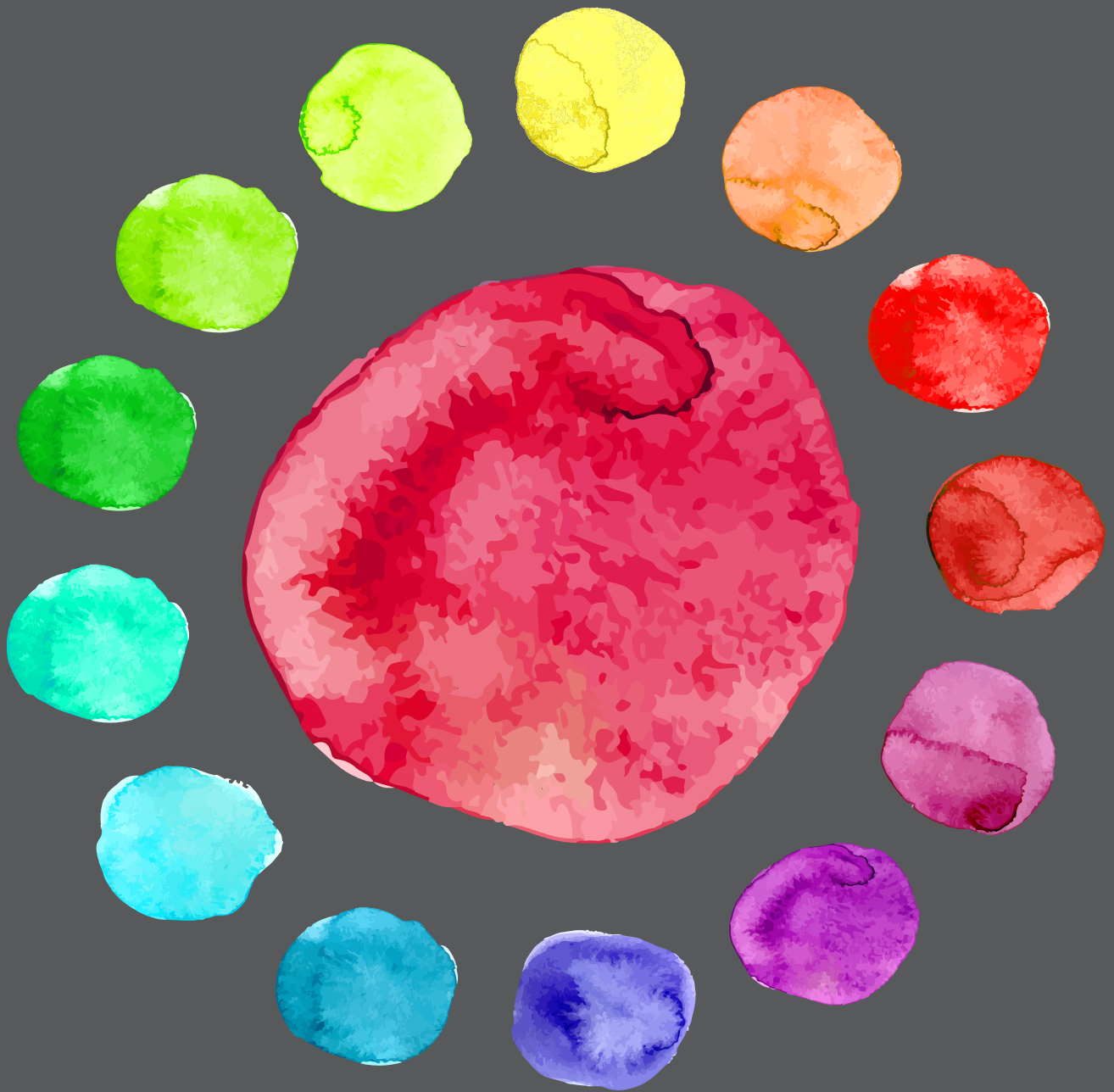




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2017



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ICON KEY



New title or series



Library resources



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Digital books for desktop computer or laptop and/or iPad use



iPad compatible. Product may be downloaded onto your desktop computer or laptop, and in some instances to a school server, and then loaded onto an iPad or tablet



Interactive elements featured on disc



Interactive product accessible via the internet*



View product animations via the internet



Product designed for Interactive Whiteboards (IWBs)



Audio product, usually Listening Post discs



Product contains video footage

*The online access period is valid for a maximum of four years from the date of purchase. Please note that upgrades or changes to the platform may impact accessibility.



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DISC

eBooks on disc for download onto your computer or school server, and then upload onto an iPad or tablet.

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Some literacy discs come with an option to download eBooks online using an access code and user registration.

A full site licence is included.



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PRIMARY








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READING OUTCOMES BY READING LEVEL AND AGE

READING LEVEL AND AGE

READING OUTCOMES

READING LEVELS* 1–15: READING AGE (YEARS) 4.5–7

READING LEVELS 1–8: READING AGE (YEARS) 4.5–6

Students can:

- enjoy listening to stories
- make personal text choices and share reasons for the choice
- recall significant events from a shared story
- recognise common words in print
- engage actively in shared reading experiences.
- make connections between characters, situations and life experiences
- read short, predictable texts with known language and supporting illustrations
- apply an emerging knowledge of print, sounds and letters to begin to read independently
- identify rhyme, sounds and patterns in texts.

READING LEVELS 9–15: READING AGE (YEARS) 6–7

Students can:

- maintain engagement during read aloud sessions and respond to closed questions
- read aloud with developing fluency
- apply knowledge of sounds, sentences, common words and punctuation when reading aloud
- make predictions and surmise consequences
- understand that choice of reading matter is influenced by personal interests
- self correct when reading out loud
- draw on background knowledge to make inferences and predictions
- choose and re-read favourite texts
- understand language conventions in written texts
- discuss characters and settings of texts, explore how language is used to present these
- differentiate between literal and implied meaning.

READING LEVELS 16–25: READING AGE (YEARS) 7–8

Students can:

- sustain listening during read-aloud sessions, making predictions and responding to questions
- understand sound/symbol connections and apply this knowledge to decode unfamiliar words
- develop and apply contextual knowledge
- with guidance, discuss different texts on a topic and identify similarities and differences between the texts
- identify the parts of a simple sentence that represent 'What's happening?', 'Who or what is involved?' and the surrounding circumstances
- engage in wide reading of self-selected and teacher-selected texts.
- identify features of texts from different cultures, using cues such as language patterns, vocabulary and illustrations
- participate in guided reading activities, observing and applying reading mannerisms and interacting with the group
- develop personal reading preferences that include fiction and nonfiction choices
- identify and explain the structure of a story
- inquire and wonder about the intent of a text.

READING LEVELS 26–30+: READING AGE (YEARS) 8–9

Students can:

- engage in a variety of texts for enjoyment
- draw on an increasing range of skills and strategies to fluently read, view and comprehend a range of texts on less familiar topics
- access texts that describe increasingly complex sets of events spanning multiple pages and connect unknown experiences to prior understandings
- access appropriate informative texts to develop new understandings
- read appropriate level texts independently and with clear understanding
- identify the elements of a story: beginning, middle and end
- engage in character analysis and identify reasons for personalities, actions and interactions
- inquire and wonder about texts and what the author may be conveying
- acknowledge that different texts create different personal responses
- develop early research skills such as skimming a text for the broad message and seeking specific information from headings, illustrations and key words
- engage with a range of texts including poems and plays.

* Reading levels aligned to Reading Recovery criteria



Primary Literacy Programs



*Connecting to the digital classroom,
connecting to young minds*

Bestseller Connect

FOUNDATION–3

This outstanding series meets the ever-changing needs of today's Foundation–3 classrooms.

The program helps teachers guide students to develop their literacy skills by encouraging them to listen to, read, view, speak about, write, create and reflect on a variety of types of text.

It provides features such as:

- print and eBooks across reading levels 1–30
- strong phonics and comprehension focus including literal, inferential and evaluative questions
- tightly levelled texts within each reading level
- controlled high-frequency words
- a literature title at each level – picture book or poetry
- engaging fiction and nonfiction texts
- striking illustrations and vivid photos that bring the content to life
- simple structure for ease of planning.



eBook

Interactive
Disc








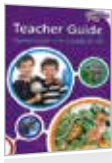












Interactive
Online

IWB

Audio

Audiovisual

At a glance ...

CONNECT COMPONENTS	STUDENT BOOKS	INTERACTIVE STUDENT eBooks	TEACHER GUIDES	LISTENING POSTS	ORAL LITERACY FOR READING AND WRITING
FOUNDATION READING LEVELS 1-8	 40 titles	 24 eBooks	 1 Teacher Guide	 1 Listening Post Audio Disc	 1 Nursery Rhymes and Chants Big Book + Disc 1 Instructional Strategies Cards Box 1 Interactive eBooks on disc
CONNECT 1 READING LEVELS 9-16	 40 titles	 24 eBooks	 1 Teacher Guide	 1 Listening Post Audio Disc	 1 Nursery Rhymes and Chants Big Book + Disc 1 Instructional Strategies Cards Box 1 Interactive eBooks on disc
CONNECT 2 READING LEVELS 17-23	 35 titles	 21 eBooks	 1 Teacher Guide	 1 Listening Post Audio Disc	 1 Poetry Big Book + Disc 1 Instructional Strategies Cards Box 1 Interactive eBooks on disc
CONNECT 3 READING LEVELS 24-30	 35 titles	 21 eBooks	 1 Teacher Guide	 1 Listening Post Audio Disc	 1 Poetry Big Book + Disc 1 Instructional Strategies Cards Box 1 Interactive eBooks on disc

TEACHER GUIDES

These invaluable guides provide:

- guided reading notes for each student book and literature title
- assessment records and task sheets
- charts aligning resources with the curriculum
- scope and sequence charts providing word counts, text types, high-frequency words, vocabulary and language conventions, and phonics focus.

Levels 1-8 • 9781458641229

Levels 9-16 • 9781458641236

Levels 17-23 • 9781458641243

Levels 24-30 • 9781458648990



INTERACTIVE eBooks

Connecting to the digital classroom



These powerful interactive eBook versions of both fiction and nonfiction titles will stimulate young minds and enliven your lessons.

Ideal for use on IWBs or computers, the eBooks provide:

- multiple opportunities to model and practise reading and comprehension skills
- literal, inferential and evaluative comprehension questions
- phonics and vocabulary reinforcement for every spread in the text
- downloadable worksheets addressing phonics/vocabulary, comprehension and writing focus for each book
- video footage in factual texts
- read-to/read-along audio feature
- self-record and playback feature.

Each DVD provides a 'local version' for downloading the eBooks onto a school server.

DVDs featuring levels 1–30 include an access code that allows you to access an online version of the eBook via www.springboardconnect.com.au *

A full site licence is included.

All eBooks are also available in print.

Levels 1–8 (24 titles) • 9781458641250

Levels 9–16 (24 titles) • 9781458641267

Levels 17–23 (21 titles) • 9781458641274

Levels 24–30 (21 titles) • 9781458648976



*The online access period is valid for a maximum of four years from the date of purchase. Please note that upgrades or changes to the platform may impact accessibility.

LISTENING POST AUDIO DISCS

Audio

Developing aural comprehension skills

Each sensational student text in Connect has an accompanying audio version.

Meeting the demands of the curriculum, the levelled books can be used by students to develop their aural comprehension/oral language skills.

An accompanying worksheet for each text provides relevant activities to further support the listening experience.

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Levels 9–16 Disc (40 titles) • 9781458642950

Levels 17–23 Disc (35 titles) • 9781458642967

Levels 24–30 Disc (35 titles) • 9781458649003



*All Connect titles
are now available
as eBooks!*



LOOK OUT FOR THESE ICONS:



Oral Literacy Interactive eBook



Interactive eBook



ORAL LITERACY FOR READING AND WRITING FOUNDATION–3

eBook iPad Interactive Disc IWB Audiovisual

Oral literacy skills provide the crucial foundation for developing reading and writing skills.

Springboard Connect Oral Literacy for Reading and Writing provides rich resources to build students' oral literacy skills in meaningful and engaging ways. The components help create a rich language-learning environment with multiple opportunities for the development of oral interaction.



View our introductory video at
<https://vimeo.com/178143145>



2 BIG BOOKS

eBook iPad IWB

- **Nursery Rhymes and Chants Big Book 1**
– Foundation and Year 1
- **Poetry Big Book 2** – Years 2 and 3

Nursery rhymes and poetry help familiarise students with the sounds and nuances of spoken language. The inside front cover 'at-a-glance' Teacher Notes provide an explicit focus on oral literacy and vocabulary.

Each book comes with a disc that contains an eBook (PDF) edition of the book and the Teacher Notes.

Nursery Rhymes and Chants Big Book 1 (F–Year 1) • 9781458650177
Poetry Big Book 2 (Years 2–3) • 9781458650184



2 INSTRUCTIONAL STRATEGIES CARDS BOXES

Forty cards per box provide a wealth of strategies for teaching different aspects of oral literacy in three broad areas: everyday interactions, speaking and listening, and vocabulary. The card format allows for quick and easy classroom use.

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Instructional Strategies Cards Box 2 (Years 2–3) • 9781458650160



2 DISCS – 60 INTERACTIVE eBooks



- 32 titles on Disc 1 for Foundation–Year 1
- 28 titles on Disc 2 for Years 2–3

The interactive eBooks allow students to:

- retell the story (text is removed and student types own recount)
- answer vocabulary and comprehension questions
- complete cloze activities for comprehension
- answer multi-choice questions to test auditory memory
- listen to the audio of the text and definitions of glossary words
- watch videos
- utilise animation tools.

Also included in the digital package:

Teacher Notes, 3x Worksheets and Assessment rubrics for each eBook, and user information.

Assessment

Assessment rubrics available on the eBooks discs.

