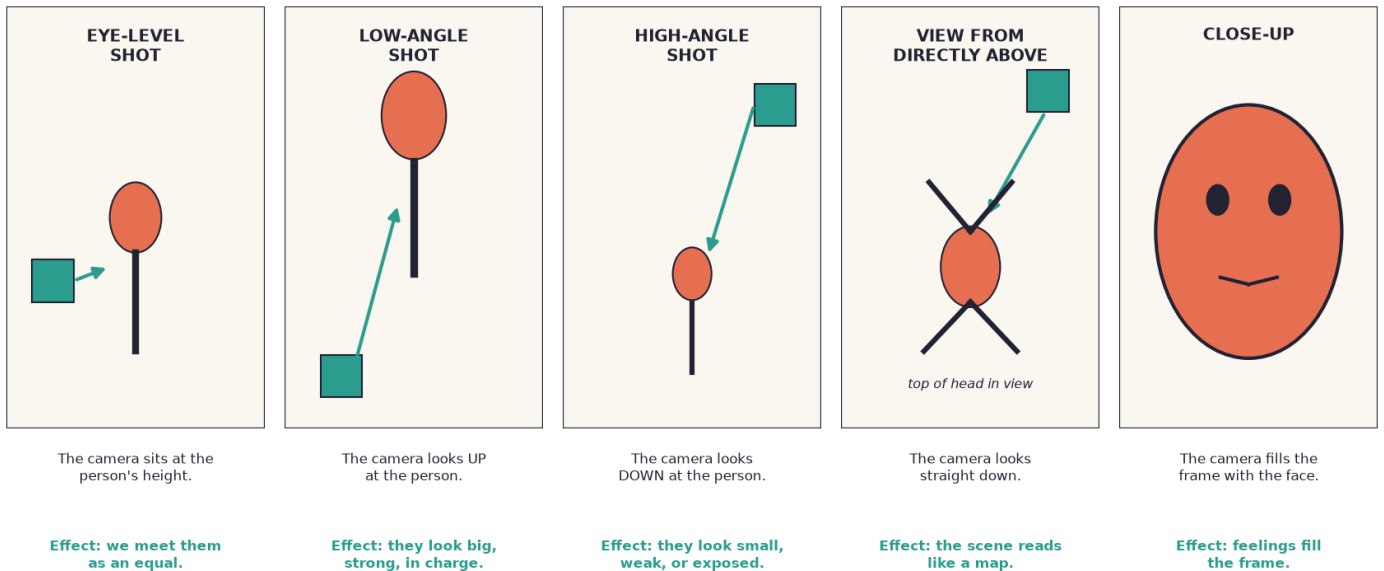
The tools overlap: an image maker usually combines several in one image.

The six visual tools, each shown in its own small labelled panel with a one-line note: size (a big circle seen before a small one), colour (warm reds and oranges beside cool blues), angle (a camera below looking up and a camera above looking down), proximity (two shapes close together read as linked, two far apart read as separate), vector (a line steering the eye to a circle), salience (the one bright shape you see first).

The tools rarely work alone. A maker usually stacks several at once, all pushing your eye and your feelings the same way. When you analyse an image, your job is to name the tool, point at where it is working, and say what it does to you as the reader.

Camera angles (moving images). In film, animation and advertising, the camera makes the same arguments the illustrator's pen makes. A **shot** is what the camera frame shows, and where the camera sits builds the perspective:

Five camera angles — and what each angle tends to do



Five labelled panels. An eye-level shot, where the camera sits at the person's height, so we meet them as an equal. A low-angle shot, where the camera looks up at the person, so they look big, strong and in charge. A high-angle shot, where the camera looks down at the person, so they look small, weak or unsafe. A view from directly above, where the camera looks straight down and the scene reads like a map. A close-up, where the face fills the frame, so feelings fill the frame.

How much of the subject the frame holds matters too. A **long shot** shows the whole scene and keeps the person small in it — good for showing how big the world is. A **mid shot** shows a person from the waist up — close enough to read what they are doing, far enough to see where they are. A **close-up** fills the frame with the face, so the person's feelings become the whole story. Because these choices construct how a person or place is represented — strong or small, safe or unsafe, equal or above us — camera angles are never just recording. They are a point of view.

Sound. Sound is the third builder of perspective, and it works on you even when you are not paying attention. Four kinds of sound do most of the work:

The sound toolbox: four kinds of sound, and the work each can do

Sound element	What it can do	Example from <i>The Shortcut</i> (invented for this section)
Music	Sets the mood; tells the audience how to feel about what they see.	Low, slow strings as Mara looks down the dark lane.
Sound effects	Build the world; sharpen a moment; can stand in for something unseen.	Rain on a tin roof; a bin lid clattering behind her.
Silence	A sudden stop in sound grabs attention and builds tension.	All sound stops the instant Mara hears the footsteps.
Voice and tone	What is said, and HOW: loud or soft, fast or slow, steady or shaky.	Mara whispers 'just a shortcut', but her voice shakes.

*Table with four rows. Music: sets the mood and tells the audience how to feel about what they see — in the invented animation *The Shortcut*, low slow strings as Mara looks down the dark lane. Sound effects: build the world, sharpen a moment, and can stand in for something unseen — rain on a tin roof, a bin lid clattering behind her. Silence: a sudden stop in sound grabs attention and builds tension — all sound stops the instant Mara hears the footsteps. Voice and tone: what is said and how it is said, loud or soft, fast or slow, steady or shaky — Mara whispers 'just a shortcut', but her voice shakes.*

When you view a moving image, ask of the sound the same question you ask of the picture: *what is this choice doing to me?* Does the music tell you how to feel? Does a sound effect stand in for something you never see? Does the silence grab you? Does the voice say one thing while the tone says another?

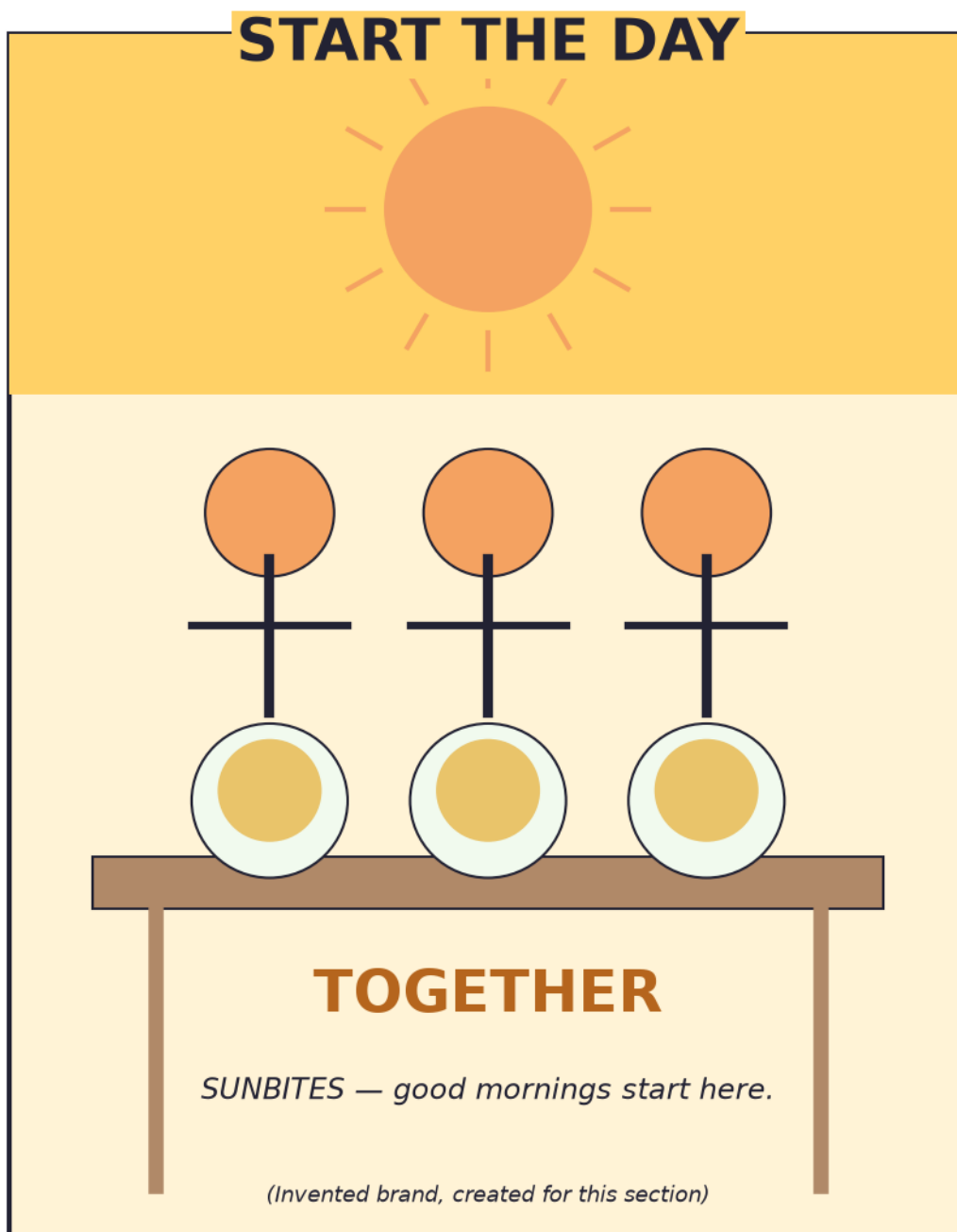
Same subject, different perspectives. The clearest way to see perspective being built is to hold two images of the same subject side by side. Below are two invented advertisements for the same invented cereal, **Sunbites**. Same product. Same brand. Very different ways of seeing it.

Advertisement A: Sunbites, "Fuel for the ride" (invented)



Invented advertisement A for Sunbites cereal: a bold red and orange design with strong diagonals, a rider on a ramp with speed lines behind them, a small bowl of cereal in the corner, and the words 'FUEL FOR THE RIDE!' and 'Taste the adventure.'

Advertisement B: Sunbites, "Start the day together" (invented)



Invented advertisement B for Sunbites cereal: a calm cream and yellow design, a soft sun, three people drawn the same size sitting close together at a level table with three bowls, and the words 'START THE DAY TOGETHER' and 'good mornings start here.'