Oral Literacy Interactive eBook Disc 1 (F–Year 1) • 9781458650191

Oral Literacy Interactive eBook Disc 2 (Years 2–3) • 9781458650207






CONNECT FOUNDATION

READING LEVELS 1–8

40 Student Books

Also available as an eBook:

 Interactive eBook
  Interactive eBook
  Oral Literacy Interactive eBook

READING LEVEL	A	B	C	D	E
1	 N • 9781458639592 	 FD • 9781458639615 	 LR • 9781458639608 	 N • 9781458639622 	 LR • 9781458639639 
2	 N • 9781458639646 	 L • 9781458639653 	 N • 9781458639660 	 IR • 9781458639677 	 FR • 9781458639684 
3	 FD • 9781458639691 	 LR • 9781458639707 	 LR • 9781458639714 	 N • 9781458639721 	 FD • 9781458639738 
4	 FD • 9781458639769 	 LR • 9781458639745 	 FD • 9781458639752 	 N • 9781458639776 	 N • 9781458639783 
5	 FD • 9781458639790 	 N • 9781458639806 	 N • 9781458639813 	 LR • 9781458639820 	 FD • 9781458639837 
6	 FR • 9781458639844 	 LR • 9781458639851 	 N • 9781458639868 	 IR • 9781458639875 	 N • 9781458639882 
7	 LR • 9781458639899 	 LR • 9781458639905 	 FD • 9781458639912 	 LR • 9781458639929 	 IR • 9781458639936 
8	 N • 9781458639943 	 LR • 9781458639950 	 LR • 9781458639967 	 IR • 9781458639974 	 P • 9781458639981 

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Connect Level Pack 3 • 9781458641717 **Connect Level Pack 7** • 9781458641755
Connect Level Pack 4 • 9781458641724 **Connect Level Pack 8** • 9781458641762

KEY

FD • Factual Description
FR • Factual Recount
IR • Information Report
LIT • Literature Title

LR • Literary Recount
N • Narrative
N(L) • Narrative (Legend)
P • Procedure

CONNECT 1

READING LEVELS 9–16
40 Student Books

Available as: **Level Packs** (each pack contains one each of 5 titles)





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Connect Level Pack 10 • 9781458641793 **Connect Level Pack 14** • 9781458641830
Connect Level Pack 11 • 9781458641809 **Connect Level Pack 15** • 9781458641847
Connect Level Pack 12 • 9781458641816 **Connect Level Pack 16** • 9781458641854

READING LEVEL	A	B	C	D	E
9	 N • 9781458639998	 N • 9781458640000	 IR • 9781458640017	 FD • 9781458640024	 N • 9781458640031
10	 LR • 9781458640048	 N • 9781458640956	 N • 9781458640055	 IR • 9781458640062	 IR • 9781458640079
11	 N • 9781458640086	 N • 9781458640093	 P • 9781458640109	 N • 9781458640116	 IR • 9781458640123
12	 N • 9781458640130	 LR • 9781458640147	 N • 9781458640154	 FD • 9781458640161	 IR • 9781458640178
13	 N • 9781458640185	 N • 9781458640192	 IR • 9781458640208	 N • 9781458640215	 IR • 9781458640222
14	 N • 9781458640277	 N • 9781458640239	 IR • 9781458640246	 N(L) • 9781458640253	 IR • 9781458640260
15	 N • 9781458640284	 N • 9781458640291	 N • 9781458640307	 IR • 9781458640314	 FD • 9781458640321
16	 N • 9781458640338	 IR • 9781458640345	 IR • 9781458640352	 N • 9781458640369	 LR • 9781458640376

CONNECT 2

READING LEVELS 17–23
35 Student Books

Also available as an eBook:

 Interactive eBook  Interactive eBook
 Oral Literacy Interactive eBook 

READING LEVEL	A	B	C	D	E
17	 N • 9781458640383	 IR • 9781458640390	 E • 9781458640406	 IR • 9781458640413	 N(M) • 9781458640420
18	 N • 9781458640437	 N • 9781458640444	 FD • 9781458640451	 IR • 9781458640468	 E • 9781458640475
19	 N • 9781458640482	 N • 9781458640499	 IR • 9781458640505	 N(M) • 9781458640512	 E • 9781458640529
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Connect Level Pack 19 • 9781458641892 **Connect Level Pack 23** • 9781458641939
Connect Level Pack 20 • 9781458641908

CONNECT 3

READING LEVELS 24–30

35 Student Books

READING LEVEL	A	B	C	D	E
24	 N • 9781458648495	 N • 9781458648501	 IR • 9781458648518	 D • 9781458648525	 IR • 9781458648532
25	 LR • 9781458648549	 N • 9781458648556	 D • 9781458648563	 IR • 9781458648570	 IR • 9781458648577
26	 N • 9781458648594	 RC • 9781458648600	 IR • 9781458648617	 D • 9781458648624	 N • 9781458648631
27	 N • 9781458648648	 E • 9781458648655	 P • 9781458648666	 D • 9781458648679	 N • 9781458648662
28	 N • 9781458648693	 DI • 9781458648709	 RC • 9781458648716	 IR • 9781458648723	 N • 9781458648730
29	 N • 9781458648747	 N • 9781458648754	 EX • 9781458648761	 D • 9781458648778	 E • 9781458648785
30	 N • 9781458648792	 IR • 9781458648808	 N • 9781458648815	 IR • 9781458648822	 IR • 9781458648839

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Connect Level Pack 25 • 9781458649614 **Connect Level Pack 29** • 9781458649652
Connect Level Pack 26 • 9781458649621 **Connect Level Pack 30** • 9781458649669
Connect Level Pack 27 • 9781458649638

KEY

D • Description
DI • Discussion
E • Explanation
EX • Exposition
FD • Factual Description
IR • Information Report

LIT • Literature Title
LR • Literary Recount
N • Narrative
N(M) • Narrative (Myth)
P • Procedure
RC • Recount



Springboard
into
Comprehension

Bestseller

Proven to increase
comprehension skills

Springboard into Comprehension

ALL PRIMARY

This bestselling series allows you to systematically develop students' comprehension skills and strategies.

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The carefully structured student books and accompanying IWB activities create an engaging learning framework that supports and challenges students.

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This outstanding series is specifically designed to provide students with multiple opportunities to practise and develop competencies across a wide range of comprehension skills.

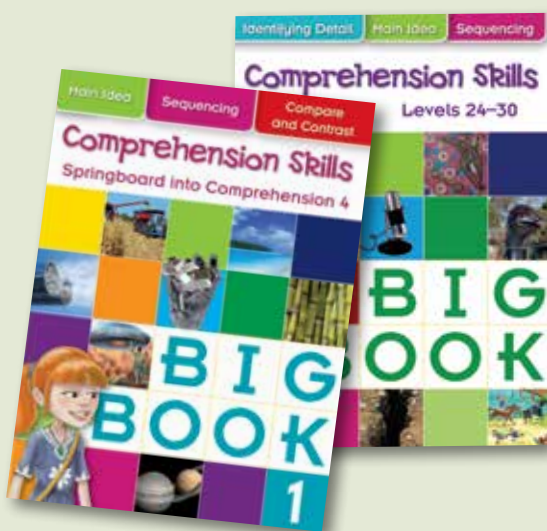


Components for each Level

COMPREHENSION SKILLS BIG BOOKS

Laminated Big Books allow you to both model comprehension skills and mark up the text.

The text for each Big Book is available in a digital version on the IVWB disc.



STUDENT BOOKS

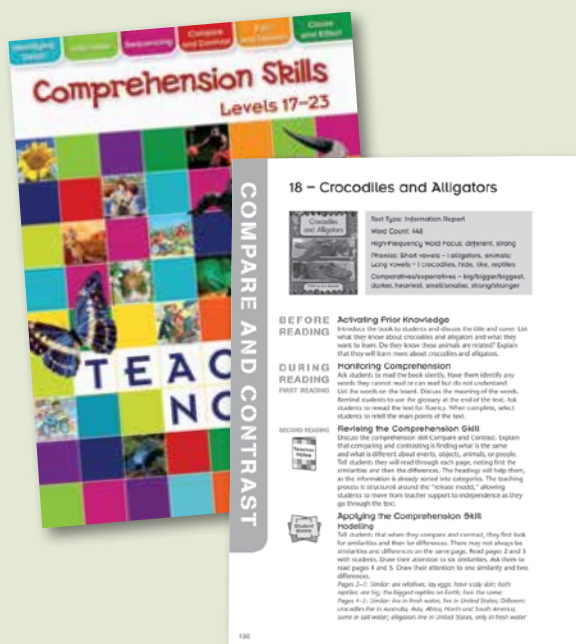
Print & eBook formats

Fiction and nonfiction texts teach a range of comprehension skills needed to interpret, analyse and evaluate texts.



TEACHER NOTES

Comprehensive Teacher Notes and Worksheets assist you in consolidating students' skill development.



INTERACTIVE WHITEBOARD & ASSESSMENT DISCS



The activities on the Interactive Whiteboard & Assessment disc let teachers model and provide guided practice on specific comprehension skills and strategies.

The interactive cloze activities and Assessment Tests are ideal for measuring individual student progress.



INTERACTIVE eBooks

Student eBooks for the interactive classroom



These sensational interactive eBooks will engage and delight students while providing opportunities to develop comprehension and ICT skills.

Packed with features allowing students to listen, record, view video clips, check word meanings and interact with text at their own pace, they will be welcome in all classes.

The many benefits of the eBooks include:

- multiple opportunities to model and practise comprehension skills with the whole class, groups or individuals
- literal, inferential and evaluative comprehension questions, which can be downloaded
- electronic or printable PDF worksheets focusing on comprehension
- video in factual texts to enhance understanding
- a read-along audio feature, where the printed word is highlighted as it is spoken
- an audio recording feature.

The eBooks can be used on IWBs or computers. Each DVD provides a 'local version' for downloading the eBooks onto a school server, and an access code to an online version.

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All eBooks are also available in print.

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Interactive Mega DVD (102 eBooks)	• 9781420297782



IWB & ASSESSMENT DISCS



These teacher discs provide tools to model and teach specific comprehension skills and strategies, and assess student progress.

Contents:

1. Big Book IWB Texts and Activities
2. Cloze Activities
3. Comprehension Skills Practice Worksheets
4. Diagnostic Assessment Tests



SIC 1 IWB & Assessment CD & Site Licence	• 9781420291889
SIC 2 IWB & Assessment CD & Site Licence	• 9781420268638
SIC 3 IWB & Assessment CD & Site Licence	• 9781420271676
SIC 4 IWB & Assessment CD & Site Licence	• 9781420276534
SIC 5 IWB & Assessment CD & Site Licence	• 9781420279016
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SPRINGBOARD into COMPREHENSION ASSESSMENT

Engaging resources for continuous assessment and instruction

NEW

Springboard
into
Comprehension
ASSESSMENT

Springboard into Comprehension Assessment provides tools for systematically measuring and monitoring students' development of the key comprehension skills with different types of texts. It also provides opportunities for explicit instruction targeted to students' needs.

With assessment content (questions and answers) created by Educational Assessment Australia from UNSW Global Pty Limited, **Springboard into Comprehension Assessment** provides a reliable means to evaluate and plan for optimal teaching and learning outcomes.

Springboard into Comprehension Assessment builds on the bestselling series **Springboard into Comprehension**, which provides a complete literacy program for developing students' comprehension skills and strategies.

It assists teachers to systematically analyse the key comprehension skills of:

- Cause and Effect
- Compare and Contrast
- Fact and Opinion
- Language for Effect
- Main Idea and Summarising
- Predict and Draw Conclusions
- Sequencing
- Vocabulary in Context
- Writer's Purpose

Year 4 • 9781420237207

Year 5 • 9781420237214

Year 6 • 9781420237221



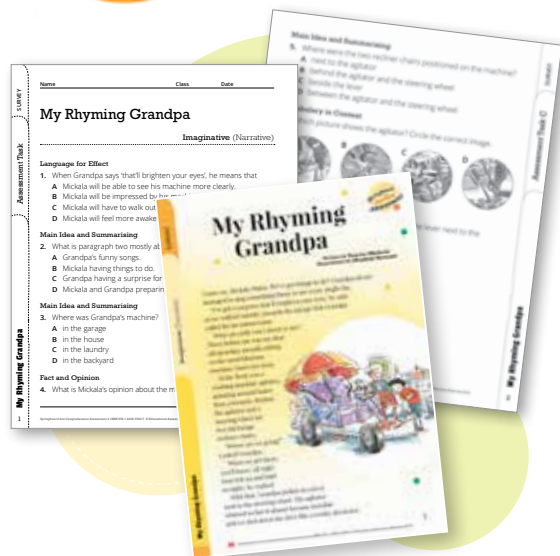
Identify areas of need

Monitor students' comprehension skills

Target instruction for improvement



OVERVIEW OF COMPONENTS



SURVEY CARDS

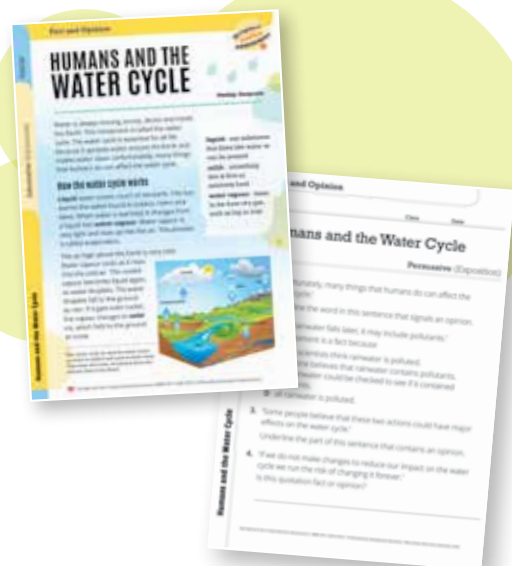
– diagnostic assessment of comprehension

- Survey students' understanding of all nine key comprehension skills and evaluate their learning needs
- Twenty copies of three different laminated Survey Cards
- Assessment Tasks for each Survey Card provide questions for all nine key comprehension skills
- Whole-class assessment for diagnosing the learning needs of all students in a class

FOCUS CARDS

– ongoing assessment of comprehension

- Focus on targeted instruction and monitor students' progress for each of the nine key comprehension skills
- Six copies of 36 different laminated Focus Cards
- Focus Cards are split across two reading ages, for differentiated instruction
- Wide range of text types
- Assessment Tasks for each Focus Card provide questions that focus on a specific comprehension skill
- Individual or small-group assessment for monitoring students' progress through the year



Each box also contains:

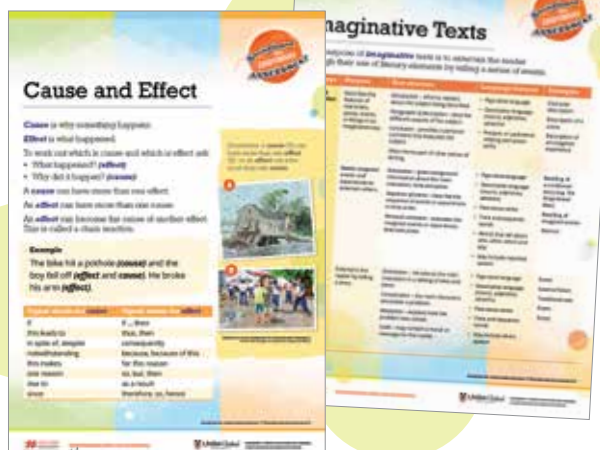
TEACHER RESOURCE BOOK
WITH DIGITAL RESOURCES DISC



- Teaching notes offer support for using the Survey Cards and Focus Cards and their Assessment Tasks
- Answers and option reasoning provide insights into students' responses to the Assessment Tasks
- Reproducible Assessment Tasks
- Reproducible Activities
- Data collection and analysis tools for recording and evaluating data
- Disc includes PDFs of the Survey Cards, Focus Cards, Teacher Resource Book, Graphic Organisers and Posters
- Disc licence supplied for up to five devices; additional multi-user licences available

A2 POSTERS for handy classroom reference

- Nine posters summarising each key comprehension skill
- Three posters summarising imaginative, informative and persuasive text structures and language features



Components for each Level



YEAR 4

9781420237207

YEAR 5

9781420237214

YEAR 6

9781420237221

Each box contains:



3 x 20 copies of the Survey Cards



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TEACHING–LEARNING PATHWAY

Assessing reading comprehension skills is critically important in determining and monitoring class and individual levels of understanding and progress. Information gained from assessment can provide teaching focuses for the whole class and small groups, as well as for individual students. Assessment not only monitors students' progress, but also provides essential information for designing comprehension instruction.

Springboard into Comprehension Assessment offers ongoing assessment that provides teachers with detailed knowledge of students' understandings. This enables teachers to focus on revision of comprehension skills and a pathway to extending these understandings. It also enables teachers to provide explicit teaching focuses for students who are struggling with comprehension, as well as extension activities for advanced students.



Adapted from Grattan framework which draws on research in the field. Cited in Goss, P., Hunter, J., Romanes, D., Parsonage, H., 2015. Targeted teaching: how better use of data can improve student learning, Grattan Institute.