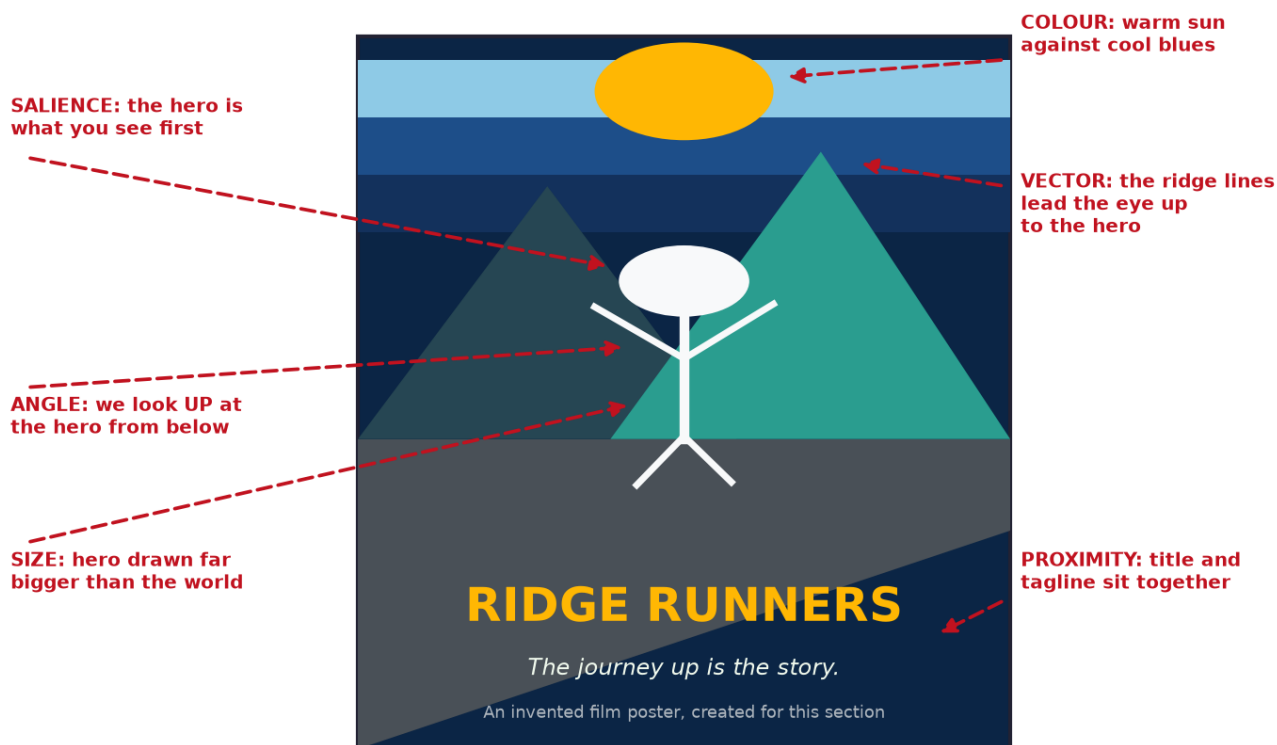
Before you read on, look across the two ads and ask: what do you notice first in each? Where does your eye travel? Who is big, who is close, who is far? What mood do the colours set? You have just done the analysis — the tools above are simply the names for what you noticed.

Key idea. A perspective is not *in* the subject; it is built by choices. The same cereal, the same lane, the same hero can be made to look exciting or calm, safe or scary, powerful or small, just by changing the choices. When you can name the choices, you can question the perspective instead of just taking it in.

Worked examples

Example 1 (scaffolded). Reading the “Ridge Runners” poster with the six tools. Here is an invented film poster, already marked up with the tools at work. The question a viewer of this poster is answering, whether they know it or not, is: **how does this poster build its perspective on the hero?**

Worked reading of the “Ridge Runners” poster (invented for this section)



Invented poster for a film called Ridge Runners, tagline ‘The journey up is the story.’ A pale hero figure with arms raised stands against dark blue mountain sky; warm sun above, cool blues behind, gold title below. Dashed arrows label the tools at work: salience (the hero is what you see first), angle (we look up at the hero from below), size (the hero is drawn far bigger than the world), colour (warm sun against cool blues), vector (the ridge lines lead the eye up to the hero), proximity (title and tagline sit together).

Working	Comment
Size: the hero is drawn far bigger than the mountains behind him.	Size is doing the arguing: this person matters more than the mountain. The reader is invited to see the hero as the big story.
Angle: we look up at the hero from below.	A low angle makes the hero look strong and in charge. We are placed under him, looking up — the position of a fan.
Vector: the ridge lines run up towards the hero.	Our eye climbs the mountain the way the hero will — the lines lead us up to the person, again and again.
Salience: the pale hero shape against the dark sky is what we see first.	The maker chose what we meet first: the person, not the mountain. The mountain is the stage; the hero is the show.

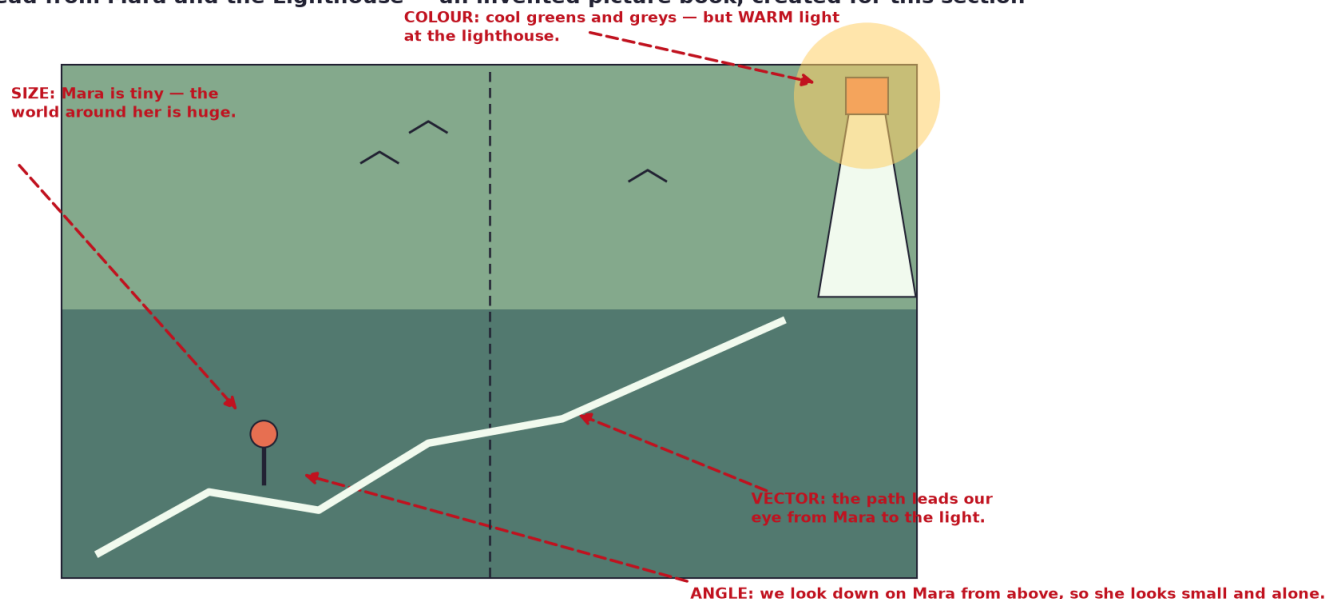
Now watch those four readings join up into one perspective, in a model summing-up:

The poster invites us to see the hero as powerful and worth following. **Size** and a **low angle** make him tower over the mountain world, the **salience** sits on his pale shape so we meet him first, and the ridge-line **vectors** keep leading our eye back up to him. The perspective is: *this journey is about a hero, and you are here to look up to him.*

Notice the shape of the reading: **name the tool** → **point at where it works** → **say what it does to the viewer** → **join it to the perspective**. That last step is the one most readers miss. The tool is evidence; the perspective is the point.

Example 2 (scaffolded). *Reading a picture-book spread.* Picture books and graphic novels use the same six tools. Here is a double-page spread from an invented picture book, *Mara and the Lighthouse*, marked up the same way.

Spread from Mara and the Lighthouse — an invented picture book, created for this section



Labelled double-page spread from the invented picture book Mara and the Lighthouse. A tiny figure, Mara, stands on a winding pale path in a huge cool green and grey world; we look down on her from a high angle. Far away at the right, a lighthouse glows with the only warm light on the page. Arrows label: size (Mara is tiny, the world around her is huge), angle (we look down on Mara from above, so she looks small and alone), vector (the path leads our eye from Mara to the light), colour (cool greens and greys, but warm light at the lighthouse).

A strong reading follows a three-step plan:

1. **What do you see first, and what is the mood?** (salience, colour)
2. **Where does your eye go next, and who is big, small, close or far?** (vector, size, proximity, angle)
3. **What way of seeing do those choices add up to?** (the perspective)

Model commentary, with the tools in bold:

The spread invites us to see Mara as small and alone at the start of a long journey. **Angle** does most of the work: we look down on her from above, so she looks tiny. **Size** agrees — the world around her is huge and she is a dot in it. **Colour** keeps the page cool and grey-green, a quiet, cold mood, while the one warm light sits far away at the lighthouse. A **vector** — the winding path — leads our eye from Mara towards that light, so we expect the story to be about the long road between her and it.

Why this model works: every tool name is attached to a piece of the picture (*the winding path*), and every tool leads to an effect on the reader (*so she looks tiny, so we expect...*). The last sentence does the joining: the tools add up to a perspective — Mara's journey is big, hard and worth watching.

Example 3 (scaffolded). *Same product, two perspectives: comparing the Sunbites ads.* This is elaboration E02 in action. The completed comparison below uses the tools as rows, so the two ads line up choice-for-choice.

Comparing the two Sunbites ads (invented brand)

Tool	Ad A — the ride	Ad B — the family table
Angle	Low angle: we look UP at the rider, so the rider looks powerful.	Eye level: we sit WITH the family, as one of the group.
Colour	Hot reds and oranges; sharp contrasts. Feels fast and loud.	Soft creams and warm yellows. Feels calm and gentle.
Size	Rider is the biggest thing in the ad; the cereal bowl is small in a corner.	Bowls and people share the space; nothing towers over anything else.
Salience	The rider mid-jump is seen first.	The headline and the sun are seen first.
Vector	Diagonal ramp and speed lines point up and across the page.	Level table and even spacing; the eye moves calmly side to side.
Words	"FUEL FOR THE RIDE!" — short, loud, in big tilted letters.	"Start the day together" — level, spaced-out letters.

Same product, two perspectives: A sells excitement; B sells belonging.