SPRINGBOARD into COMPREHENSION 1

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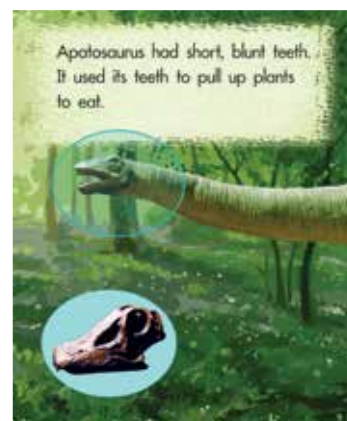
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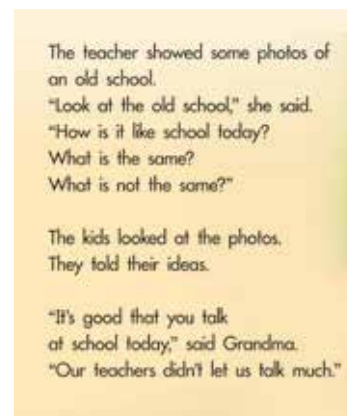
SIC Level Pack 16 • 9781420292190

READING LEVEL	IDENTIFYING DETAIL	MAIN IDEA	SEQUENCING	COMPARE & CONTRAST
11	 LR • 9781420291391	 IR • 9781420291407	 LR • 9781420291414	 FD • 9781420291421
12	 IR • 9781420291438	 N • 9781420291445	 P • 9781420291452	 N • 9781420291469
13	 LR • 9781420291476	 IR • 9781420291483	 N • 9781420291490	 IR • 9781420291506
14	 IR • 9781420291513	 IR • 9781420291520	 LR • 9781420291537	 N • 9781420291544
15	 N • 9781420291551	 IR • 9781420291568	 LR • 9781420291575	 FD • 9781420291582
16	 N • 9781420291599	 LR • 9781420291605	 E • 9781420291612	 IR • 9781420291629

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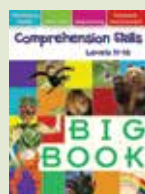
T-Rex and Apatosaurus • 9781420291421



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KEY

- D** • Description
- E** • Explanation
- FD** • Factual Description
- IR** • Information Report
- LR** • Literary Recount
- N** • Narrative
- P** • Procedure
- R** • Report
- RC** • Recount



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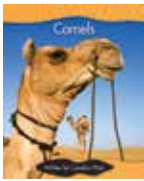



















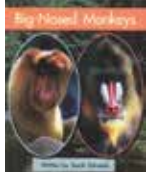


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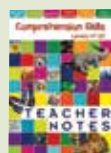
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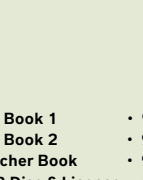
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SIC Level Pack 29 • 9781420271331

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READING LEVEL	IDENTIFYING DETAIL	MAIN IDEA	SEQUENCING	COMPARE & CONTRAST	FACT & OPINION	CAUSE & EFFECT
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25	 N • 9781420271089	 E • 9781420271096	 N • 9781420271102	 D • 9781420271119	 RC • 9781420271126	 E • 9781420271133
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28	 I • 9781420271270	 R • 9781420271287	 RC • 9781420271294	 D • 9781420271300	 N • 9781420271317	 N • 9781420271324
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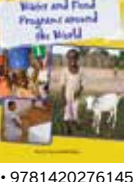

SPRINGBOARD into COMPREHENSION 4

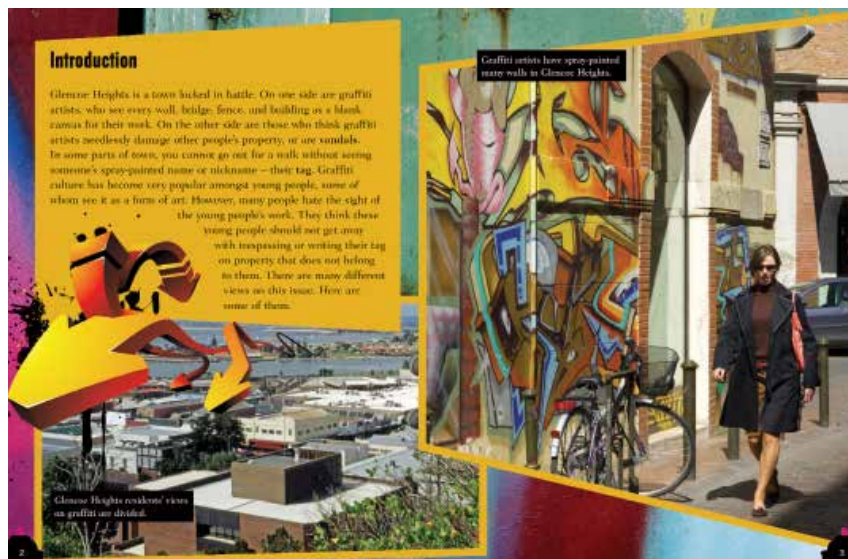
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KEY

- D** • Description
- DI** • Discussion
- E** • Explanation
- I** • Interview
- LR** • Literary Recount
- N** • Narrative
- P** • Procedure
- R** • Report
- RC** • Recount

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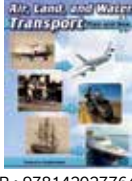


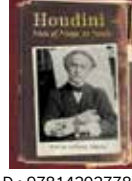







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	 eB RC • 9781420277586	 eB RC • 9781420277623	 eB RC • 9781420277661	 eB R • 9781420277708	 eB PT • 9781420277784	 eB N • 9781420277753
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INTRODUCTION

Planet Earth is a truly amazing place. Most people get to see only a small part of it when they are young. As we get older, many of us choose to travel. Travel often brings a new appreciation of how wonderful Earth is. For many years, we have used the planet's resources for our own needs. Unfortunately, we have forgotten to think about what this means for Earth. Someone who takes responsibility for looking after something is called a steward. Every human being has a duty to be a steward of this planet. We all need to take the best possible care of our environment.

Some children believe that they are powerless to make a difference. They feel frustrated. They think that only adults have the power to change the world. This is not true. Children can make a difference, too. Conservation starts at home. Save energy by turning off lights. Use less water. Catch a bus. Ride a bike. Walk to school. Pick up your litter. Read newspapers. Watch documentaries. Check the Internet for information about important issues. Find out about organisations that protect the environment. Ask questions. Stay informed. Write to leaders and express your opinions. You will be amazed at what you can do to save our planet!





Get informed about your environment and share what you know. Taking public transport, picking up rubbish, and planting trees are just a few ways to make a difference.



KEY

- A** • Argument
- D** • Description
- E** • Explanation
- FD** • Factual Description
- N** • Narrative
- PT** • Persuasive Text
- R** • Report
- RE** • Recount

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SIC 5 Digital Books Disc
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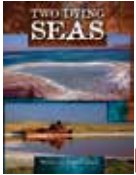








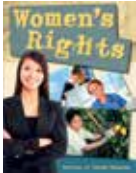


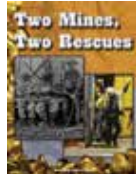




SPRINGBOARD into COMPREHENSION 6

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12+ YRS	 RC • 9781420279825	 R • 9781420279863	 RC • 9781420279900	 E • 9781420279719	 RC • 9781420279795	 D • 9781420279757
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What Is Piracy?


Say the word *pirate* and an image immediately springs to mind – a rough-looking, bearded man in a long coat carrying a lot of jewellery. He has blacklock pistols in his belt, and he is wearing a corset around. Maybe he has a wooden leg, perhaps an eye-patch, probably some musty-looking scars. He sails a ship that flies the Jolly Roger flag. This common image of a pirate is inspired partly by the 1800 novel *Treasure Island*.

In reality, pirates varied in appearance and lived in many different eras. So, what exactly is a pirate? A pirate is someone who commits armed robbery at sea. A pirate is a criminal. People often think that pirates stole tonnes of gold and jewels that they buried in secret locations for safekeeping. In truth, pirates often stole food, water, weapons, and clothing. Hence, they did not usually bury their loot. They sometimes stole gold and silver, but jewels were harder to sell and so not worth as much to the pirates as other stolen goods.

In some eras, there were other seamen who were a lot like pirates. These were men licensed by their government to raid or capture the ships of enemy countries, so-called privateers. Privateers had to give some of the loot to their king or queen but were allowed to keep the rest. The difference between a pirate and a privateer often depended on a person's point of view. Needless to say, the victims of these attacks called the culprits pirates, not privateers. Some privateers became proper pirates when their other work dried up.



The character of Jack Sparrow in *Pirates of the Caribbean* is a modern invention, but pirates like him have long captured the imaginations of readers and filmmakers. (Jack Sparrow is more here in a film still.)



KEY

- A** • Argument
- D** • Description
- DI** • Discussion
- E** • Explanation
- N** • Narrative
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1	 9780732993573	 9780732993580	 9780732993597	 9780732993603	 9780732993610	 9780732993627	 9780732993634	 9780732993641
2	 9780732993658	 9780732993665	 9780732993672	 9780732993689	 9780732993696	 9780732993702	 9780732993719	 9780732993887
3	 9780732993726	 9780732993733	 9780732993740	 9780732993757	 9780732993764	 9780732993771	 9780732993788	 9780732993795
4	 9780732993801	 9780732993818	 9780732993825	 9780732993832	 9780732993849	 9780732993856	 9780732993863	 9780732993870
5	 9780732993894	 9780732993900	 9780732993924	 9780732993917	 9780732993931	 9780732993948	 9780732993955	 9780732993962
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8	 9780732994914	 9780732994921	 9780732994853	 9780732994945	 9780732994952	 9780732994884	 9780732994891	 9780732994907

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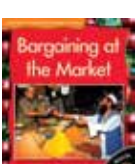
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9	 9781420206739	 9781420206746	 9781420206760	 9781420206777	 9781420206784	 9781420206791	 9781420206807	 9781420206814
10	 9781420206869	 9781420206876	 9781420206883	 9781420206890	 9781420206906	 9781420206913	 9781420206920	 9781420206968
11	 9781420207002	 9781420207019	 9781420207026	 9781420207033	 9781420207040	 9781420207057	 9781420207064	 9781420207071
12	 9781420207118	 9781420207125	 9781420207132	 9781420207149	 9781420207156	 9781420207163	 9781420207187	 9781420207194
13	 9781420207231	 9781420207248	 9781420207255	 9781420207262	 9781420207279	 9781420207286	 9781420207293	 9781420207309
14	 9781420207347	 9781420207354	 9781420207361	 9781420207378	 9781420207385	 9781420207392	 9781420207408	 9781420207415
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READING

GUIDED AND INDEPENDENT
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Listening Post Discs

WRITING

GUIDED AND INDEPENDENT
Writing Workshop Discs

TEACHER SUPPORT

Teacher Resource Books

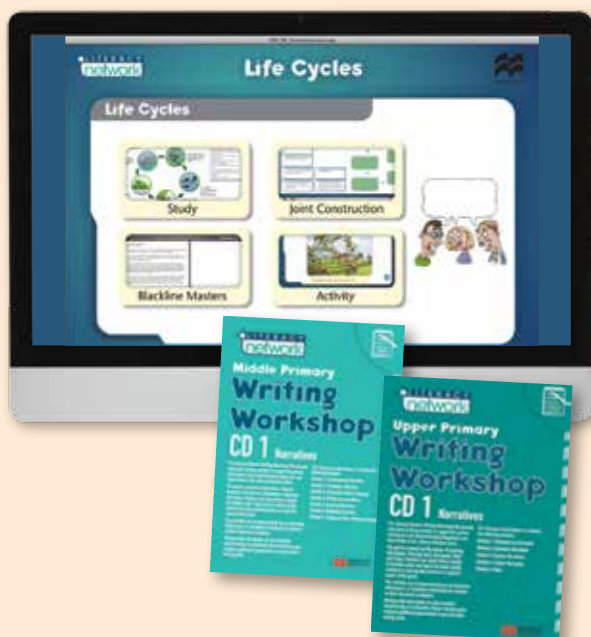
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Grammar and Conventions Discs



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Interrelated resources help you create a balanced literacy program that meets the requirements of the curriculum.



GUIDED WRITING

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Each disc covers two genres and provides support for you to:

- model the text structure, grammar and vocabulary
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- provide independent practice activities.

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- a definition
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LISTENING POST DISCS Audio

Developing listening skills and aural comprehension is the focus of the Listening Post Discs.

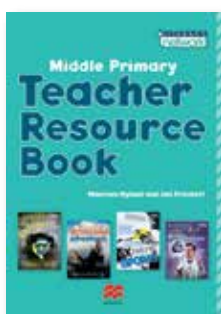
Each disc provides:

- audio tracks, reproduced in PDF format with activities
- listening activities.



TEACHING–LEARNING PATHWAY

Built around engaging topics to capture student interest, all the resources in Literacy Network are interlinked but can stand independently.



STEP 1: GUIDED READING

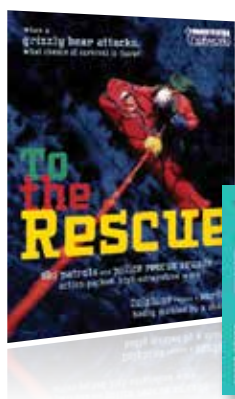
The vibrant, high-interest magazines contain a variety of short texts that are ideal for guided reading.

Focusing on a theme related to the curriculum, each magazine can be used to explicitly develop reading skills and strategies, and to develop an understanding of types of text.

Full of stimulating factual texts and engaging fiction, the magazines offer diverse reading experiences that will appeal to a wide range of students. Assessment ideas are embedded in the comprehensive Teacher Resource Book.

RESOURCES:

Magazines • Teacher Resource Books



STEP 2: FOCUSING on COMPREHENSION

Each magazine focuses on developing skills in two key comprehension modes. In this phase the comprehension skill/s introduced in step 1 are targeted with the explicit aim of developing understanding and mastering strategies.

Throughout Literacy Network, all key comprehension strategies are explicitly taught.

RESOURCES:

Magazines • Teacher Resource Books • Listening Post Discs



STEP 3: APPLYING the READING SKILLS and STRATEGIES

Extra practice to consolidate reading strategies, comprehension skills and understanding of text is provided via stimulating fact and fiction books. Based on the same topics as the magazines, these books are ideal for both group work and individual reading.

RESOURCES:

Topic Books (3 related to each Magazine) • Teacher Resource Books

TEACHER RESOURCE BOOKS











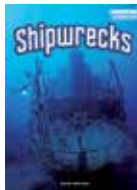



A comprehensive yet flexible teaching framework for reading, writing, listening and critical literacy is outlined in the Teacher Resource Books. Activities for each component and assessment worksheet are provided.