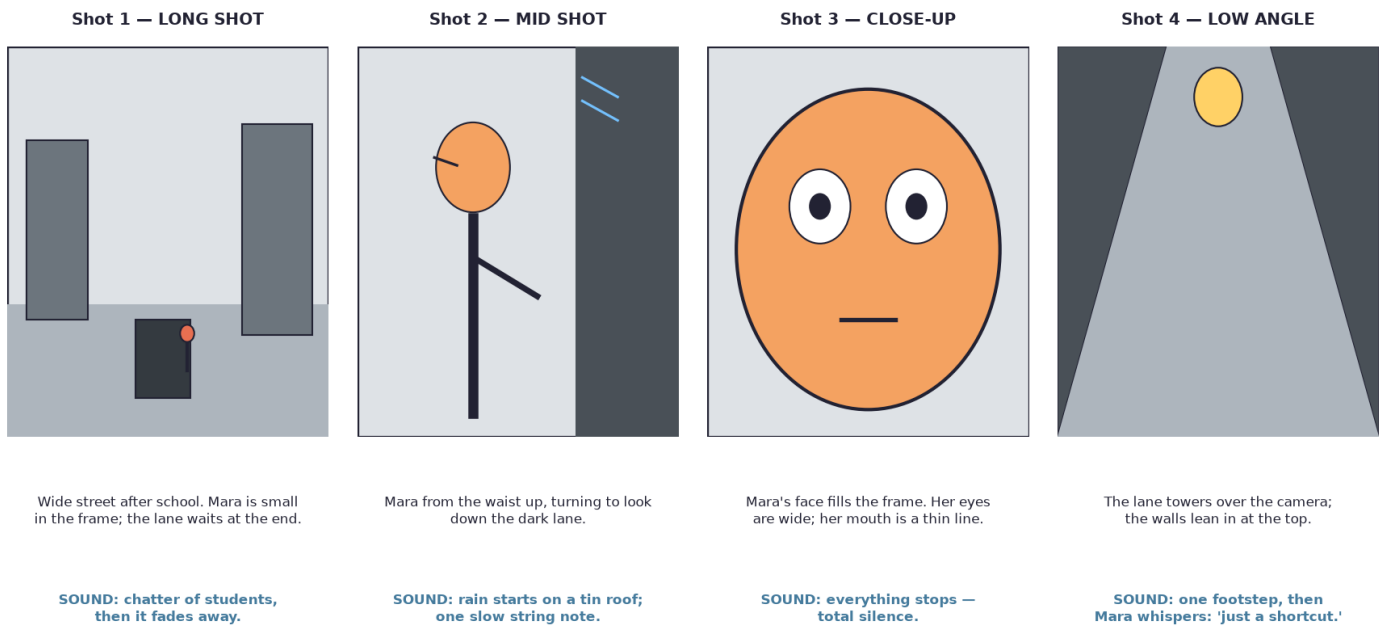
Completed comparison table of the two invented Sunbites ads, with rows for angle, colour, size, salience, vector and words. Ad A, 'the ride': low angle on the rider; hot reds and oranges; rider big, product small; you see the rider first; diagonal speed lines lead the eye up; 'FUEL FOR THE RIDE!' Ad B, 'the family table': eye level, all level lines; soft warm yellows; three people the same size, close together; you see the table and the people first; level lines keep the eye calm and centred; 'START THE DAY TOGETHER'.

Model comparative paragraph:

Both ads sell the same cereal, but they build opposite perspectives on it. Ad A uses a **low angle**, diagonal **vectors** and hot reds and oranges to make the cereal look like fuel for adventure; the **salience** sits on the rider, so the person — not the food — is the story. Ad B uses level, horizontal lines, soft warm yellows and close **proximity** to make the same cereal look like family time; the **salience** sits on the three people at the table. Same product, different way of seeing — that is the whole trick of advertising.

Example 4 (unscaffolded). *Moving images and sound: reading The Shortcut.* Here is the storyboard for an invented 30-second animation, *The Shortcut*. Moving images add time to the tools you already have: the camera can change its mind every shot, and the sound track argues underneath all of them.

Storyboard: The Shortcut — an invented 30-second animation, created for this section



Four-panel storyboard for the invented 30-second animation *The Shortcut*. Shot 1, long shot: a wide street after school, Mara small in the frame, the lane waiting at the end; sound — chatter of students, then it fades away. Shot 2, mid shot: Mara from the waist up, turning to look down the dark lane; sound — rain starts on a tin roof, one slow string note. Shot 3, close-up: Mara's face fills the frame, eyes wide, mouth a thin line; sound — everything stops, total silence. Shot 4, low angle: the lane towers over the camera, walls leaning in at the top; sound — one footstep, then Mara whispers 'just a shortcut.'

Model reading:

The animation builds the perspective *this lane is not safe*, and it builds it twice over — once with the camera, once with the sound. Shot 1 is a **long shot**: Mara is small and the street is wide, so nothing feels like a threat yet. Shot 2 is a **mid shot**, and Mara turning to look down the lane is a **vector** — her eyeline points us at the dark. Shot 3 is a **close-up**: her wide eyes fill the frame, and the **silence**, where the street noise was, tells us something is wrong before we see anything. Shot 4 is a **low angle** on the lane itself, so the walls tower and lean in; one footstep and a shaky whisper do the work a monster would do. Camera and sound never disagree: every choice pushes the same way of seeing.

The last sentence is the standard this section holds you to. In a moving image, check whether the picture and the sound build the *same* perspective or argue with each other — and when they argue, that clash is also a choice, and also worth naming.

Practice questions

Q1. Scaffolded Name the tool. For each description, write the visual tool at work (size, colour, angle, proximity, vector, salience).

- The hero's arm points at the door, and your eye follows it.
- The two friends sit touching, while the stranger stands across the room.
- The dragon is drawn ten times bigger than the village.
- You notice the bright red balloon before anything else on the page.
- The whole page is icy blue except one warm candle flame.
- We look up at the captain from the deck.

Q2. Scaffolded *Camera choices and their usual effects.* Using the camera-angles figure in the Theory, match each camera choice (1–5) to its usual effect (a–e).

1. eye-level shot
2. low-angle shot
3. high-angle shot
4. view from directly above
5. close-up
- a) the person looks big and in charge
- b) feelings fill the frame
- c) we meet the person as an equal
- d) the scene reads like a map
- e) the person looks small or unsafe

Q3. Scaffolded *Finish the poster reading.* Example 1 read the “Ridge Runners” poster with size, angle, vector and salience. Complete the same table for the two tools left out, using the marked-up poster figure.

Working	Comment
Colour: ...	...
Proximity: ...	...

Q4. Scaffolded *Guided reading of the picture-book spread.* Answer in full sentences, using the marked-up spread from *Mara and the Lighthouse*.

- a) Which two tools make Mara look small and alone? Start with: *Mara looks small and alone because ...*
- b) What does the cool colour do to the mood of the page? Start with: *The cool colours make the page feel ...*
- c) Where does the vector take your eye, and what does that make you expect about the story? Start with: *The path leads my eye from ... to ..., so I expect ...*

Q5. Scaffolded *First look at the two ads.* Using advertisements A and B:

- a) List three tools that Ad A uses more strongly than Ad B.
- b) List three tools that Ad B uses more strongly than Ad A.
- c) Write one sentence that compares the two ads and names at least two tools.

Q6. Scaffolded *The sound toolbox.* a) Match each sound element (1–4) to its main job (a–d), using the sound table in the Theory.

1. music
2. sound effects
3. silence
4. voice and tone
- a) can stand in for something unseen
- b) tells the audience how to feel about what they see
- c) what is said, and how it is said
- d) a sudden stop that grabs attention
- e) The whisper “‘just a shortcut’” belongs to which element, and what does the shaky tone add?

Q7. Scaffolded *Shots and their work in The Shortcut.* Using the storyboard figure:

- a) Match each shot (1–4) to the effect it creates (a–d).
 1. Shot 1, long shot
 2. Shot 2, mid shot
 3. Shot 3, close-up
 4. Shot 4, low angle
- a) her fear fills the frame
- b) Mara looks small and the world looks wide
- c) the lane itself looks like the monster
- d) we see where Mara is looking, and her fear starts
- e) Which shot uses silence, and why is silence the right choice at that moment?

Q8. Scaffolded *Word-bank summary.* Fill the six blanks using the bank. Each word is used once.

Bank: perspective · vector · low angle · salience · sound · colour

The “Ridge Runners” poster builds a (1) _____ in which the hero is powerful. The (2) _____ sits on the pale hero shape, so we meet him first. A (3) _____ makes him look strong and in charge, while the warm (4) _____ of the sun excites us against the cool blues. The ridge lines work as a (5) _____ that leads our eye up to him, and the (6) _____ of a real film would add music to tell us how to feel about him.

Q9. Unscaffolded *Comparative paragraph (writing).* Write one paragraph of 80–120 words comparing advertisements A and B. Name the perspective each ad builds, and use at least four tool names as evidence. Underline each tool name.

Q10. Unscaffolded *Picture-book commentary (writing).* Write a commentary of 80–100 words on the spread from *Mara and the Lighthouse*. Use at least four of the six tools, and end with one sentence naming the perspective the spread builds.

Q11. Unscaffolded *Plan three shots (writing).* New moment: *Mara reaches the top of the hill and sees the whole town awake and warm below her.* Plan three shots that build the perspective *the town is safe and welcoming*. For each shot, name the shot type or camera angle and give one sentence of reason.

Q12. Unscaffolded *Redesign the sound (writing).* Keep the four shots of *The Shortcut* exactly as they are, but rewrite the sound plan (four to six sentences) so the animation builds the opposite perspective: *the lane is a safe shortcut after all*. Use at least three of the four sound elements, and name each one.

Q13. Unscaffolded *Create a storyboard (writing/viewing).* Give Sunbites a third perspective — for example, *the quiet breakfast for one*. Draw a four-panel storyboard for a 20-second animation (stick figures are fine). For each panel: label the shot type or camera angle, and write one sound note. Your choices must build the new perspective on purpose.

Q14. Unscaffolded *Oral walkthrough (speaking and listening).* In pairs. Student A has 60 seconds to talk a listener through the “Ridge Runners” poster, using at least four tool names, joining each tool to an effect, and ending by naming the perspective. Student B listens with this checklist, then gives one glow and one grow: (i) named the tools; (ii) joined each tool to an effect on the viewer; (iii) named the perspective. Swap and repeat.

Q15. Unscaffolded *Pitch and question (speaking and listening).* In groups of three or four. Each student pitches, in four to five spoken sentences, a new perspective for a Sunbites ad and the main choices that would build it. After each pitch, every listener asks one question. The group then votes for the strongest pitch and gives one reason using tool names.

Q16. Unscaffolded *Reflection (writing)*. In three to four sentences, answer: why can the same six tools build opposite perspectives? Use the words **choice** and **viewer** at least once each.

Answers

Q1. a) vector b) proximity c) size d) salience e) colour f) angle

Q2. 1–c, 2–a, 3–e, 4–d, 5–b

Q3. Colour: warm sun and gold title against cool blues — the warm parts (sun, title, hero) carry the excitement and stand out against the cold mountain world. Proximity: title and tagline sit close together under the hero — the name, the picture and the message read as one thing.

Q4. a) angle and size b) cool colour makes the page feel quiet, cold and a little sad c) the path leads the eye from Mara to the lighthouse light, so we expect a long journey towards it.

Q5. a) Ad A: angle (low), vector (diagonals), colour (hot reds and oranges) b) Ad B: proximity (people close together), size (everyone the same size), colour (soft warm yellows) c) answers will vary; see solutions.

Q6. a) 1–b, 2–a, 3–d, 4–c b) voice and tone; the words say “it’s fine” while the shaky tone says “I’m scared” — the tone carries the real message.

Q7. a) 1–b, 2–d, 3–a, 4–c b) Shot 3; the sudden stop in sound grabs attention and builds tension at the exact moment we see her fear.

Q8. 1 perspective, 2 salience, 3 low angle, 4 colour, 5 vector, 6 sound

Q9–Q16. Answers will vary; see the fully-worked solutions for models.

Fully-worked solutions

Q3 (model table rows).

Working	Comment
Colour: the warm sun and the gold title shine against cool blues.	Warm colour excites and cool colour calms, so the warm parts — sun, title, hero — carry all the energy against a cold, big mountain world.
Proximity: the title and the tagline sit close together under the hero.	Things placed close together read as one thing, so the name <i>Ridge Runners</i> , the line <i>the journey up is the story</i> and the hero picture land as a single message.

Q4 (model sentences).