LITERACY NETWORK MIDDLE PRIMARY



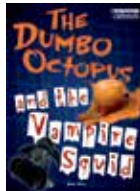






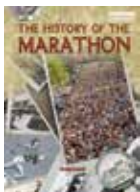






READING AGE 9.5–11.5 YEARS



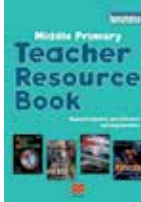

Magazines • Topic Books

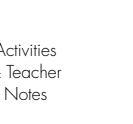
READING							
READING AGE	MAGAZINES	TOPIC BOOKS			MAGAZINES	TOPIC BOOKS	
	TOPIC 1: BEASTS AND MONSTERS				TOPIC 2: ON THE CUTTING EDGE		
9.5–10.5 YRS							
	9781420275841	9781420275551	9781420275544	9781420275537	9781420275858	9781420275575	9781420275568
	TOPIC 3: LIFE ON THE HIGH SEAS				TOPIC 4: TO THE RESCUE		
10.5–11.5 YRS							
	9781420275865	9781420275612	9781420275605	9781420275599	9781420275872	9781420275643	9781420275629

SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES
WRITING WORKSHOP DISCS			
<p>Disc 1: Narratives PRISITELIC005</p> <p>Disc 2: Information Reports PRISITELIC006</p> <p>Disc 3: Recounts & Poetry PRISITELIC007</p> <p>Disc 4: Procedures, Explanations & Arguments PRISITELIC008</p> <p>Includes full site licence.</p>			
 <p>Activities</p>			



READING								
READING AGE	MAGAZINES		TOPIC BOOKS		MAGAZINES		TOPIC BOOKS	
9.5–10.5 YRS	TOPIC 5: STRANGE AND UNUSUAL				TOPIC 6: ASTONISHING ADVENTURES			
								
	9781420290455	9781420290554	9781420290547	9781420290530	9781420290462	9781420290561	9781420290578	9781420290585
	TOPIC 7: EXTREME SPORTS				TOPIC 8: ACCIDENTAL INVENTIONS AND DISCOVERIES			
10.5–11.5 YRS								
	9781420290479	9781420290592	9781420290615	9781420290608	9781420290486	9781420290622	9781420290646	9781420290639

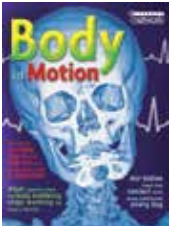

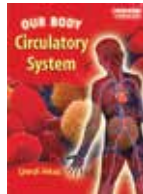











SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES
GRAMMAR & CONVENTIONS DISCS		TEACHER RESOURCE BOOKS	
9781420277029 Includes full site licence.		Topics 1–4 9781420277005 Topics 5–8 9781420290882	
 		 	
		Activities	

LISTENING POST DISCS			
Topics 1–4 9781420276312 Topics 5–8 9781420281668			
      			
Audio			
Activities & Teacher Notes			

LITERACY NETWORK UPPER PRIMARY



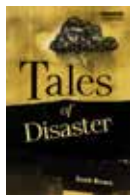




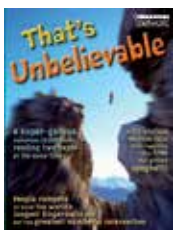

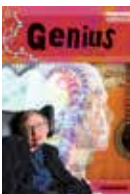
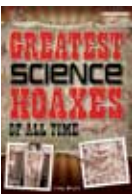
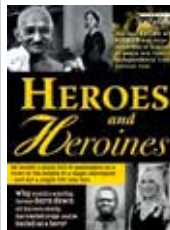
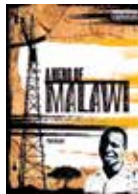


READING AGE 11.5–12.5+ YEARS



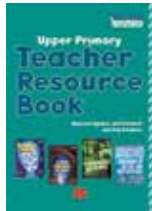
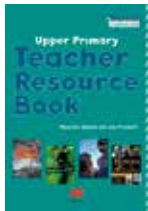
Magazines • Topic Books







READING							
READING AGE	MAGAZINES		TOPIC BOOKS		MAGAZINES	TOPIC BOOKS	
11.5–12.5 YRS	TOPIC 1: BODY IN MOTION				TOPIC 2: IS THERE ANYONE OUT THERE?		
	 9781420275896	 9781420275698	 9781420275681	 9781420275704	 9781420275889	 9781420275674	 9781420275650
12+ YRS	TOPIC 3: FORENSIC SCIENCE				TOPIC 4: A CONTINENT OF ICE AND SNOW		
	 9781420275902	 9781420275728	 9781420275711	 9781420275735	 9781420275919	 9781420275766	 9781420275742

SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES
WRITING WORKSHOP DISCS			
Disc 1: Narratives PRISITELIC013 Disc 2: Presenting Information PRISITELIC014 Disc 3: Everyday Texts & Points of View PRISITELIC015 Disc 4: Newspaper Texts & Poetry PRISITELIC016 Includes full site licence.	   		Interactive Disc Activities



READING							
READING AGE	MAGAZINES		TOPIC BOOKS		MAGAZINES	TOPIC BOOKS	
11.5–12.5 YRS	TOPIC 5: NATURAL DISASTERS				TOPIC 6: UNDERCOVER		
							
	9781420290493	9781420290653	9781420290660	9781420290677	9781420290509	9781420290684	9781420290707
12+ YRS	TOPIC 7: THAT'S UNBELIEVABLE				TOPIC 8: HEROES AND HEROINES		
							
	9781420290516	9781420290721	9781420290714	9781420290738	9781420290523	9781420290752	9781420290769
							9781420290691

SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES	SUPPORT & RESOURCES
GRAMMAR & CONVENTIONS DISCS	TEACHER RESOURCE BOOKS		
<p>9781420277050</p> <p>Includes full site licence.</p>	<div>   <p>Activities</p> </div> <div> <p>Topics 1–4 9781420277012</p> <p>Topics 5–8 9781420290899</p> <div>   </div> </div>		

LISTENING POST DISCS			
<p>Topics 1–4 9781420276343</p> <p>Topics 5–8 9781420281699</p>	<div>    <p>Audio</p> </div> <div> <p>Activities & Teacher Notes</p> </div> <div>    <p>Audio</p> </div> <div> <p>Activities & Teacher Notes</p> </div>		



Primary Literacy Reading and Writing Resources

Handwriting Rules!

Interactive Disc
Interactive Online
Animation Online

LOWER-MIDDLE PRIMARY • NSW FOUNDATION STYLE

Setting itself apart, this series fully integrates handwriting skills with other areas of the English curriculum: spelling and phonics, vocabulary, grammar, punctuation and aspects of literature.

Combining multi-sensory and cognitive approaches, via chants and patter rhymes, this series will assist to embed letter formation in the motor memory.

In another first, supporting discs provide animations and digital tracking of letters and joins to consolidate multi-sensory development of skills.

Also available:

NSW Foundation Style Years K-2 Disc • 9781458647931

NSW Foundation Style Years 3-4 Disc • 9781458647948

The Teacher Resource disc includes:

- **Viewable charts** to show how to warm up and get ready to write.
- **Animations** to model the correct formation of all lowercase letters, uppercase letters and numerals.
- **Digital tracking** activities to embed the movement in students' motor memory.
- **Hundreds of printable resources** including a teaching guide, wall posters, pattern pages, differentiation worksheets, plus assessment guide, checklists and certificates.



NSW FOUNDATION STYLE



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Spelling Rules!

SECOND EDITION

Interactive
Disc IWBNEW
EDITION

Teachers can feel confident when using this outstanding resource as it provides strategies to move spelling from the working memory to the long term memory – making spelling stick.

Spelling Rules! is a whole-school, sequential program that takes a phonemic approach. It focuses on known sounds and letter patterns when introducing spelling rules, so that students can learn one skill at a time. This approach allows students to develop different kinds of spelling knowledge so that they learn to spell while also increasing their vocabulary.

This new edition of **Spelling Rules!** includes:

- revisions by the same, well-regarded first edition authors
- all the much loved practical features as well as the quirky and fun illustrations
- updated weekly unit activities to meet curriculum requirements
- a new reflection box in student books 1–4 that allows students to assess their progress
- a disc with the Teacher Resource Book, giving access to teaching notes, reproducibles and bonus wall charts.



Student Books



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9781420236484

Student Book 1
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Teacher Resource Books



Teacher Resource
Book F-2
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Student Book 2
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Student Book 3
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Student Book 6
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Grammar Rules!

SECOND EDITION



NEW
EDITION

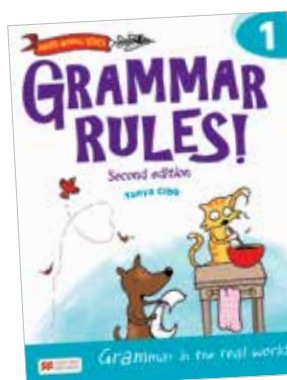
Grammar Rules! provides a context-based approach, demonstrating how grammar works at the word, sentence and text levels to communicate and make meaning. Students understand how to use grammar when constructing their own texts and responding to the texts of others – in the real world!

Grammar Rules! is a sequential, whole-school program that is systematic and fun! Each unit covers a range of informative, imaginative and persuasive texts and is based on a model text that establishes the context for the grammar focus. Starting with a model text, students finish the unit writing their own text, putting new grammatical knowledge into practice.

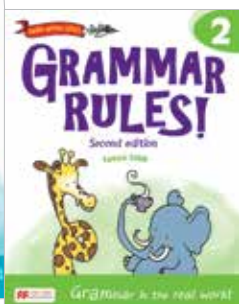
This new edition of **Grammar Rules!** includes:

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- all the much loved practical features including the quirky and fun illustrations
- updated weekly unit activities to meet curriculum requirements
- a new reflection box in student books 1–4 that allows students to assess their progress
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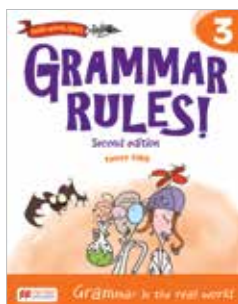
Student Books



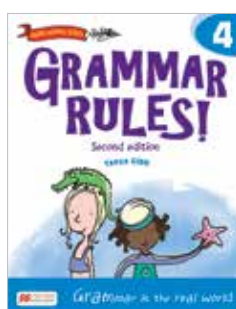
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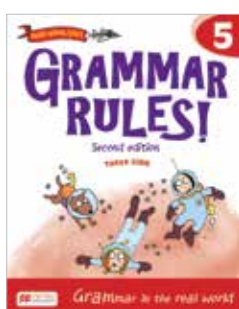
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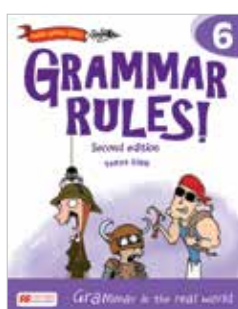
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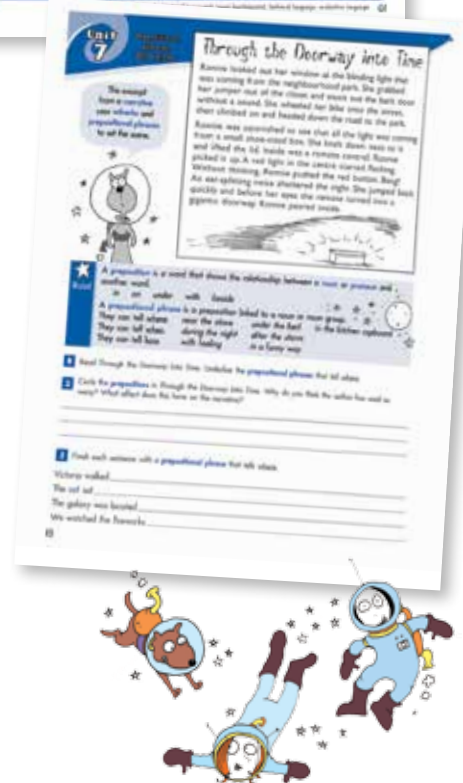
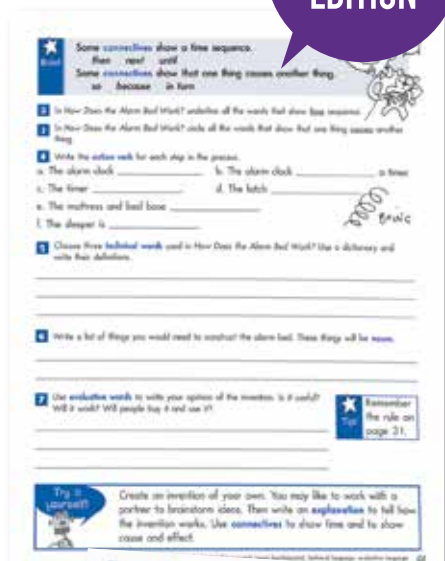
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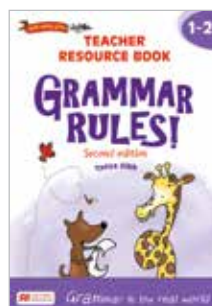
Student Book 5
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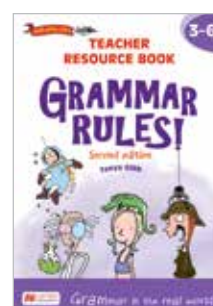
Student Book 6
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Teacher Resource Books



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The perfect addition to your writing lessons!

The inspiring activities in these fantastic boxes will challenge and encourage all students to write.

Ideal for independent writing or as the basis for whole-class teaching, the writing prompt cards cover all the types of text within the curriculum.

There are 125 cards in each box divided into 4 tabbed sections:

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Helping Hand cards provide tips and tools for the writing process.

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- IWB-friendly PDFs of all cards for modelling
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Imaginative 2

Create characters from animals

If this ostrich was a character in a story, what might it be like?

What might it like to do?

What sort of personality might it have?

What problems might it have?

How might it talk?

Use your ideas to create a character description. The character could be animal or human.

ISBN 978 1 4586 4112 0

HELPING HAND

Informative 16

How does it work?

How do you think this potion might work? What effect does it have on people who drink it? What does it make them do?

explain how you... A flow chart is... by arrows. Each... inside it. The... action causes the... next box.

HELPING HAND

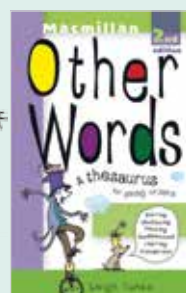
OTHER WORDS 2ND EDITION LOWER-MIDDLE PRIMARY

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Jesse and Harry have a time machine in their tree house ...

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This popular series by bestselling author Phil Kettle will keep all 7 to 10 year-olds hooked with its humorous characters and settings. It will also appeal to reluctant readers.



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The hottest space fantasy adventure for girls who love ballet, sport, friendships and saving the universe! Addie Banks – Star Girl!

In an ordinary world on an extraordinary space station boarding school, Addie Banks is learning how to protect space. Where every mission counts, Addie must succeed against all odds and make it to Space Agent.



'You're both wrong,' said Lara. 'The Comet Café's Mushy Slush Bombs are the best!'
'Oh you're right, Lara,' Addie said. 'Those amazing bombs of flavour that go off in your

mouth as you drink them! It's the best surprise drink!' Addie agreed.

'I can't wait to see the Comet Café on Friday night all done up for Halloween,' said Olivia as she finished off her muffin.

'Me too,' Addie agreed. 'We have to finish our Halloween costumes.'

'Yeah,' Lara said. 'But you won't have much more free time now that you're helping in the Alienarium after classes.'

'Oh, that's right,' said Olivia. 'You know, I was there when Valentina heard about that. I thought her eyes were going to pop out of her head she got so mad. Cadets aren't allowed to help out in the Alienarium normally. She's calling you a teacher's pet now.'

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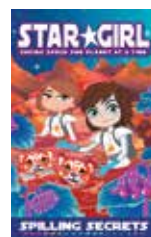


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The screen beeped and then flashed.

BEEP BEEP



Addie opened the door and went inside.
'Oh great,' Valentina groaned. 'The new girl. I guess we'll be getting zero points for this mission.'

Addie's mouth dropped open. Valentina was the last person she expected to see.

'Valentina!' said Mr Cruise. 'It's your job to help Adelaide on her first mission. And as always, you must work together. As a team.'

Addie didn't look at Valentina. She stared at the floor. She hated being the new girl and she didn't really like being called Adelaide.

'Right girls,' said Mr Cruise. 'This mission is to the Halifax Galaxy. You'll be going to a planet there called Polare. It's an icy planet with lots of ice-mountains, packed ice and freezing seas. Something is melting the ice there. Your mission is to find out what.'

'What space shuttle will we be going in?' asked Valentina.

'Galactic Racer 2,' said Mr Cruise.

'We need to get you there as fast as possible.'



Sprints Flips

READING AGE
8.5–11.5 YEARS
MIDDLE–UPPER PRIMARY



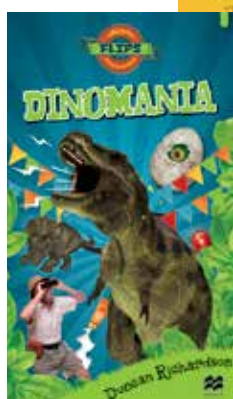
All students will love these humorous adventure books, where they are the main character in the story – making all the choices.

Available in both print and eBook formats, **Flips** will appeal to readers with a wide range of interests.

FEATURES:

- Students will read them again and again – each time with different outcomes!
- Amazing, engaging visuals
- Strong narrative writing focus, with vivid settings and multiple complications and endings
- Ideal for guided reading, literature circles and independent reading
- Great for older reluctant readers – stories can be as short or as long as the reader chooses
- Will promote discussion – predict and discuss outcomes, vote on options
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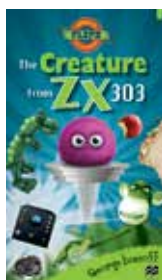
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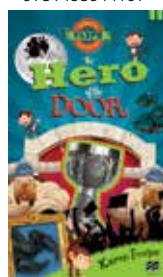
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Legends

(IN THEIR OWN LUNCHBOX)



READING LEVELS 15–30+
READING AGE 6–9+ YEARS

Stories about real kids for real kids...

There are no super powers or amazing gadgets in their world. Each of our legends experience situations all readers will relate to – thinking all is going well, then watching it come unstuck, or dreaming of plans, then seeing them go horribly wrong.

These humorous chapter books are written by leading authors who are masters of storytelling. They use their skills to bring our legends to life – funny, likeable, sensitive and easily embarrassed characters, just like your average child.

FEATURES:

- 36 books – 6 books featuring each of the six characters so readers can really get to know them
- Strong male and female characters
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TEACHER SUPPORT

The Teacher Notes provide fresh ideas for assisting students to gain the most out of each book and meet curriculum demands.

The easy-to-use support includes:

- suggestions on capitalising on the humour
- a list of skills covered from the curriculum
- a variety of enticing activities, covering key comprehension skills, character study and more
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Teacher Notes



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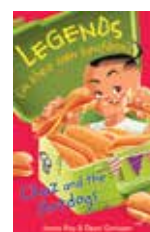
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RL30 • 9781458637642



RL30 • 9781458637635



RL30 • 9781458637604



RL30 • 9781458637611



Sprints

READING LEVELS 12–30
READING AGE 6.5–9.5 YEARS



Humorous novels that kids read again and again.

Sprints provide a variety of entertaining stories for 6 to 10 year olds. Written to inspire proficient readers, they also assist reading development with longer texts and detailed plots.

Many stories are set in the home, school or community, where the engaging characters face underlying issues relating to respect, friendship, caring, sharing and honesty. Some characters recur and develop throughout the series.

FEATURES AND BENEFITS:

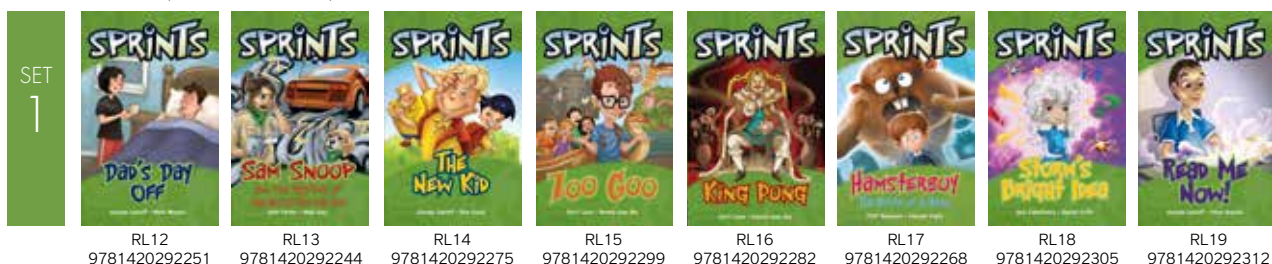
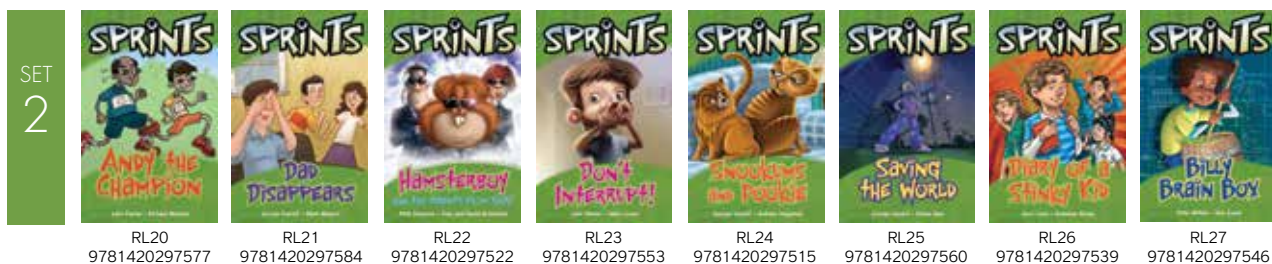
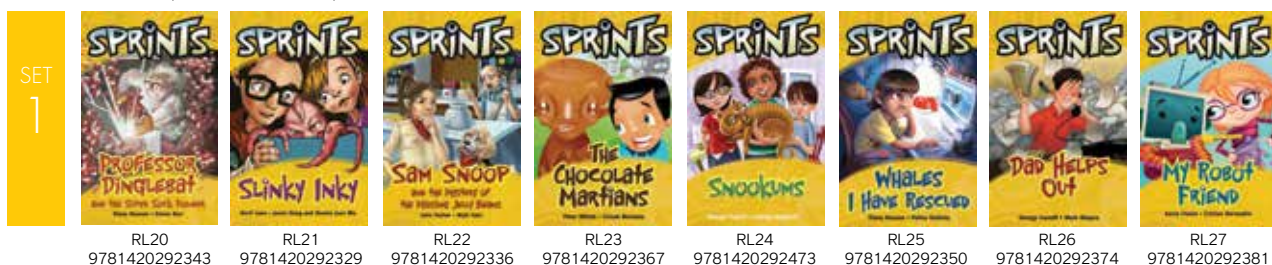
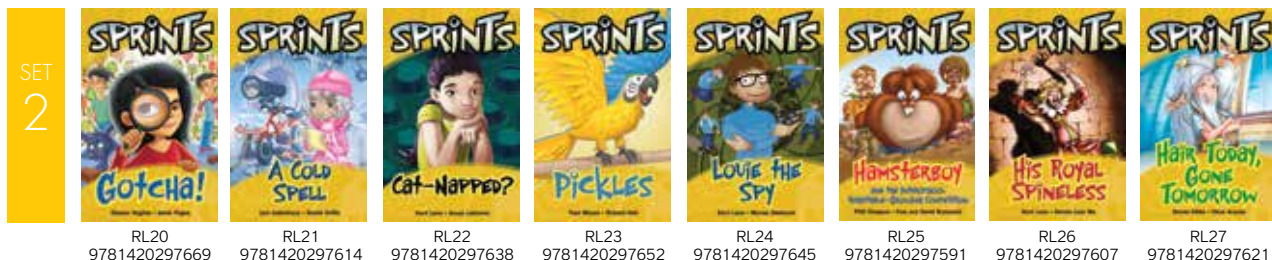
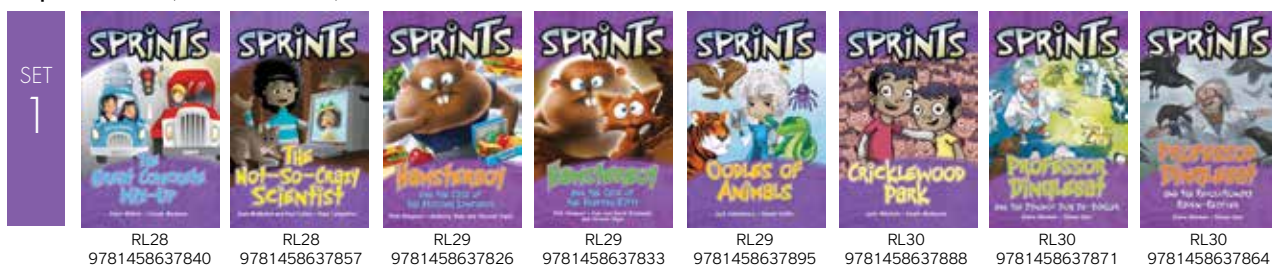
- Stunning illustrations
- Narrative texts include fiction, mystery, fantasy and adventure, and model narrative structure
- Characters around the ages of 8–12 years featured as models for young readers
- Introductory sections help students develop empathy and familiarity with characters
- Interesting background information about the author and illustrator

TEACHER SUPPORT

Free online Teacher Guides provide notes for guided reading, comprehension worksheets, and writing activities:
www.macmillaneducation.com.au/primary



*Stunning illustrations
compliment engaging characters*

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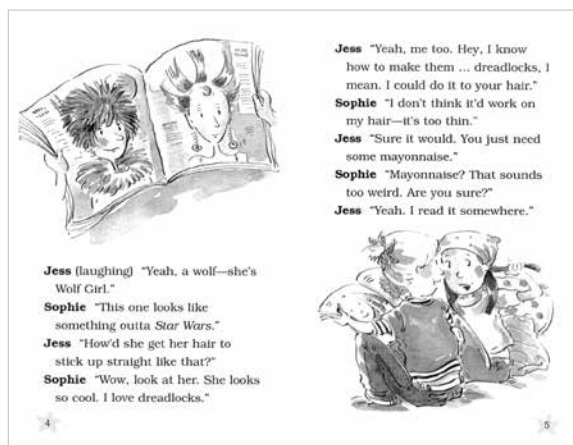
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READING AGE 7–10 YEARS

Everyone will relate to the fun, ordeals, disasters and friendships that girls share in this hilarious series.

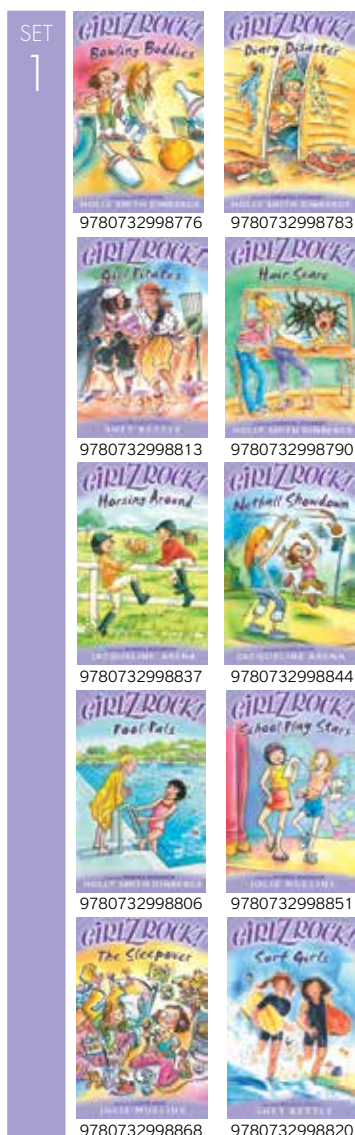
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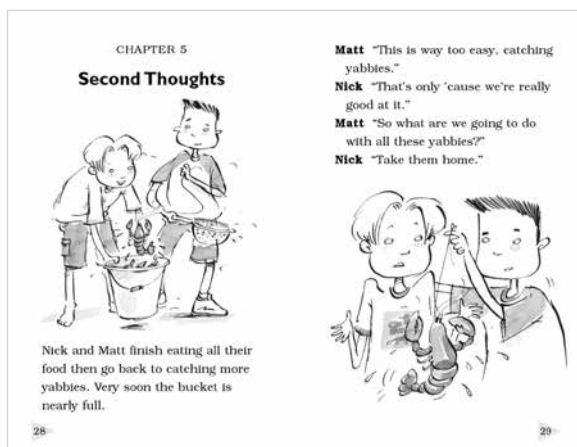


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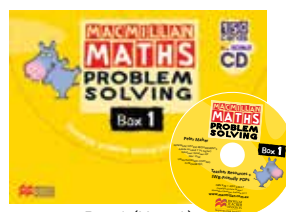
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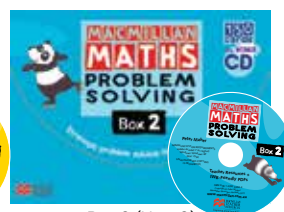
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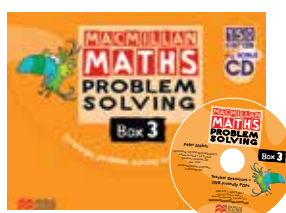
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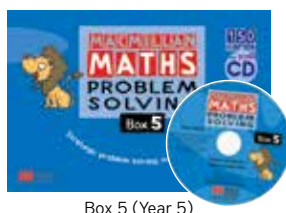
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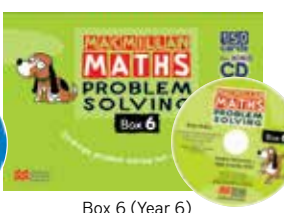
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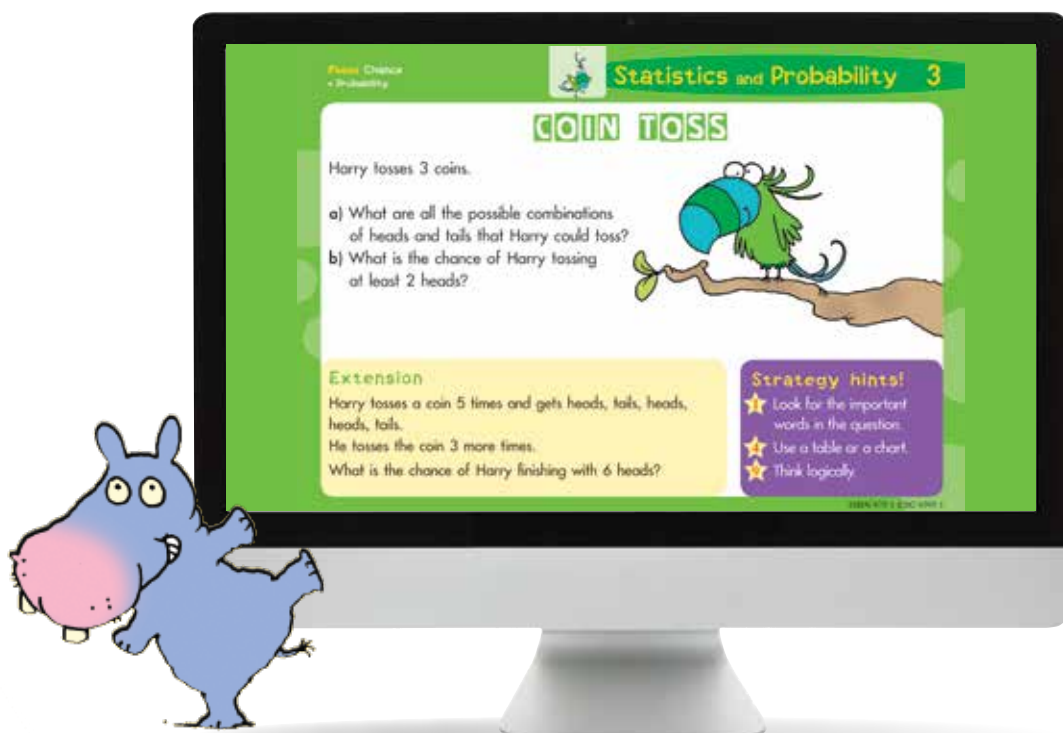
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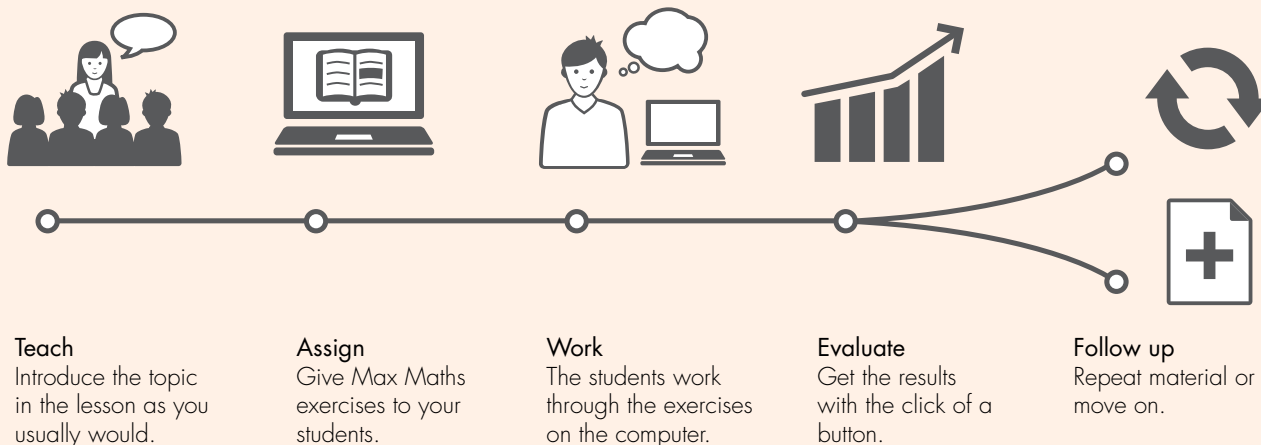
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For ages 10 to 11