- a) *Mara looks small and alone because the **angle** looks down on her from above and the **size** makes her a dot in a huge world.*
- b) *The cool colours make the page feel quiet, cold and a little sad, so we feel the journey will be hard.*
- c) *The path leads my eye from Mara to the warm light of the lighthouse, so I expect the story to be about her long journey towards that light.*

Q5c (model sentence). *Ad A uses a low angle and diagonal vectors to make the cereal look like adventure, but Ad B uses close proximity and level lines to make the same cereal look like family time.*

Q8 (filled summary). The “Ridge Runners” poster builds a **perspective** in which the hero is powerful. The **salience** sits on the pale hero shape, so we meet him first. A **low angle** makes him look strong and in charge, while the warm **colour** of the sun excites us against the cool blues. The ridge lines work as a **vector** that leads our eye up to him, and the **sound** of a real film would add music to tell us how to feel about him.

Q9 (model paragraph). *Both ads build a perspective on the same cereal, but the perspectives are opposites. Ad A makes the cereal look like fuel for adventure: a **low angle** puts us below the rider, diagonal **vectors** of speed lines push the eye up the ramp, and hot reds and oranges set an excited mood. Ad B makes the same cereal look like family time: everyone is drawn the same **size** and placed in close **proximity** at a level table, and soft warm yellows set a calm*

mood. In Ad A the **salience** sits on the rider; in Ad B it sits on the three people together. Same product, two ways of seeing it.

Q10 (model commentary). *The spread builds the perspective that Mara's journey is big, hard and worth watching. A high **angle** looks down on her, and the **size** of the world makes her tiny, so she looks alone. Cool greens and greys keep the mood quiet and cold, while the one warm light waits far away at the lighthouse. The winding path works as a **vector**, leading our eye from Mara to the light, and the **salience** of that warm glow tells us what matters. Every tool points the same way: a small girl, a long road, one light at the end of it.*

Q11 (model plan). *Shot 1: a long shot from a high angle over the town, so the whole warm town reads like a friendly map and we see how much life is down there. Shot 2: a mid shot of Mara at eye level, smiling, so we meet her as an equal and read her face as calm and pleased. Shot 3: a close-up of warm lights and breakfast tables in windows, with soft music rising, so the mood says safe and welcoming. Every choice pushes the same way: the town below is not a threat — it is the point of the climb.*

Q12 (model sound rewrite). *Shot 1 keeps the chatter of students, but now it stays loud and happy under the whole street, so the world feels friendly. In Shot 2 the rain on the tin roof sounds like a drum pattern with a bounce, and the slow string note is replaced by a light, quick tune. In Shot 3 the silence is gone: instead we hear a cat knock a bin lid, and the “scary” noise gets a funny sound effect, so the fear is laughed away. In Shot 4 Mara's voice is steady and warm — “just a shortcut” — and one easy footstep matches it, while the music ends on a bright, settled note. Music, sound effects and voice now all say the same thing: the lane was never a monster.*

Q13 (model storyboard description). *Panel 1, long shot, eye level: a small table by a big quiet window at dawn; sound — one soft piano note, a clock ticking. Panel 2, mid shot: one person pouring cereal, no rush; sound — the pour and the tick, no music yet. Panel 3, close-up: steam and a spoon, the person's calm half-smile; sound — the first bite, a warm string note joining. Panel 4, view from directly above: the table, one bowl, one chair, morning light in a square on the floor; sound — the person says, “my favourite five minutes,” in a calm, low voice. The perspective: this cereal is a small, quiet gift you give yourself.*

Q14 and Q15 (what a good one sounds like). *A strong oral reading names tools out loud (“the salience sits on the hero”), joins each one to an effect on the viewer (“so we look up to him”), and lands on the perspective (“the poster says this journey is about a hero”). A strong pitch names the perspective first (“my ad makes Sunbites feel like ...”), then gives two or three choices that build it, and a strong question tests the join (“which tool does that job — size or angle?”). Listening is half the task: the checklist and the questions are where the analysis gets checked out loud.*

Q16 (model reflection). *The tools are not the message; they are the building blocks, and a perspective comes from how they are used. The same **vector** that leads our eye up to a hero can lead it to a threat, and the same warm **colour** that says “family” in one ad says “excitement” in another, because every tool is pointed at a different end by the maker's **choice**. So the tools can build opposite perspectives, and it is the **viewer**'s job to notice which way they are pointing.*

Specialist and technical vocabulary: everyday and technical meanings

Curriculum: Victorian Curriculum 2.0 English, Level 7 — VC2E7LA08: *explore the role of vocabulary in building specialist and technical knowledge, including terms that have both everyday and technical meanings*. Draws on elaborations VC2E7LA08.E01 and VC2E7LA08.E02.

Theory

Words build knowledge. Every subject arrives with its own words. Science has *hypothesis*. Maths has *factor*. English has *stanza* and *imagery*. Learning these words is not just memorising a list, because the words are part of the knowledge. Knowing a subject's words lets you follow its ideas, ask sharper questions and say exactly what you mean. This section explores two things: words that carry both an everyday and a technical meaning, and how that kind of vocabulary helps build knowledge.

What the terms mean here. The curriculum names *specialist and technical vocabulary* but does not define it, so this section states how the terms are used. **Specialist or technical vocabulary** means the words a field of learning uses to state its ideas exactly: *specialist* points to deep knowledge of one field, and *technical* points to the careful, exact words that field uses. The **everyday meaning** of a word is the meaning most people use in ordinary talk. A word's technical meaning is usually more exact than its everyday meaning.

One word, two jobs. Many words do two jobs. In everyday talk, a *line* is a thin mark or a queue of people. In English study, a *line* is one row of words in a poem. Same word, different job. The technical meaning lets you say something the everyday meaning cannot. Figure 1 shows three more words that work this way.

One word, two jobs

The same word carries an everyday meaning and a technical meaning

Word	Everyday meaning	Technical meaning in English
device	a machine or tool made for a job: a phone is a device	a technique a writer chooses to shape meaning: a simile is a poetic device
line	a thin mark, or a queue of people	one row of words in a poem
tone	a sound: the tone of a voice	the feeling or attitude a text gives off

Which meaning is meant depends on what the text is about.

A table showing the everyday meaning and the technical meaning in English study for each of the words device, line and tone

Why exact words matter. Technical words let knowledge grow, because each exact word is a shared tool. When a scientist writes *hypothesis*, other scientists know exactly what is meant: a testable idea. When you write *alliteration*, your reader knows exactly which device you found. Exact words save long explanations, and they let other people check your ideas and build on them. That is what the curriculum means by vocabulary *building* knowledge: new words give new ideas somewhere to stand.

High-utility academic words. Some academic words show up in many subjects at once: in science, in history, in maths and in English. These are **high-utility** words: words you can use again and again across subjects. (*Utility* means

usefulness, so *high-utility* means very useful.) Four high-utility words named in the Level 7 curriculum are *factor*, *hypothesise*, *issue* and *critique*. They name **abstract concepts**: ideas you cannot touch or see, such as a factor, an issue or a critique. Figure 2 gives each word's word class, meaning and an example.

Four high-utility academic words

Words you can use again and again, in many subjects

Word	Word class	Meaning	Example
factor	noun	one of the things that affects a result	<i>One factor in the story's ending is the storm.</i>
hypothesise	verb	to put forward an idea that can be tested	<i>We hypothesise that the character is lonely, then look for evidence.</i>
issue	noun	a topic people discuss or argue about	<i>The issue the poem raises is whether the storm is scary or beautiful.</i>
critique	noun and verb	a careful judgement of strengths and weaknesses	<i>Our critique named two strengths and one fix.</i>

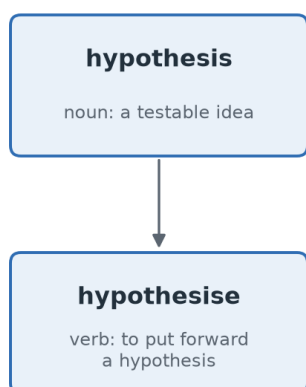
A table of the four high-utility words factor, hypothesise, issue and critique, showing word class, meaning and an example sentence for each

Two things to notice about these words. First, *hypothesise* is a verb, and the related noun is *hypothesis*: you hypothesise when you put forward a hypothesis. Second, a *critique* weighs up strengths and weaknesses, and that is not the same as *criticise*, which often means only finding fault. A good critique names what works as well as what does not. Figure 3 maps these word families.

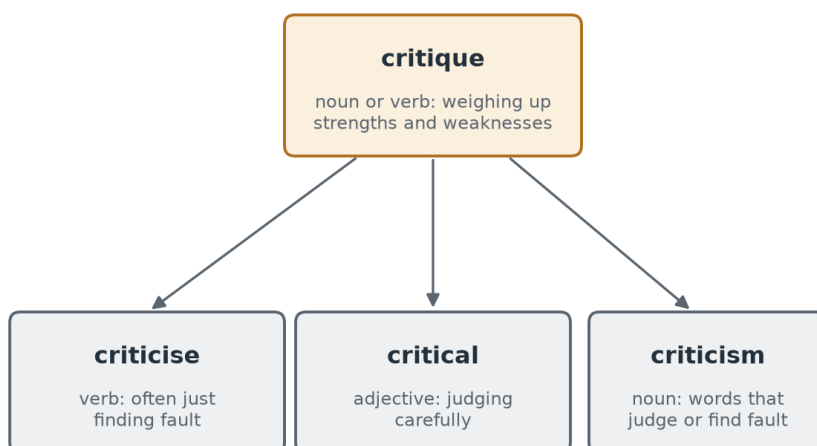
Word families

Related words share a base and build on one meaning

Family 1: the testing pair



Family 2: the critique family



A critique weighs up the good and the bad. Criticise often means only finding fault.