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Secondary English

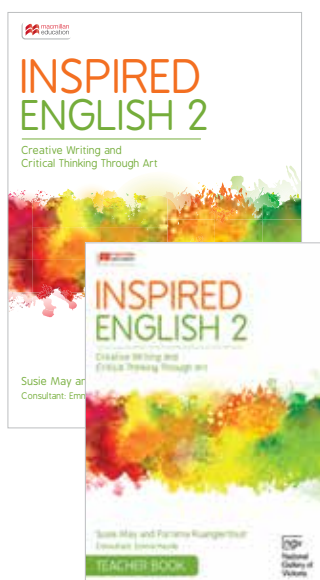
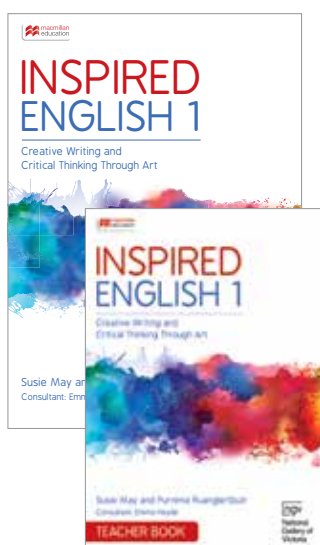
INSPIRED ENGLISH

Creative writing and critical thinking through art

YEARS 7–10

NEW

ngv
National
Gallery of
Victoria



Authors: Susie May, Purnima Ruanglertbutr
Consultant: Emma Heyde

Develop your students' English skills and knowledge using inspiring artwork from the catalogue of one of Australia's best-known galleries.

Macmillan Education has partnered with the National Gallery of Victoria to create this unique series aimed at using the power of art to develop skills in:

- critical thinking
- creative writing
- close reading
- visual literacy
- literary techniques
- vocabulary development.

Catering for students of all abilities and learning styles, **Inspired English** is designed to enrich your students' experience in the English classroom.

The student books contain full-colour reproductions of all featured artworks. Each artwork has been carefully chosen for its potential to inspire students, and the creative tasks and activities have been designed to work in tandem with your existing teaching program.

The teacher books provide:

- contextual information
- a rationale and guidance for teaching English using visual media
- comprehensive lesson plans and activities
- a wealth of supporting resources online.

Written by Susie May and Purnima Ruanglertbutr, who both deliver 'English as Art' visual literacy workshops to thousands of students at the NGV each year, the lesson plans are based on tried and tested techniques. This series will give you everything you need to put these fabulous images to use in your English classroom and harness the power of great art to truly inspire your students.

	STUDENT BOOK	TEACHER RESOURCE BOOK
Title	ISBN	ISBN
Inspired English 1	9781458650962	9781458650986
Inspired English 2	9781458650979	9781458650993

'Painting is silent poetry, and poetry is painting that speaks.' – Plutarch

INTRODUCTION

Each year thousands of students of all levels visit the National Gallery of Victoria (NGV) to participate in programs that inspire learning through discussion and activities based on works of art. A comprehensive suite of these programs (or workshops) is specifically designed to support and enrich teaching and learning in the English Curriculum. Students engage in visual analysis, close reading and creative writing inspired by diverse historical and contemporary works. Visual learners and those who struggle with writing in the classroom often 'come alive' in gallery discussions.

Inspired English comprises a series of projects using works of art as inspiration. Each project in **Inspired English** develops visual analysis

and interpretation skills while building literary skills through practical classroom lessons. The activities develop key elements of Years 7 to 10 of the English Curriculum, including descriptive writing, persuasive writing, issues-based writing and poetry.

The culmination of each project is an 'Inspire me!' section, which encourages students to use their newly developed skills, ideas and vocabulary to produce a range of creative pieces.

No prior knowledge of art or artists is necessary. **Inspired English** is an accessible resource that will enable teachers/educators to confidently use the visual arts to enrich English teaching and learning.

Comprehensive teacher support, suggested linked texts and mapping to individual curricula will show just how easily the books can integrate with any existing program.

We hope they convey our passion for using art as inspiration for English.

Susie May and Purnima Ruanglerbutr
Gallery Educators and Inspired English authors

ngv
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Inspired English 1

1 Introduction to descriptive writing

LEARNING OBJECTIVES

- in this section, you will:
- get an introduction to descriptive writing
- learn to 'read' visual texts
- develop colourful vocabulary for describing things.

Descriptive writing involves painting a picture with words. By paying close attention to detail and describing things, people, places and objects with words that draw upon all five senses, you can create powerful images in the mind of your reader. Literary texts use all kinds of devices to achieve this, which we will learn about in this project. Visual texts also use specific techniques to communicate ideas, and the process of 'reading' images will help you come up with strong descriptive words that you can use in your own writing.

ACTIVITY 1.1 What is descriptive writing?

Consider the following questions to start thinking about descriptive writing. Record your ideas here so that you can refer back to them when you're creating your own writing. Your teacher may ask you to share your responses with the class—write down any ideas that your classmates suggest that you find interesting.

a What are some types of descriptive writing?

b For what purposes do you think writers use descriptive writing?

Project 1 Descriptive writing 2

Looking closely: a focus on visual details

We are usually all so busy and moving so fast that we only get quick glimpses of the things around us. For example, how much detail do you notice when a bird flies overhead, or when people rush past us on a busy train station platform? Imagine what we would see if we stopped to really look closely. What stories would unfold from the unseen details? Would our views on what we'd seen change?

We are going to look closely at *Collins St, 5p.m.* to unravel the story behind the painting. To help you describe to others what you see, you will need to use some specific parts of speech that writers use in creating descriptions.

Adjectives are words used to describe things. For example, a star could be described as bright, distant or sparkly. Adjectives describe **nouns** (naming words that identify people, places, objects, feelings, groups—you name it!).

Adverbs are used to modify **verbs**. They make verbs more specific—which enables writers to convey descriptions of actions and events in more detail. Remember, verbs are words used to describe actions. You cannot have a sentence without a verb (for example, to walk, to sing, to throw).

ACTIVITY 1.2 Look closely

Study the image of *Collins St, 5p.m.*

a Look at the painting for 30 seconds without writing anything down and then look away. What details can you remember about the image? In the left column of the table below, write a list of nouns and verbs that identify items and actions featured in the image.

b Now look closely at the painting again, this time for five minutes. In the right column, list **adjectives** that describe the nouns and **adverbs** that describe the verbs you listed.

Nouns and verbs	Adjectives and adverbs
faces	serious, glum

Rounding up

Reading a visual text like this painting can help you come up with a more descriptive vocabulary. Developing your skills in looking closely will help you interpret images, inspire ideas and generate colourful words and phrases. Building a record of adjectives and adverbs that you can choose from when you are writing a creative piece will help you make your writing imaginative and more interesting for the reader.

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View our introductory video at
<https://vimeo.com/macmillaneducation/inspireenglish>

BIG DRAMAS 2ND EDITION

Now available as
individual eBooks

Fire your students' imaginations

YEARS 7-11



9781420233384

Author: Sue Murray

Sue Murray's collection of plays has delighted teachers and students for over a decade.

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- an extended line-up, with the addition of some of Sue's most popular plays and scenes from other collections
- a brand new play specially written to address curriculum priorities
- teacher notes with lesson ideas for each play downloadable FREE online www.bigdramas.com.au

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MACBETH [MACBETH and MACDUFF both reach for their mobile phones and start dialling.]

MACBETH Lay on, Macduff, and damned be him that first cries 'Hold, enough!' [into phone] Sell, sell, sell—aaaaah! Nooooo!

MACDUFF [into phone] Buy. Yes, the entire amount.

MACBETH No! Ruined!

MACDUFF [MACBETH runs off, screaming. ROSS and LENNOX enter.]

MACDUFF It worked, gentlemen. And there'll be enough evidence in this office linking Macbeth with the hit men to ensure he'll rot in jail. Now to tell young Malcolm Duncan the good news.

MACDUFF [MACDUFF reaches for his mobile phone. MACBETH, ROSS and LENNOX freeze. MACBETH enters and addresses the audience.]

MACBETH Oh, please! You don't really think that's the way it ends, do you? Dream on. In this day and age? That last scene was a fantasy in Macduff's debased mind. He's in a mental institution. I had him committed. Poor man, suffering post-traumatic stress syndrome after the unfortunate demise of his entire family, and the fact that his son's secret fetish for dressing up as Humpty Dumpty became public knowledge. Ross and Lennox have always known on which side their bread is buttered—they put me onto the whole Birnam Wood-Dunsinane scheme days ago. We've all made a tidy profit from it. But excuse me, I'm about to leave for a short vacation to recover from the shock of losing my dear lady.

MACBETH [MACBETH claps his hands and the show WITCHES appear, in holiday gear, carrying suitcases. They hand MACBETH sunglasses and a hat and they stroll off, laughing.]

ALL Double, double, toil and trouble
Cocktail shaker and champagne bubble.
[Blackout]

PRODUCTION NOTES

PRODUCTION NOTES FOR MACBETH INC.

Macbeth Inc. should be performed in the spirit in which it is written. It is a light-hearted modern satire of that famous 'Scottish play'. Let's hope this version is free of the traditional bad luck associated with the original, about which many theatrical superstitions abound. It is considered unlucky to even mention the title in a theatre.

Like Shakespeare's tragedy, Macbeth Inc. is a fast and furious play, with the plot untainted by subplots or extraneous characters. There is little exposition and the plot unfolds swiftly. The themes are clear. Characters are easily identified as black or white; there are few shades of grey. The twist at the end of this amoral tale perhaps reflects the changes in values held by society today, although it would be nice to think this was not the case.

This little play revolves around issues of honour, loyalty, trust and goodness. The characters in general are modelled on the originals, with a few twists.

To modernise this tragedy, it was necessary to consider where true power lies in society today. It was also necessary to consider what has replaced swords as offensive weapons. So, instead of kings in castles wielding their swords, we have corporate executives wielding their mobile phones.

The language, as you will see, echoes that used by Shakespeare. In fact, many lines are from the original, his work being out of copyright. Those of you who know the Shakespearean work will see that some of the lines have been played with. One that stands out is that memorable cry of the First Murderer in act I, scene II: 'What, you egg!'

There are almost as many scenes in this script as in the original, although for the sake of downsizing several minor characters and incidents have been rationalised.

Like Shakespeare's plays, this is written to be performed on an open stage with no sets and few props. The odd armchair or martini glass will do. Costumes are another matter—one should show little restraint in this area. Lighting and sound effects would also assist to create the right kind of atmosphere.

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Blast Off

the beeping and whirring of computers, instruments and sophisticated equipment. The sound of impatient, waiting fingers.]

computer?

s, Roger?

limited time to the supernova?

ree seconds less than the last time you asked, Roger. ten months, three days, eight hours and [pause] fifteen seconds.

t I'm so boooooored. How about a game of checkers?

s.

computer—you're supposed to carry out my commands swiftly.

t checkers? We've played seven hundred and eighty-eight thousand, nine hundred and forty-six yes, Roger, and you haven't won a single game. s a cruel and unusual use of artificial intelligence, ger. It's torture.

ROGER: What's torture is being the only living being on this spaceship. When I won the competition, I thought it would be a blast. Being on the first starship to see a supernova—how mind-blowingly awesome! I thought, hey, constant parties with all the other winners, dancing in a zero gravity disco, grooving past the Moon ... schmooving past Saturn. Nova Tech led me to believe there would be entertainment—

COMPUTER: I do have a karaoke function, Roger.

SFX: [bad karaoke music.]

COMPUTER: Do you want to see the playlist?

ROGER: Not Well, maybe later. [Pause] It wasn't until I was strapped into this tin can and the final countdown had started that I realised—it's just me and a whole pile of circuitry. I should have noticed that it was too small to have a swimming pool. [Sighs] Why me?

Setting

This is a radio play—the setting is created using sound effects (SFX). Create these electronically, with instruments or by using voices and body parts.

About the plays

Scrambled Eggs	Students are given the challenge of caring for an egg. What is designed as a lesson in responsibility reveals aspects of the students and the people around them.
Full Circle	Dotty Spotsworth can't decide whether or not to add the Moon to her list of all-time great circles. Sometimes it's a circle but other times it's just a sliver in the sky. She researches the topic by travelling the world, asking people about the Moon, hearing myths and legends from different cultures as she goes.
Wheeler Dealer	What do you do when you're stuck in a wheelchair, your mother isn't coping and you're starting at a new school? Become a wheeler-dealer of course! In this comic play, serious themes underline the action, and action-packed it becomes.
Blast Off	An out-of-this-world radio play that boldly goes to the limits of science fiction silliness.
Out of Your Mind	Have you ever wondered what crosses the minds of people around you? This short play allows us to hear not only the words but also the thoughts of an assortment of commuters at a train station.
Home Sweet Home	A farce revolving around the efforts of the conservative son of unconventional parents to keep his private life private.
Sticks and Stones	An exploration of the power of gossip, using a modern variation on the traditional Greek chorus.
Water Pressure	One man's vision brought water to thousands of thirsty prospectors in the Western Australian goldfields 100 years ago. This drama examines the pressures on the environment of exploration and the pressure of public opinion on one man with a dream.
Mango Time	Manjari and her family move to a small town to start a new life. They face a number of challenges but in the end cultural diversity triumphs.
Macbeth Inc	A modern version of Macbeth set in the world of corporate raiders and futures traders. Weapons are not swords but mobile phones.
The Princess and the Nag Hag	A naturalistic play about the tensions existing in blended families, particularly between the stepmother and stepdaughter, neither of whom are blameless.
Why Are You Here?	A theatre-of-the-absurd-style play. What happens when people turn to a psychiatrist for help only to find out that the psychiatrist is crazy?
Selected scenes from The Formal	A modern rite of passage, the formal is also a competition, a life's dream, a nightmare and much more. The stress, the dress and schemes, boys and handbag – will it all be worth it on the night?
The First Australian	A humorous look at the key figures from Australia's beginnings. Who was 'the first Australian'? Do we remember the truth?
Selected scenes from Mirror, Mirror	'Mirror, mirror on the wall...' what is it like not to trust your own reflection? This thought-provoking play tackles the sensitive issue of eating disorders. It invites audiences into a topsy-turvy world where nothing is as it seems.
Circular Breathing	A monologue ruminating on the nature of family and a big life decision.