Word-family maps for hypothesise and critique, showing the related nouns, verbs and adjective with a short meaning for each

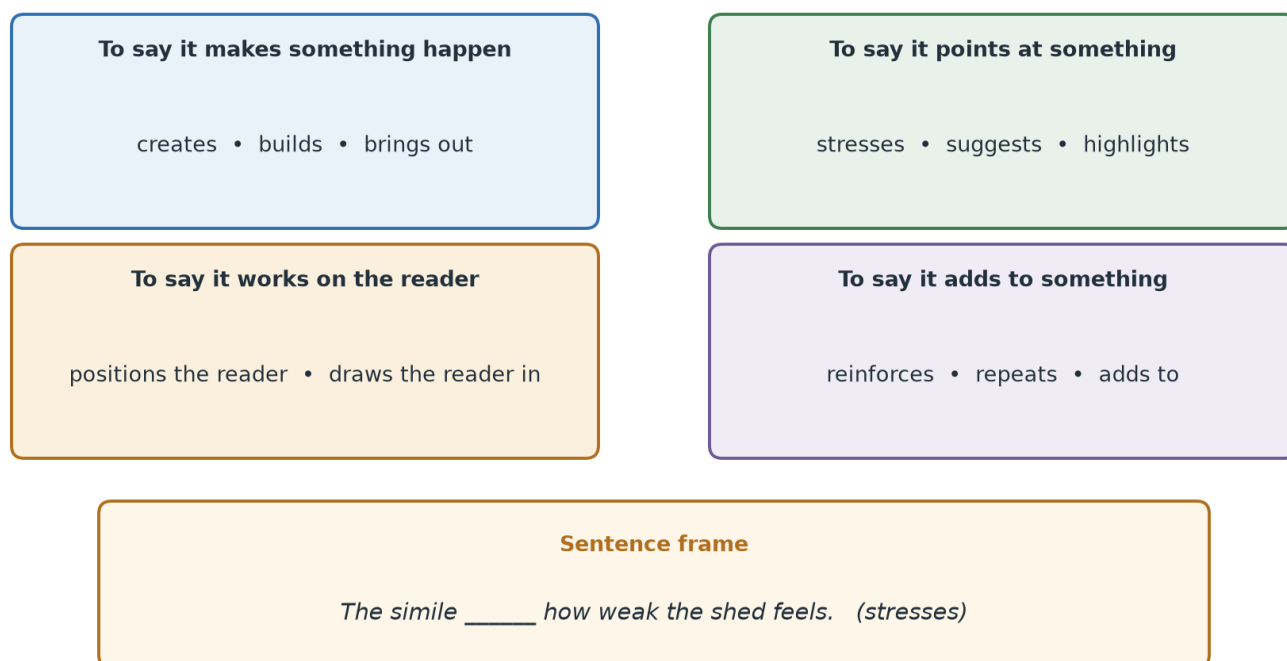
Words for writing about texts: metalanguage. English has its own technical toolkit too: words for writing and talking about texts. These words are called **metalanguage**, which means language for talking about language. (The prefix *meta-* means *about*, so metalanguage is language about language.) You met some of it at Level 6: *simile*, *metaphor* and *personification*. At Level 7 the toolkit grows. Five terms to add:

- A **stanza** is a group of lines in a poem, like a paragraph in a story.
- **Rhyme** is when words end with the same sound: *kite* and *night* rhyme.
- **Alliteration** is when nearby words start with the same sound: *told old tales*.
- **Imagery** is words that build pictures in the mind, often through the senses: imagery can make you see, hear, feel, smell or taste what a text describes.
- **Tone** is the feeling or attitude a text gives off: a poem can have a worried tone, a playful tone, a calm tone.

And the key habit: do not just name a device. Say what it does. The change a device makes to meaning, or to the reader, is its **effect**. Figure 4 collects effect words you can use instead of *makes* or *shows*.

What does the device do?

Effect words to use instead of makes or shows

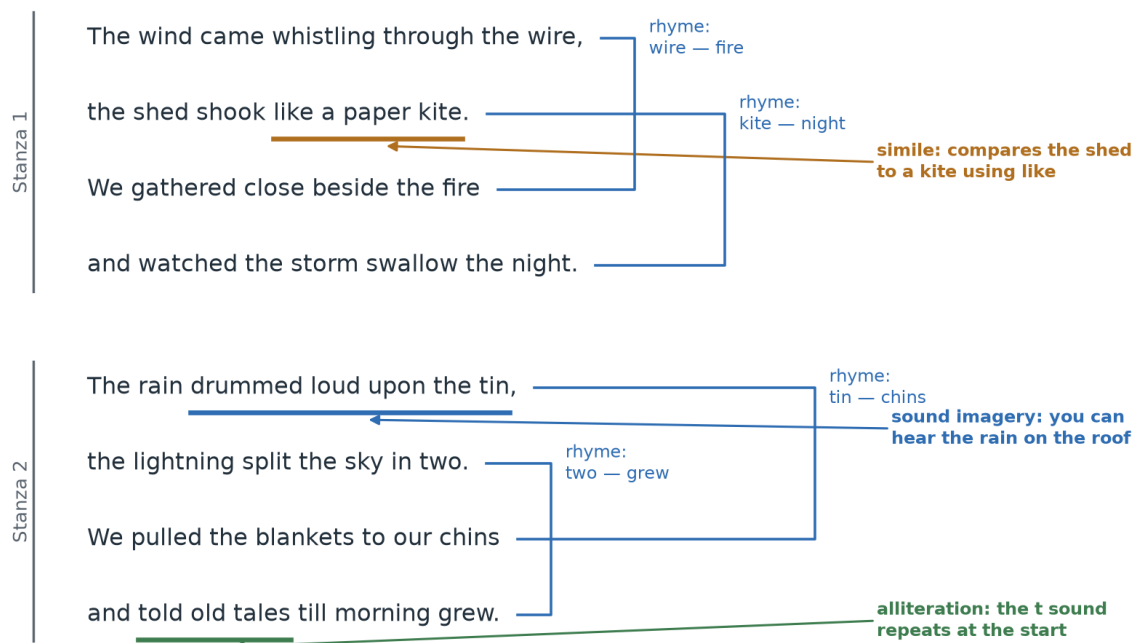


A bank of effect words grouped by job, with a sentence frame for writing about the effect of a device

Figures 5 and 6 put the toolkit to work. Figure 5 is a short poem, written for this workbook, with its devices labelled. Figure 6 is a model paragraph, also written for this workbook, that names devices and describes their effects.

The Storm Shed

An original poem with its devices labelled



The storm swallow the night is also personification: the storm acts like a living thing.

The original poem *The Storm Shed*, two stanzas of four lines, with brackets and labels marking its simile, rhyme, alliteration and sound imagery

A model paragraph that names devices and their effects

In the second line, the shed 'shook like a paper kite'. This simile stresses how weak the shed feels next to the huge storm. In the second stanza, the alliteration in 'told old tales' creates a soft rhythm that brings out the calm of telling stories together.

Device words: simile, alliteration

Structure words: line, stanza

Effect words: stresses, creates, brings out

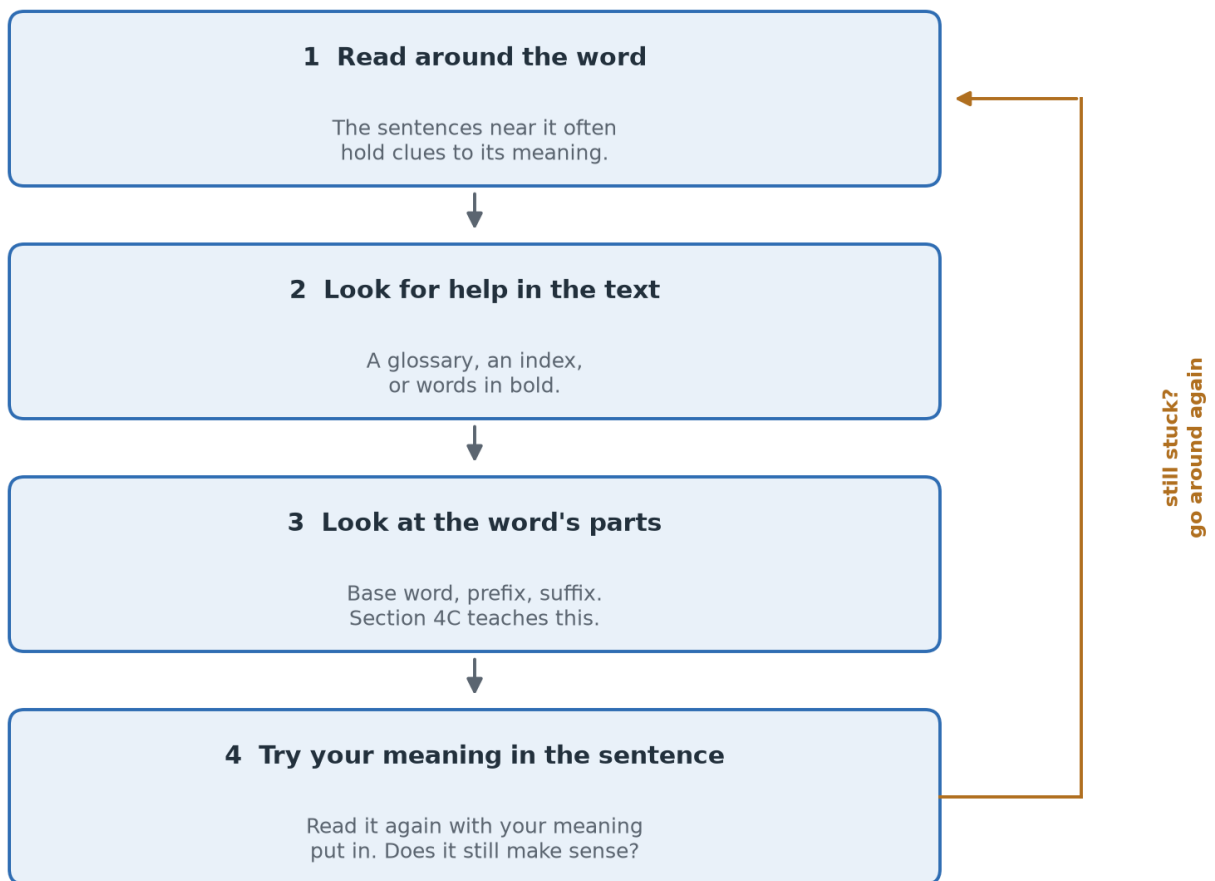
Name the device, then say what it does. The effect words do the heavy work.

A model paragraph about *The Storm Shed* with the technical words highlighted and grouped as device words, structure words and effect words

Working out new technical words. You will keep meeting new technical words in every subject. Four steps help, and they are set out in Figure 7.

1. **Read around the word.** The sentences around a new word often hold clues to its meaning.
2. **Look for help in the text.** Many non-fiction texts carry a **glossary**, a list of technical words with their meanings, usually at the back, and an **index**, a list of where topics appear. Glossary entries follow a set pattern, shown in Figure 8.
3. **Look at the word's parts.** Base words, prefixes and suffixes can unlock a word's meaning and its spelling. Section 4C teaches this in full.
4. **Try your meaning in the sentence.** Read the sentence again with your meaning put in. If it makes sense, check the next sentence too.

Working out a new technical word



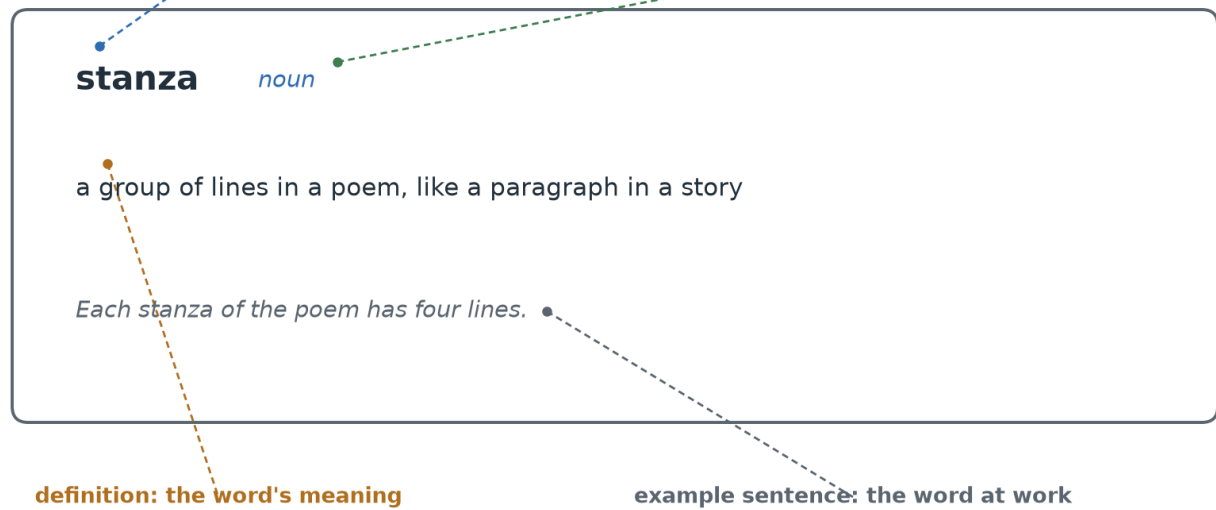
A flowchart of the four steps for working out a new technical word, with an arrow back to the start if the word still does not make sense

Inside a glossary entry

Glossaries sit at the back of many non-fiction texts, in alphabet order

headword: the word you looked up

word class: noun, verb, adjective ...