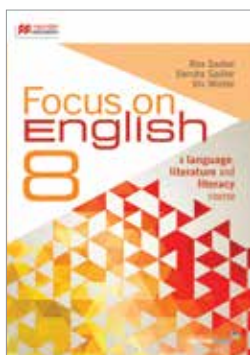
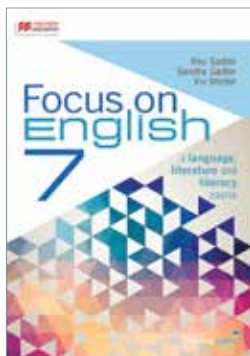
'Big Dramas 2e will provide your students with the scripts, the ideas and the genius to produce first-rate productions that they will love to call their own. Such a collection is long overdue.'

Cathy Oliver

FOCUS ON ENGLISH

A language, literature and literacy course

YEARS 7–10



Authors: Rex Sadler, Sandra Sadler, Viv Winter

Motivate your students to engage and develop their skills as effective communicators with our new series: **Focus on English**.

These brand new workbooks cover essential English skills through a carefully sequenced program that enables students to develop and reinforce their literature, language and literacy skills. Based around high-interest topics and relevant literature, the units will inspire discussion and provide meaningful contexts for language and literacy learning.

Each unit focuses on a specific text type, literary technique, writing skill, genre or theme that is relevant to any English program. The books are organised into the umbrella strands of **Literature, Language and Literacy**, providing a consistent, easy-to-navigate structure.

Focuses on English skills in different contexts

Film reviews

LITERATURE

Written film reviews appear in newspapers, magazines and on the internet; spoken reviews are presented on television or radio. Reviewers provide background information about the film and express their opinion of it. Many people rely on film reviews to help them decide whether or not to see a film, although some people like to read reviews afterwards to see if they agree with the rating.

Film reviews usually comment on:

- direction—how well the director has presented the story
- cinematography—how well the film is photographed (camera work and lighting)
- acting performances—the contribution of individual actors
- sound effects and music—what these elements add to the film
- visual effects, such as computer-generated imagery (CGI)—whether these are convincing and effective.

Overview of key concepts

Finding Nemo in a new dimension

BY LEIGH PATTSCH

Title: *Finding Nemo* 3D
Australian classification: (G)
Reviewer's rating: ★★★★★
Director: Andrew Stanton
(WALL-E)
Starring: the voices of Albert Brooks, Alexander Gould, Ellen DeGeneres

TO keep their cartooning cuffs just this side of overflowing, Pixar has gone and dappled a few 3D licks of paint on one of its many landmark achievements.

Did something already as perfect and gleaming as *Finding Nemo* really need any decade-later digital spit-and-polish? Probably not. But in all fairness, a second look at this beautiful, inspired and entertaining film will still be better than every new all-age release heading this way soon.



Finding Nemo 3D is visually perfect and a pop culture classic.

The storyline centres on the adventures of a fishy father and son, Marlin (voiced by Albert Brooks) and Nemo (Alexander Gould), who are separated when a scuba diver nets Nemo and plunks him in a tank in a dentist's office overlooking Sydney Harbour. So begins a desperate crusade by the cowardly clownfish Marlin to swim away from his Great Barrier Reef home to find his missing boy. Reluctantly,

he joins forces with an albeit-amused blue tang named Dory (Ellen DeGeneres), whose short-term memory and sunny outlook are a perfect foil for Marlin's glass-half-empty brand of gloom.

For most of us, the pop-cultural perfection achieved here earmarks *Finding Nemo* as an all-time classic. How so? By simply achieving the smallest, but most significant of movie miracles by

transporting an entire audience to another world. *Finding Nemo* not only takes you underwater, it also finds a way to let you breathe.

from *The Herald Sun*, 5 September 2012

Responding to the review

- 1 Film reviews usually start with a list of basic factual information about the film. What information has this reviewer chosen to include?

- 2 What is the only thing that is different about this new version of the film?

- 3 What is the reviewer's opinion of the first version of *Finding Nemo*?

- 4 Why does he think that it is worth having 'a second look' at it?

- 5 When a character is first mentioned in a film review, the name of the actor who plays the character is often enclosed in brackets. Find three examples in this review.

- 6 Film reviews usually include a brief outline of the plot. What happens to Marlin's son Nemo at the start?

- 7 What is the rest of the film about?

- 8 What is the main difference between the characters of Dory and Marlin?

- 9 What is the reviewer's overall judgement of *Finding Nemo*?

- 10 What is the purpose of including a still from the film with the review?

High-interest texts

Comprehension exercises

Basic punctuation tips and lessons

Punctuation

Apostrophes—when *not* to use them

People are often confused about when to use apostrophes and when not to use them. Apostrophes are used for two main purposes:

1 to form contractions:

I'm (I am) haven't (have not) won't (will not) you're (you are)

2 to show possession:

Julia's dog Ethan's rabbits the children's guinea pigs

You will often see apostrophes used incorrectly on signs, menu boards, shop windows, the side of vans and in other everyday places. This is because many people tend to add an apostrophe whenever they see the letter *s* at the end of a word. Remember that apostrophes are not used to form the plurals of nouns, abbreviations or numerical dates. Look at these examples.

Plural nouns: *bananas fritters* (NOT: *banana fritter's*)

Plural abbreviations: *DVDs sold here* (NOT: *DVD's sold here*)

Numerical dates: *in the 1980s* (NOT: *in the 1980's*)

Correcting the apostrophes

Rewrite the following advertising signs and notices, adding or removing apostrophes as necessary. Note: You may need to change the spelling in some of your answers.

- You'll find lots of bargain's online _____
- Egg's for sale _____
- Strawberry's and cream _____
- Tony's Takeaway _____
- Diamond's are forever _____
- Were open 7 night's _____
- Two kids meal's for \$10 _____
- Taxi's queue here _____
- 100's of TV's and radio's _____
- Harbour cruise's every hour _____
- 1980's music night's on Tuesday's _____
- Employee's—wash your hand's! _____
- Silky Cut's Hair Salon _____
- Find you're local ATM's _____
- Late fee's apply _____
- Fifty fabulous home idea's _____



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Grammar essentials

LANGUAGE

Forming adverbs

In most cases, an adverb is formed by simply adding *-ly* to the adjective.

- quick—quickly certain—certainly critical—critically
- easy—easily happy—happily lucky—luckily
- If the adjective ends in *-y*, the *-y* is changed to *-i* and *-ly* is added.
- If the adjective ends in *-le*, drop the final *-e* and add *-ly*.
- gentle—gently admirable—admirably possible—possibly
- If the adjective ends with *-ic*, add *-ally*.
- music—musically basic—basically automatic—automatically

Changing adjectives into adverbs

Using the above rules, change the following adjectives into adverbs.

- | | |
|-------------------|--------------------|
| 1 dainty _____ | 14 majestic _____ |
| 2 casual _____ | 15 easy _____ |
| 3 angry _____ | 16 emphatic _____ |
| 4 tragic _____ | 17 simple _____ |
| 5 noble _____ | 18 foolish _____ |
| 6 frantic _____ | 19 cruel _____ |
| 7 skilful _____ | 20 courteous _____ |
| 8 stupid _____ | 21 drowsy _____ |
| 9 humble _____ | 22 clumsy _____ |
| 10 whole _____ | 23 truthful _____ |
| 11 secret _____ | 24 valiant _____ |
| 12 romantic _____ | 25 reliable _____ |
| 13 similar _____ | 26 violent _____ |

Choosing adverbs

Choose the correct adverb from the brackets to complete the following sentences.

- The dragon _____ attacked the town when its inhabitants were sleeping _____ (peacefully, usually)
- The townspeople were _____ able to repel the dragon whenever he appeared _____ (suddenly, overhead, rarely)

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Practical exercises

LITERATURE

- Introduction:** a brief overview of basic skills, terms and concepts covered in the unit
- Texts:** high-interest literary, non-literary and multimodal texts for comprehension and analysis

LANGUAGE

- Language and grammar:** sequential explanations of rules and conventions, clear examples, and exercises for major parts of speech, phrases, sentences and much more
- Punctuation:** sequential explanations of rules and conventions, clear examples, and exercises to practise correct usage

LITERACY

- Word skills:** a spelling and vocabulary word list, exercises on list words, and a word origins task
- Creative writing:** well developed, imaginative writing tasks that are linked to the ideas and techniques contained in the Literature section

Spelling practice

LITERACY

Word skills

Playing the game

challenge coach athlete amateur swimming
decision goal referee champion disappointed
postpone injury forfeit anticipate spectator
complete choice victory accurate tournament
penalty qualify succeed struggled determination
opponent weary attempt strength professional

Missing words

Choose words from the list to complete the following gaps in the passage. The first letter is given to help you.

The c _____ gaffer was d _____ when his p _____ defeated him on the final hole of the t _____. Although he was suffering from a previous leg i _____ and felt v _____ as he p _____ up the final fairway, his g _____ had been to achieve v _____. However, his old c _____, who was a p _____, said he knew his former pupil could not s _____ because he was not fit enough.

Meanings and clues

Match these definitions and clues with appropriate list words.

- A person who plays for the love of the game, rather than for money _____
- The opposite of 'weakness' _____
- A person who has defeated all others in a competition _____
- The opposite of 'energetic' _____
- An official who ensures that the rules of a sport are followed _____
- The opposite of 'fail' _____
- The opposite of 'pleased' _____
- A person who gives instruction or tuition _____
- The opposite of 'defeat' _____
- Physical hurt or harm _____

Vocabulary development

Fully developed writing tasks

Creative writing
Capturing the moment

Choose one of these photos and use it as inspiration for an imaginative piece of writing that captures the moment depicted in the photograph and tells a story about it. Make sure your writing stays connected to the photograph so that they work well together. Ask yourself these questions:

- What is happening in the photograph?
- What are the thoughts and emotions of the subject?
- What is the setting like? How does it affect your story?
- What descriptive words will bring the photograph to life?
- What action takes place in your story and how will it end?



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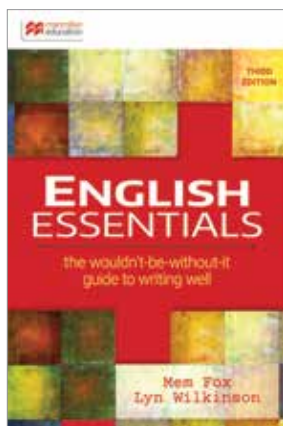


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Updates to the new edition include:

- extended essay writing section
- updated throughout including modernisations for digital references.

6 Language and its conventions

Our changing language

Language is a tool we use to communicate with other people. It's constantly refined, reshaped and redesigned by us to suit our needs. Because it is a shared tool, each language has certain common features and agreed conventions that allow it to be used by large groups of people.

The basic building block of written language—or alphabet—varies in each language: the English alphabet has twenty-six letters, Hawaiian has twelve letters, and Khmer has seventy-four symbols. These are put together in generally agreed ways to make words, and these agreed ways are the conventions of spelling. Words themselves, of course, are also a convention.

The English convention of writing and reading, unlike some other languages, is to start at the top of the page and go to the bottom using horizontal lines from left to right—at least in fiction. (Non-fiction often uses other layouts, including columns, text boxes, diagrams, figures or tables, and material on the web may have very complex design.) Like all languages, English has conventions for representing a range of things: when someone is speaking (direct speech marks), when a question is being asked (question marks), when an event happened in the past (often the addition of *-ed* to a verb), and so on.

New words

Because of these agreed conventions, language is not sacrosanct, fixed and unchangeable—although some people would like it to be! It changes, for example, *W* was adopted from common use in Australia.

5 Hints for writing essays

This chapter encapsulates much of what we have said in the previous pages, but focuses more rightly on the genre that you'll be writing most often as a student: the essay. Writing an essay can seem daunting and difficult. It doesn't have to be.

As we wrote this 'essay' on how to write an essay we decided to note everything we were doing ourselves so we could offer the hints as they arise, out of our direct experience. We wanted them to be real enough to provide immediate practical assistance to both beginning and experienced writers. The suggestions are not prescriptive, so you don't have to obey every word, but when we followed these recommendations we found they made our writing task much more manageable.

The advice provided is broadly the same universal guidance to essay writing that your teachers and lecturers have been trying to pass on for years, but you may have blocked it out in the past due to fear, lack of time or supreme confidence.

The way you—personally—approach the task of essay writing will depend on your character. If you're a disorganised optimist, or are terrified by the task, you might leave things until the last minute and hope for the best. On the other hand, if you're an over-organised snoot you might stifle your creativity with inflexible goals and outlines. We encourage you to find a middle way.

Understand different types of text

Back in Chapter 3 we introduced the importance of audience and genre in shaping your writing. To reiterate: your purpose for writing, the intended audience, and what needs to be communicated (the content) together determine what kind of text you need to write. A big problem for many students is that teachers often use the umbrella term 'essay',

Chapter 6: Language and its conventions 59

that buzz word of the sixties, was coined by H Diamond in a letter to Aldous Huxley in 1956, *polimony* was first used in 1979.



Technological and scientific changes affect language, too. We need words to describe such things as *robot* (English translation, 1923), *automation* (1948), subatomic particles or *quarks* (1961), *supersonic* (1970), *feasibility study* (1970), *test-tube baby* (1972), *glitch* in the astronomical sense (1976). And with the rapid advances in the world of information technology infiltrating our everyday lives, our language nowadays includes such words as *email*, *blog*, *chat rooms*, *texting*, *the net*, *the web*, *modems*, *googling* and 'nouns'.

Changes in society's values

Language also reflects changes in society's values. The multicultural nature of Australian society means we now talk about our *given name* or *first name* rather than our *Christian name*. Feminism has had a marked effect on language, and such words as *ambassador*, *typist* and *waitress* are no longer used because they are seen as unnecessarily discriminatory. *Stewardess*, *manageress*, *actress* and *housewife* have entered for similar reasons. We are encouraged to use *police officer* rather than *police man*, *homemaker* rather than *housewife*, and *principal* instead of *headmaster/headmistress*. With good reason, *the need to be non-sexist has become flame*.

Chapter 5: Hints for writing essays 45

which is not very helpful in telling you what kind of text is required. We hope you already know the main types of non-fiction texts, but it might be helpful to provide a quick reminder.

While there is no absolute agreement about the main text types, or genres, used in non-fiction writing, these eight are very helpful:

- ✓ recount
- ✓ review (or response)
- ✓ description
- ✓ explanation
- ✓ information report
- ✓ procedure
- ✓ discussion
- ✓ argument (sometimes called exposition)

It's enormously helpful to be familiar with the structures and language used in particular genres. For example, an information report is usually organised into paragraphs, each of which focuses on a specific aspect of the phenomenon. These might include location, classification, appearance, habitat, behaviours, properties and so on. In a long report, there may be subheadings to indicate the aspect that follows. An information report predominantly uses the present tense (e.g. *he*, *she*, *it*, *they*), has many action verbs (grows, bubbles, disputes), and often includes descriptive adjectives (brown, murky, nuclear) together with adverbial constructions that add extra information (how, always, throughout the process). On the other hand, a recount is most often ordered chronologically, introducing characters in a particular time and place. There are many temporal connectives (then, afterwards, when, next) and time markers (an hour later, by 8am, that evening, on the next day). Its recount verbs are most frequently in the past tense (went, saw, encountered, enjoyed, swam).

We hope that the four six genres listed are straightforward. If not, you can find lots of information about them by doing a web search. The two that are tricky are discussion and argument. This is because they both have the same purpose: to persuade. But they go about it in slightly different ways. A *discussion* provides information and opinions (sometimes your own) about several sides of an issue. It's like different people all putting forward a point of view about something before trying to come to a conclusion. An *argument*, on the other hand, puts forward one particular point of view (a proposition) accompanied by support. This support can be reasoned, factual and

CONTENTS

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2. Getting started
3. Drafting
4. The nitty-gritty of rewriting

PART II: The essay

5. Hints for writing essays

PART III: Writing correctly

6. Language and its conventions
7. Basic terms
8. Nouns and pronouns
9. Adjectives and adverbs
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11. So what's a sentence, anyway?
12. Three big problems in sentences
13. The basics of punctuation
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16. Getting spelling right
17. Proofreading with care
18. The writer as a speaker
19. Is it this or is it that?
20. The effective writing checklist

PART IV: In conclusion

21. Writers and the writing process

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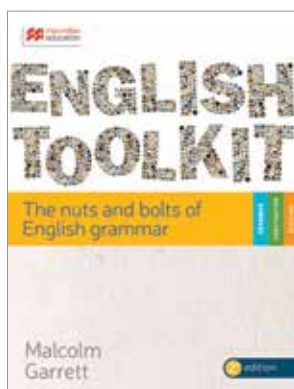
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PUNCTUATION

21.2 Distinguishing between direct and indirect speech

WHAT YOU WILL LEARN Distinguishing between **direct speech** (the exact words spoken) and **indirect speech** (also called **reported speech**).

TYPICAL ERROR The Martian said 'that he would like to speak to our leader.'

CORRECTION The Martian said, 'I would like to speak to **your** leader.' OR The Martian said **that he** would like to speak to our leader.

EXPLANATION When we are writing down the *actual* words spoken by someone, we place these words in **inverted commas**. This is called **direct speech**. The first of the corrected forms above contains direct speech—what the Martian actually said.

If we report what someone has said by using our own words and not exactly the same words the speaker used, we do not use inverted commas. This is called **reported speech** or **indirect speech**. The second **Correction** above is an example of reported speech. Notice the word *that*; it is generally used as a lead-in to reported speech.

While direct speech must always contain the exact words used by a speaker, the words in reported speech may vary. For example, if what is said is reported immediately after it is said, then a word such as *tomorrow* will still be *tomorrow*; but if the speech is reported a few days later, *tomorrow* will obviously have to be changed to *the next day*, for with the passing of each day, *tomorrow* refers to a different day. **Pronouns** change too: compare the use of *I* and *he* in the corrected forms above.

exercise 1 Convert the direct speech into reported speech. Imagine in each case that you are reporting events many days after they happened. Check your answers in the back of the book.

- 'I have come to fix the television set,' explained Nick.
- The witness replied, 'When I was walking down Pitt Street yesterday, the accused ran out of the store and bumped into me.'
- 'Have you always lived on a houseboat, Mrs Went?' inquired the tourist.
- 'The chairman left for Brisbane yesterday,' explained the secretary, 'and he won't be back until Wednesday.'
- 'I can't wait until tomorrow night,' said the host of the game show, 'when our winner will be decided.'

PUNCTUATION

21.3 Titles

WHAT YOU WILL LEARN How to punctuate titles correctly.

TYPICAL ERROR Aurora Leigh is one of Elizabeth Barrett Browning's most famous poems.

CORRECTION 'Aurora Leigh' is one of Elizabeth Barrett Browning's most famous poems.

EXPLANATION The titles of assignments, poems, songs, chapters and similar short pieces of work are generally indicated by the use of **inverted commas**. Thus, if we simply write *Aurora Leigh*, we are referring to a person but if we put inverted commas around the words—'Aurora Leigh'—we are referring to a poem about someone called Aurora.

We use italics or underlining to show the titles of books, magazines, newspapers, films and other long works; inverted commas show the items that are parts of these larger publications.

Note that it does not matter whether one uses single or double inverted commas; just be consistent.

exercise 1 Write out any titles mentioned in these sentences and punctuate them appropriately. Check your answers in the back of the book.

- My mother's favourite song is *A Woman Like Me*.
- The second-last chapter of the book *Future Shock* is titled *Taming Technology*.
- Most Australian children know the poem *Clancy of the Overflow*.
- There was an interesting article on computers in yesterday's *Australian*.
- I enjoyed seeing the film *Tomorrow When the War Began* but I enjoyed reading the book more.

DID YOU KNOW? **INVERTED COMMAS** Nowadays, Australian books use single inverted commas but Australian newspapers tend to use double inverted commas. Double inverted commas are also used in American books and newspapers! The main thing about style is to be consistent so it generally does not matter which style you choose. Note, however, that in the interests of consistency, universities (and some schools) often have a set style manual to guide their students on style preferences. Publishers also have set styles, so if you ever write an article for an academic journal, for example, you will be expected to follow that style.

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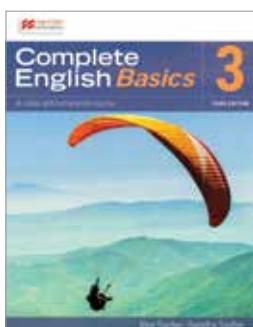
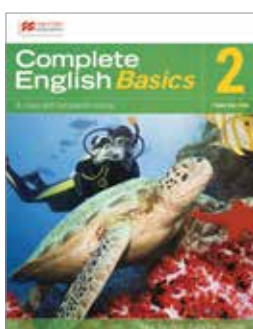
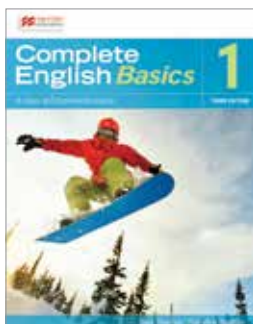
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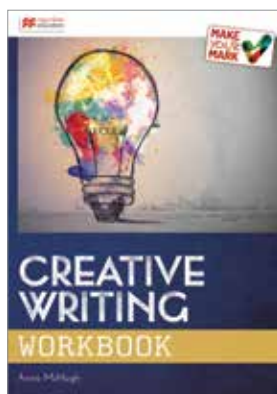
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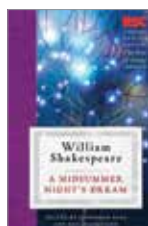


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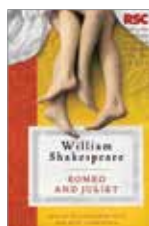
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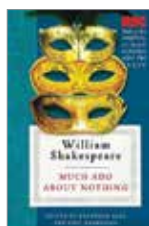
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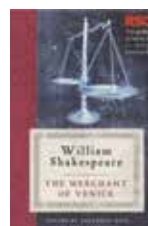
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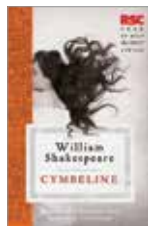
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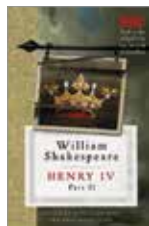
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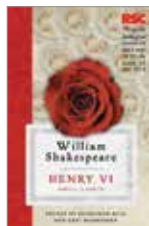
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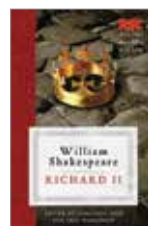
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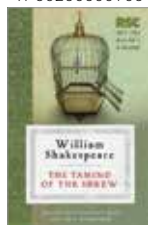
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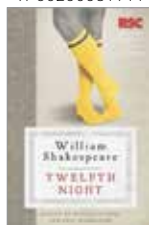
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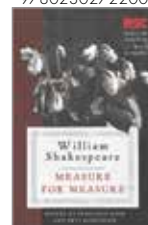
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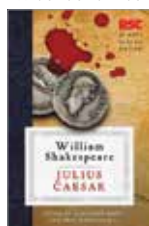
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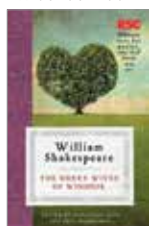
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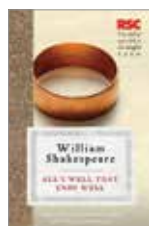
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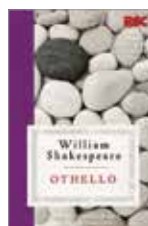
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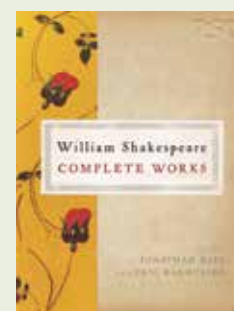


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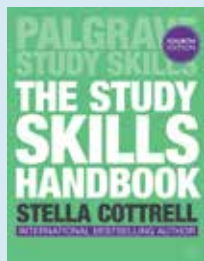
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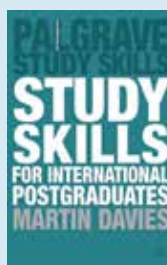


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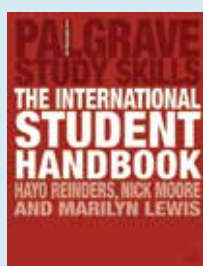


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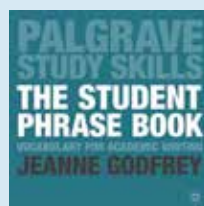
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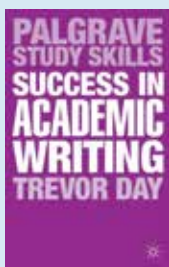
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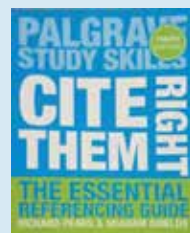
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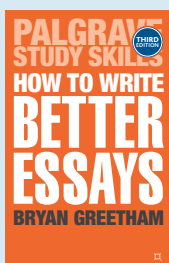
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- The essential guide to referencing and avoiding plagiarism
- Sources covered include books, journals, websites, media, art, conference papers, legal documents, performing arts, logos, Instagram, podcasts, Twitter, Facebook, MOOCs, graffiti and unpublished work
- Offers examples for referencing in APA, Harvard, MHRA, OSCOLA, Vancouver and Chicago referencing styles

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3RD EDITION

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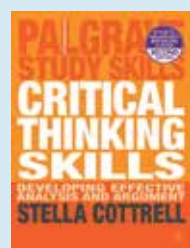
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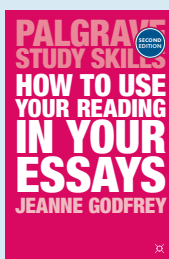


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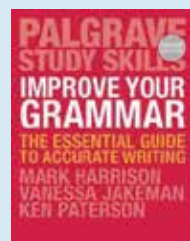
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- A practical book which guides students through the process of effectively using reading in their essays
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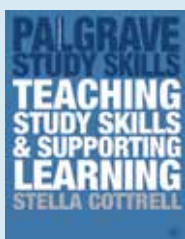


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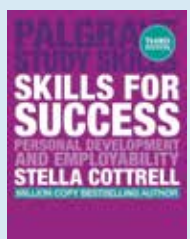
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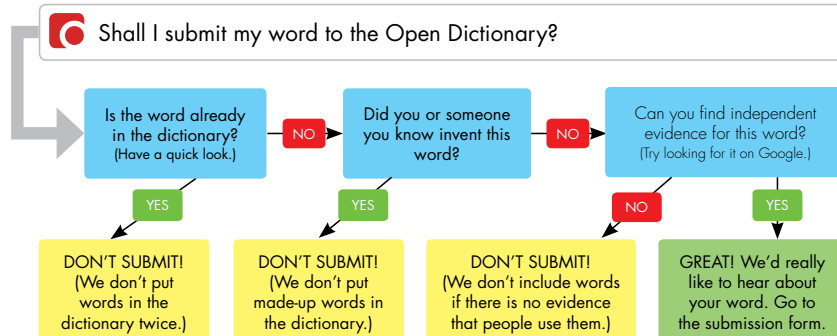
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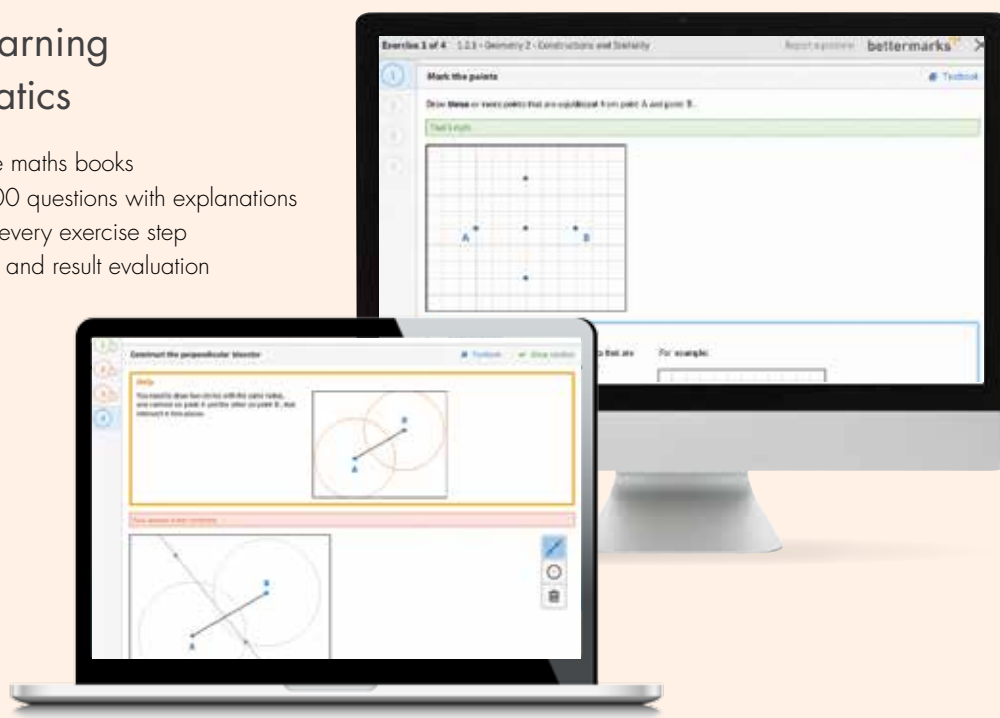
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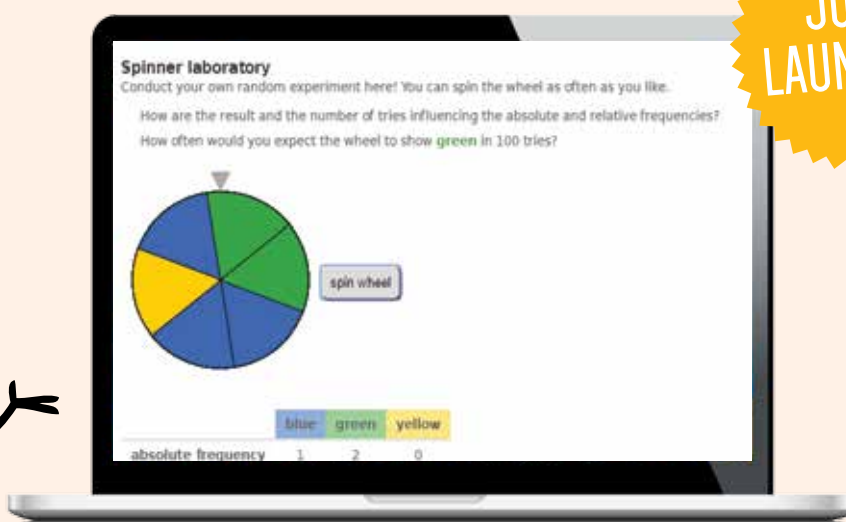
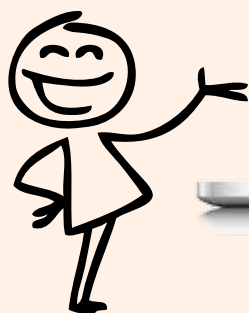


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