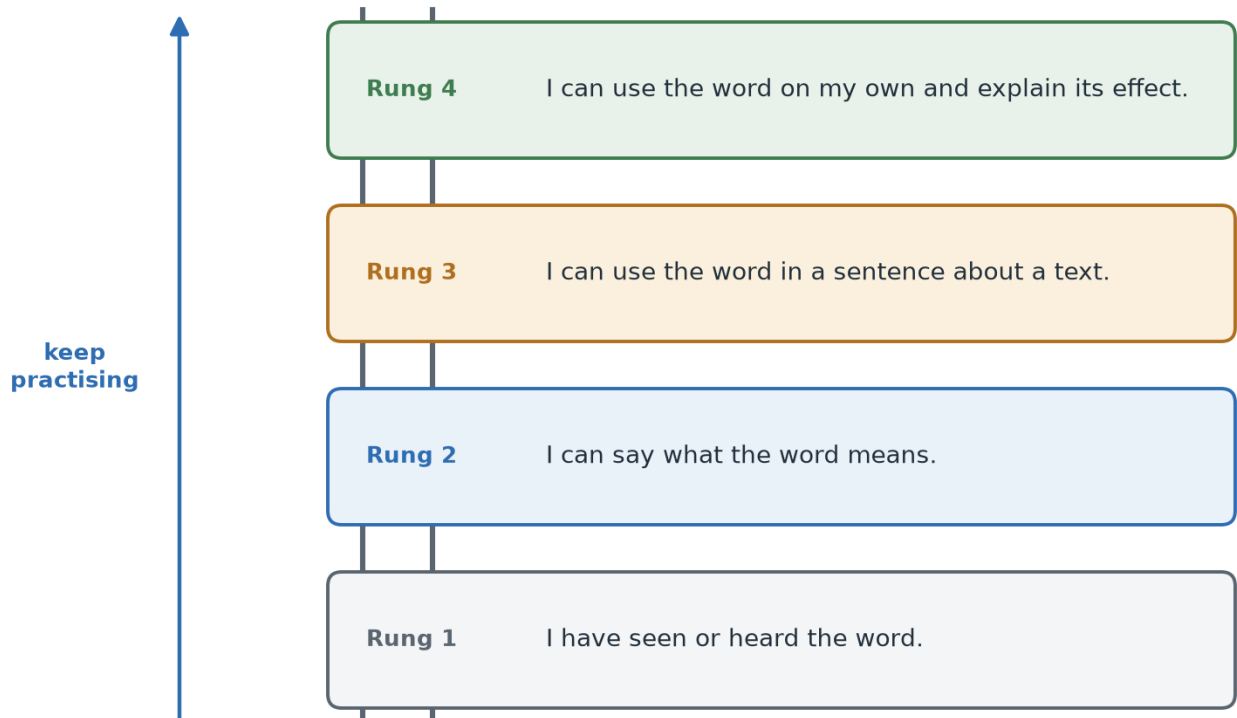


A glossary entry for the word stanza with its four parts labelled: headword, word class, definition and example sentence

Owning a word takes practice. Knowing a word is not all-or-nothing: it grows in steps, like climbing a ladder. Figure 9 shows the rungs. This section is small in new content and big in practice by design: the goal is to move words up the ladder until you use them on your own. Keep a word log with the word, its meaning and an example. Add words from every subject. This week, try to use three new technical words in class talk.

Owning a word, rung by rung

Move each new word up the ladder with practice



A word log helps: word, meaning, example.

A ladder with four rungs showing the steps from first meeting a word to using it on your own and explaining its effect

Worked examples

Example 1 — scaffolded

Everyday or technical? Read this sentence: “*The first line of the poem sets a worried tone.*” Give the technical meaning of *line* and *tone*.

Working	Comment
Everyday: a <i>line</i> is a thin mark or a queue.	Start from the meaning you already know.
Technical: a <i>line</i> is one row of words in a poem.	The sentence is about a poem, so <i>line</i> is doing its technical job.
Everyday: a <i>tone</i> is a sound, like the tone of a voice.	Again, start from the everyday meaning.
Technical: <i>tone</i> is the feeling or attitude a text gives off. Here the poem feels worried.	Tone is about feeling, not sound.

Example 2 — scaffolded

Choosing the right high-utility word. Fill each blank with *factor*, *issue*, *hypothesise* or *critique*.

- (a) Sleep is one _____ that changes how much you remember.
- (b) The class will _____ the poem, naming what works and what does not.
- (c) The _____ the story raises is whether a lie is ever right.
- (d) We can _____ that the character is lonely, and then look for evidence.

Working	Comment
(a) <i>factor</i>	A factor is one of the things that affects a result. Sleep affects memory.
(b) <i>critique</i>	To critique is to weigh up strengths and weaknesses.
(c) <i>issue</i>	An issue is a topic people discuss or argue about. <i>Is a lie ever right?</i> is one.
(d) <i>hypothesise</i>	To hypothesise is to put forward an idea that can be tested. The evidence comes next.

Example 3 — scaffolded

Naming a device and its effect. Read this line from *The Storm Shed*: “the shed shook like a paper kite.” Name the device and describe one effect.

Working	Comment
The line compares the shed to a kite, using <i>like</i> .	Comparisons that use <i>like</i> or <i>as</i> are similes. You met these at Level 6.
Device: simile.	Name the device with its technical word.
Effect: the comparison stresses how weak and light the shed feels next to the huge storm.	Say what the device does. <i>It is good</i> is not an effect.

Example 4 — unscaffolded

Replacing general words with exact words. Rewrite this pair of sentences with more exact vocabulary: “The poet uses alliteration. It is good.”

Model: In *told old tales*, the repeated *t* sounds create a soft, slow rhythm. This brings out the calm of telling stories together while the storm is outside.

Practice questions

Scaffolded

Q1. Match each word to its meaning.

Words: *factor*, *hypothesise*, *issue*, *critique*

Meanings: (i) to put forward an idea that can be tested; (ii) one of the things that affects a result; (iii) a careful judgement of strengths and weaknesses; (iv) a topic people discuss or argue about.

Q2. Everyday or technical? Say which meaning each bold word carries.

- (a) Please join the **line** at the door.
- (b) The poem’s last **line** made me laugh.
- (c) She spoke in a quiet **tone**.
- (d) The story’s **tone** is dark and worried.

Q3. Fill each blank with *factor*, *issue*, *critique* or *hypothesise*.

- (a) One _____ in the team’s win was how well its players worked together.
- (b) Before the test, we _____ that plants would grow taller with more light.
- (c) The _____ raised by the article is whether screens before bed harm sleep.
- (d) My partner’s _____ of my paragraph named two strengths and one fix.

Q4. Read *The Storm Shed* in the Theory again. Find (a) the simile, (b) one example of alliteration, (c) one pair of rhyming words, (d) one example of sound imagery.

Q5. A glossary entry has four parts, shown in Figure 8. Put these parts in the order a glossary uses them: *definition*, *headword*, *example sentence*, *word class*.

Q6. Put the four steps from Figure 7 in the right order: *try your meaning in the sentence*, *read around the word*, *look at the word's parts*, *look for help in the text*.

Un scaffolded

Q7. *Critique* and *criticise* are not the same. In two sentences, explain the difference. Then use *critique* as a verb in a sentence of your own.

Q8. Read this couplet, written for this workbook:

The magpie sang its morning song and woke the sleepy street.

Name one device in the couplet and describe its effect in one or two sentences.

Q9. Speaking and listening. In pairs: Student A explains why technical words help knowledge grow, using one example. Student B gives feedback: was each meaning exact? Swap roles. Use at least two words from Figure 2 in your explanation.

Q10. Rewrite this paragraph, replacing the three bold words with more exact words:

*The poem is **good**. One **thing** the poet uses is **imagery**. The imagery **shows** the storm.*

Q11. Word log. This week, add three technical words from another subject to your word log. For each word, write its meaning and one example sentence.

Q12. Reading. Read this passage, written for this workbook:

Why do we forget? Researchers hypothesise that sleep helps the brain sort the day's memories. One key factor is how much rest you get the night before a test. The issue is hard to study, because everyone's sleep habits are different. A result for one person may not hold for another. That is why researchers critique each other's work: a careful check of methods keeps the results fair.

- (a) Which word in the passage means *to put forward an idea that can be tested*?
 - (b) Which word means *one of the things that affects a result*?
 - (c) Choose one high-utility word from the passage and use it in a sentence about a text you have read.
-

Answers

Q1. factor—(ii), hypothesise—(i), issue—(iv), critique—(iii). **Q2.** (a) everyday: a queue; (b) technical: one row of words in a poem; (c) everyday: a sound; (d) technical: the feeling a text gives off. **Q3.** (a) factor; (b) hypothesise; (c) issue; (d) critique. **Q4.** (a) *the shed shook like a paper kite*; (b) for example *told old tales*, or *storm swallow*, or *split the sky*; (c) for example *wire and fire*, *kite and night*, *tin and chins*, *two and grew*; (d) *The rain drummed loud upon the tin*. **Q5.** headword, word class, definition, example sentence. **Q6.** read around the word, look for help in the text, look at the word's parts, try your meaning in the sentence. **Q7.** See solutions. **Q8.** See solutions. **Q9.** Feedback should check that each word's meaning was exact and that an example was given. **Q10.** See solutions. **Q11.** Answers will vary: three words with meanings and example sentences. **Q12.** (a) hypothesise; (b) factor; (c) answers will vary.

Fully-worked solutions

Q1. *Factor* names one thing that affects a result, so it matches (ii). *Hypothesise* means to put forward an idea that can be tested, so it matches (i). *Issue* is a topic people discuss or argue about, so it matches (iv). *Critique* is a careful judgement of strengths and weaknesses, so it matches (iii).

Q2. Ask what the sentence is about. In (a), people wait at a door, so *line* is a queue: the everyday meaning. In (b), the sentence is about a poem, so *line* is one row of words: the technical meaning. In (c), someone is speaking, so *tone* is a sound: the everyday meaning. In (d), the sentence is about a story's feeling, so *tone* is technical.

Q3. (a) A cause of the win is being named, so *factor* fits. (b) An idea is put forward before a test, so *hypothesise* fits. (c) A topic worth arguing about is raised, so *issue* fits. (d) The partner weighed up strengths and a fix, so *critique* fits.

Q4. (a) A simile compares using *like* or *as*: *the shed shook like a paper kite*. (b) Alliteration repeats a starting sound: *told old tales* repeats *t*. (c) Rhyming words end with the same sound: *kite* and *night*. (d) Sound imagery makes you hear something: *The rain drummed loud upon the tin* lets you hear the rain on the roof.

Q5. A glossary first gives the **headword**, the word you looked up. Next comes the **word class**, such as noun or verb. Next comes the **definition**, the word's meaning. Last comes an **example sentence** showing the word at work. The order is fixed, so you can find each part fast.

Q6. The steps run: first, **read around the word**, because the sentences near it may already tell you the meaning. Next, **look for help in the text**, such as a glossary or an index. Next, **look at the word's parts**, such as its base word, prefix and suffix. Last, **try your meaning in the sentence** to check it makes sense there too.

Q7. Model: A critique weighs up strengths and weaknesses, while *criticise* often means only finding fault. My partner critiqued my draft and named two things that worked as well as one fix.

Q8. Model: The couplet uses personification: the street is called *sleepy* and is woken by the magpie, as if the street were a person. This creates a slow, quiet start to the day and positions the reader to feel calm. (Alliteration in *sang* and *song*, or sound imagery in *sang its morning song*, also fits, as long as an effect is described.)

Q9. A strong explanation says that exact words let people share ideas without getting mixed up, and gives one example: for instance, *hypothesis* tells a scientist exactly what kind of idea is meant, a testable one. Feedback is strongest when Student B checks what each word means, not just how loud the talk sounds.

Q10. Model: The poem is *powerful*. One *device* the poet uses is imagery. The imagery *builds a clear picture of* the storm. *Good* says nothing about how the poem works. *Thing* hides the technical word *device*. *Builds a clear picture of* says what the imagery does, which *shows* did not.

Q11. Answers will vary. A strong entry names the subject, the word, its meaning, and uses the word in a true example sentence. For example, from maths: *product*, the answer when numbers are multiplied.

Q12. (a) *Hypothesise* means to put forward an idea that can be tested. (b) *Factor* means one of the things that affects a result: the passage names rest as a factor. (c) Model: One *factor* in the ending of the story is that the main character never tells the truth. The sentence uses *factor* to talk about a text.

Punctuation for meaning: colons and brackets

Where this fits. Victorian Curriculum 2.0 English, Level 7, strand *Language for expressing and developing ideas*. Content description **VC2E7LA09**: “understand the use of punctuation including colons and brackets to support meaning.” Draws on elaboration **VC2E7LA09.E01**: “examining the impact of information added to sentences when colons and brackets are used.”

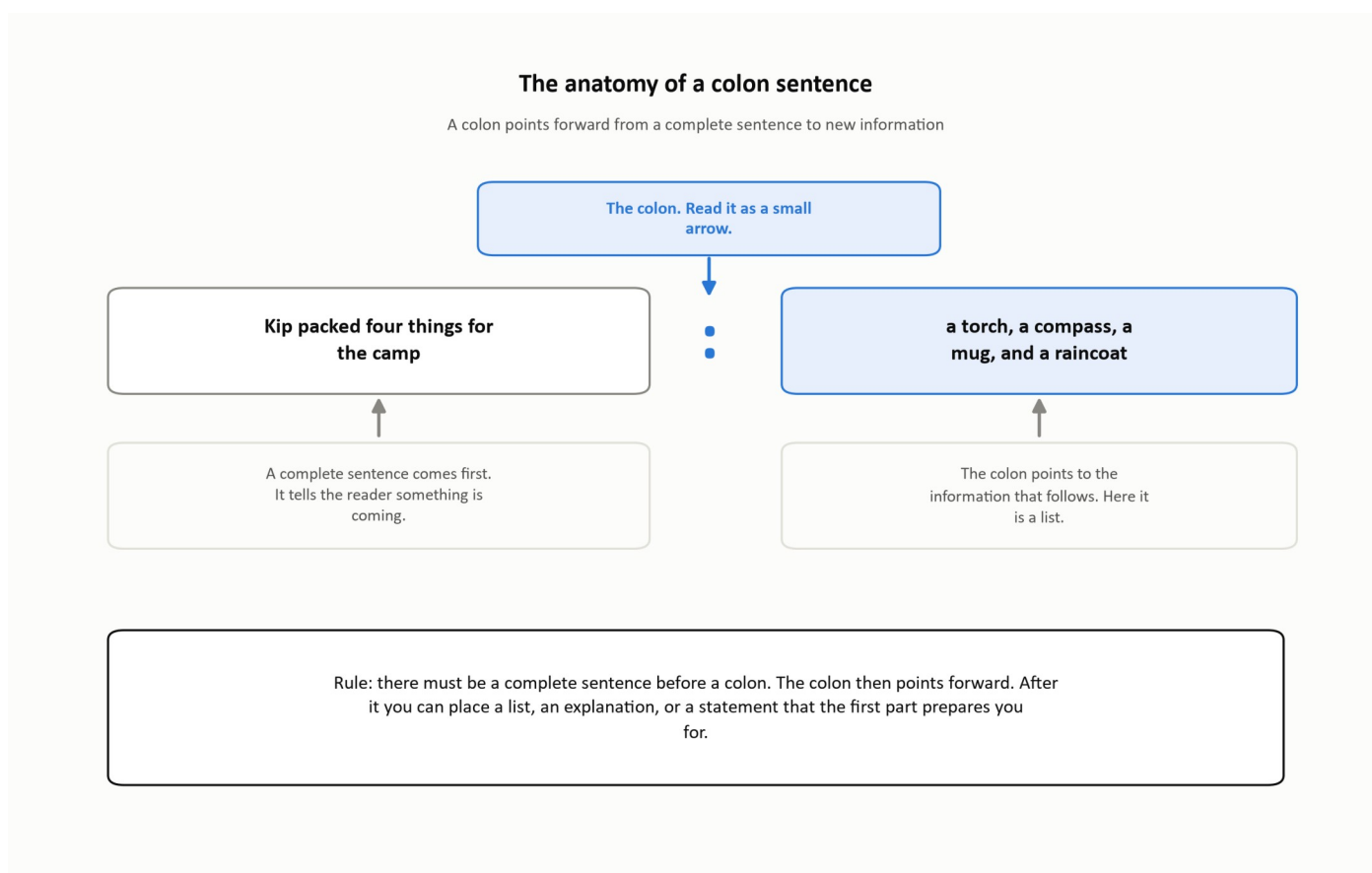
Theory

Punctuation is not decoration. It is a set of marks that helps your reader hear a sentence the way you mean it. In Level 6 you learnt how a comma can separate a dependent clause from an independent clause. This section adds two more meaning tools: the **colon** and **brackets**. Both of them are about *added information*, and both of them change what your reader notices and feels.

Words you need. A *clause* is a group of words that contains a verb and usually a subject. An *independent clause* is a clause that can stand alone as a complete sentence. A *list* is a set of items named one after another. An *aside* is an extra comment tucked into a sentence.

The colon

A **colon** is the two-dot mark **:**. Its one job is to *point forward*. A colon says to the reader: “Get ready. Here comes the information I just prepared you for.” The big rule is that a colon needs an independent clause (a complete sentence) in front of it. After the colon you can place a list, an explanation, or a statement.



Labelled diagram of a colon sentence showing the complete sentence before the colon, the colon itself, and the list it points to

The colon has three main jobs. In every case, look for the complete sentence before the mark.

Three jobs of the colon

In each example the colon is underlined in blue

Introduce a list

There are three rules: pass, move, and call for the ball.

Introduce an explanation
or a reason

Sam smiled for one reason: the team had finally won.

Introduce a statement or a
point

The coach's message was clear: never give up.

Notice the pattern: in every case there is a complete sentence before the colon.

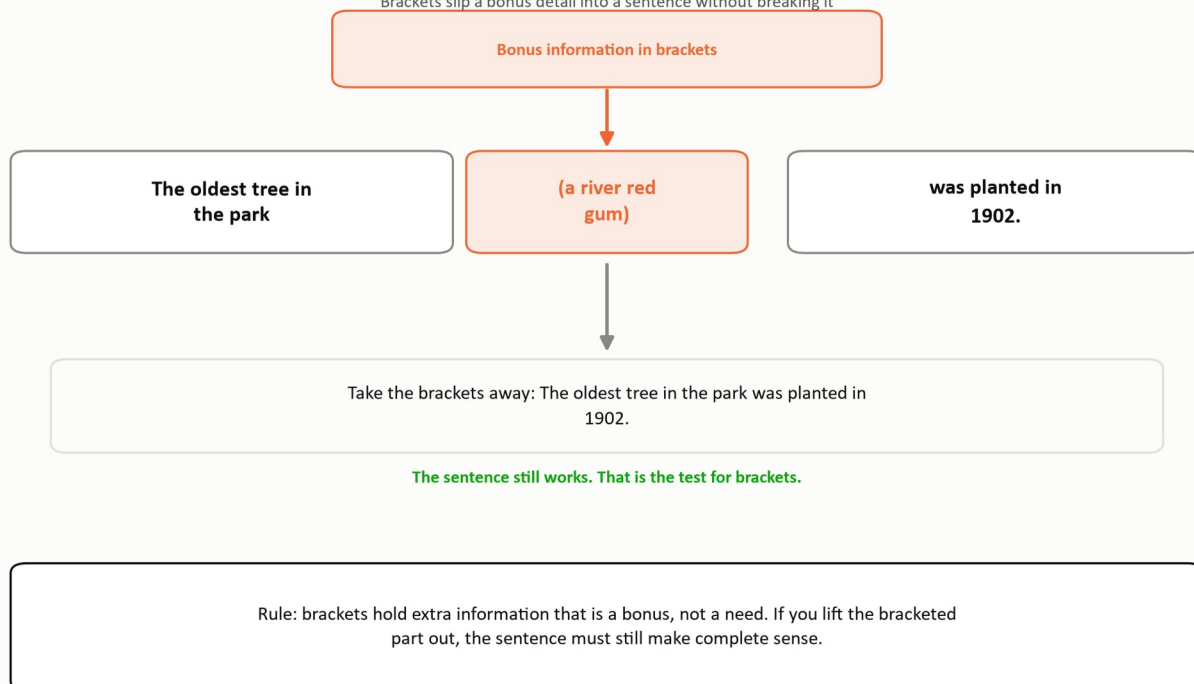
Table of the three jobs of a colon with an example sentence for each job: introduce a list, introduce an explanation, and introduce a statement

Brackets

Brackets are the round marks (). They are also called *parentheses*. The curriculum does not say which kind of bracket it means, so in this section *brackets* always means the round ones. Their job is different from the colon. Brackets do not point forward. They tuck *bonus* information into the middle of a sentence. The test for brackets is simple: if you lift the bracketed part out, the sentence must still make complete sense.

The anatomy of a bracket sentence

Brackets slip a bonus detail into a sentence without breaking it



Labelled diagram of a bracket sentence showing the main sentence and the bonus information in brackets, plus the sentence with the brackets removed

Like the colon, brackets do a few different jobs. In every case, the bracketed part is a bonus the sentence could live without.

Three jobs of brackets

In each example the bracketed aside is underlined in orange

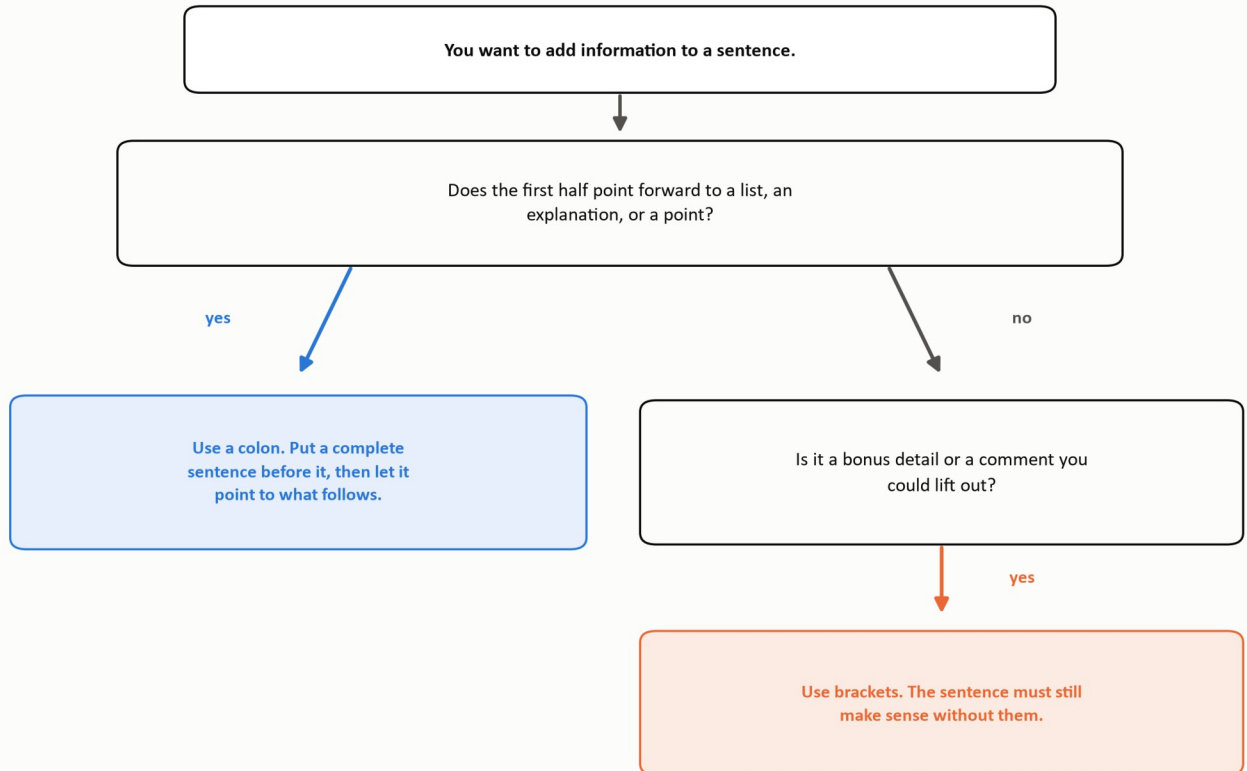
Add extra information	Our captain <u>(the tallest player)</u> won the toss.
Add a comment or an aside	The cake vanished <u>(and I will not say who ate it).</u>
Add a number or a detail	The show sold out in two days <u>(a new record).</u>
Notice the pattern: lift the orange part out and the sentence still makes complete sense.	

Table of the three jobs of brackets with an example sentence for each job: add extra information, add a comment, and add a number or detail

Choosing between them

When you want to add information, you have a choice. This chooser sums up the two rules: the colon needs a complete sentence pointing forward, and brackets hold a bonus you could lift out.

Colon or brackets? A quick chooser



Decision chart for choosing between a colon and brackets based on whether the added information is pointed to by the first half or is a bonus that can be removed

Worked examples

Example 1 (scaffolded) reading and viewing

Read this original short report. Two sentences use a colon and two use brackets.

Model text: a market-day report

An original short report. The colon is underlined blue, the brackets orange.

Market day was a huge success: every stall sold out before lunch.

Our class ran the guess-the-beans jar (and yes, someone guessed right).

The winning team earned a prize: a golden paper crown.

By the end of the day we had raised 340 dollars (more than double our goal).



colon



brackets

The colons point to the payoff: what happened, and the prize.

The brackets add bonus details the sentence could live without.

An original four sentence market day report with the colons underlined in blue and the brackets underlined in orange

What I see

“Market day was a huge success:”

“(and yes, someone guessed right)”

“The winning team earned a prize:”

“(more than double our goal)”

What it does

The complete sentence points forward. The colon makes us wait, then hands over the proof: every stall sold out.

Brackets tuck in a fun aside. Lift them out and the sentence still works.

The colon points forward to what the prize was.

Brackets add a bonus number without breaking the sentence.

Example 2 (scaffolded) the effect of a colon

Look at the before and after pair below. Explain the effect of joining the two flat sentences with a colon.

What a colon changes

The same idea, with and without a colon

BEFORE

Kip packed four things for the camp. He packed a torch, a compass, a mug, and a raincoat.



join with a colon

AFTER

Kip packed four things for the camp: a torch, a compass, a mug, and a raincoat.

The effect on the reader. The colon joins the two ideas into one smooth move and builds a small pause. The reader leans in, waits, and then the list arrives as a payoff. It sounds more confident than two flat sentences.

Before and after comparison showing two flat sentences joined by a colon, with a note on the effect this has on the reader

Model explanation. The colon joins the two ideas into one confident move. It builds a small pause after “camp”, so the reader leans in and waits. Then the list arrives as a payoff. The single sentence sounds planned and sure, where the two flat sentences sounded like a shopping list.

Example 3 (scaffolded) the effect of brackets

Now look at the bracket pair. Explain the effect of the bracketed aside.

What brackets change

The same idea, with and without brackets

BEFORE

The oldest tree in the park was planted in 1902.



add an aside in brackets

AFTER

The oldest tree in the park (a river red gum) was planted in 1902.

The effect on the reader. The brackets tuck a bonus fact into the middle of the sentence. The reader gets an extra detail without losing the main message. Lift the orange part out and the sentence still makes sense.

Before and after comparison showing a plain sentence and the same sentence with a bracketed aside added, with a note on the effect

Model explanation. The brackets slip a bonus fact, “a river red gum”, into the middle of the sentence. The reader gets an extra detail without losing the main message. When we lift the orange part out, the sentence still makes complete sense. That is exactly what brackets are for.

Example 4 (unscaffolded) choose and justify

For each sentence, decide whether the missing mark is a colon or brackets. Justify your choice with the right rule.

- a) The sign said one word __ Stop.
- b) The mascot __ a very tired koala __ fell asleep mid-parade.
- c) There were two jobs left __ washing up and packing.

Practice questions

Scaffolded

Q1. For each sentence, name the mark (colon or brackets) and copy the words it introduces or holds.

- a) The recipe needs three things: flour, eggs, and milk.
- b) My uncle (the one with the red van) is coming too.
- c) There is one rule at the pool: no running.
- d) The final score (68 to 65) made everyone cheer.

Q2. Join each pair of flat sentences into one sentence using a colon.

- a) The kit list is short. It has a hat, a bottle, and a pen.
- b) Now we know the reason. The bus left early.

Q3. Tuck the bonus fact into the sentence using brackets.

- a) The grandstand will be painted this year. (It was built in 1968.)
- b) My best friend saved three shots. (She is a keen goalkeeper.)

Q4. Read: “The winning goal came late (in the 93rd minute).” What do the brackets add, and what would we lose if we removed them?

Un scaffolded

Q5. Writing. Write three sentences of your own about a school event you choose. Use one colon to introduce a list, one colon to introduce an explanation, and one pair of brackets for a bonus detail.

Q6. Writing. Here is a plain paragraph. Edit it by adding one colon and one pair of brackets where they would help the meaning, then explain one of your choices in a sentence.

The sports day was a big success. Every event ran on time. The crowd loved the relay. The Year 7 team won it. We raised 340 dollars. That was more than double our goal.

Q7. Speaking and listening. With a partner, read your Q5 sentences aloud twice: once as written, and once with the colon and bracket parts left out. Talk about what changes each time. Which version sounds better to a listener, and why?

Q8. Explain the difference in effect between a colon and brackets. Use the ideas *point forward* and *bonus* in your answer.

Answers

- Q1.** a) colon, “flour, eggs, and milk”. b) brackets, “the one with the red van”. c) colon, “no running”. d) brackets, “68 to 65”.
- Q2.** a) The kit list is short: a hat, a bottle, and a pen. b) Now we know the reason: the bus left early.
- Q3.** a) The grandstand (built in 1968) will be painted this year. b) My best friend (a keen goalkeeper) saved three shots.
- Q4.** The brackets add the bonus detail of exactly when the goal came. Removed, we still know the goal came late, but we lose the dramatic detail.
- Q5.** Answers will vary. Check each sentence against the two rules.
- Q6.** One possible edit: “The sports day was a big success: every event ran on time.” and “We raised 340 dollars (more than double our goal).”
- Q7.** Answers will vary. The version with the marks should sound richer and more confident to a listener.
- Q8.** A colon points forward from a complete sentence to information the reader is prepared for. Brackets tuck in a bonus the sentence could live without.
-

Fully-worked solutions

Example 4. a) **Colon.** “The sign said one word” is a complete sentence that points forward to the word itself, so we write “The sign said one word: Stop.” b) **Brackets.** “a very tired koala” is a bonus description of the mascot, and the sentence works without it: “The mascot (a very tired koala) fell asleep mid-parade.” c) **Colon.** “There were two jobs left” is a complete sentence pointing forward to a list, so we write “There were two jobs left: washing up and packing.”

Q2. In each pair, the first sentence is a complete independent clause, so a colon can join it to the information that follows. a) “The kit list is short: a hat, a bottle, and a pen.” b) “Now we know the reason: the bus left early.” Notice that the colon makes the second part feel like the answer to the first.

Q3. The bonus facts are not needed for the sentence to make sense, so brackets are right. a) “The grandstand (built in 1968) will be painted this year.” b) “My best friend (a keen goalkeeper) saved three shots.” Removing the bracketed parts leaves complete, sensible sentences.

Q5 and Q6 (model for Q6). A strong edit adds a colon where the first sentence points forward, and brackets where a fact is a bonus: “The sports day was a big success: every event ran on time. The crowd loved the relay. The Year 7 team won it. We raised 340 dollars (more than double our goal).” The colon turns two flat sentences into one confident claim with its proof. The brackets slip the bonus number in without breaking the flow.

Q8 (model). A colon and brackets both add information, but they do different jobs. A colon points forward. It needs a complete sentence before it, and it tells the reader that the payoff is coming, so it builds a small pause and then delivers a list, an explanation, or a statement. Brackets do not point forward. They tuck a bonus detail or aside into the middle of a sentence, and the sentence must still make sense if the bonus is lifted out. So a colon shapes what the reader expects next, while brackets add an optional extra.