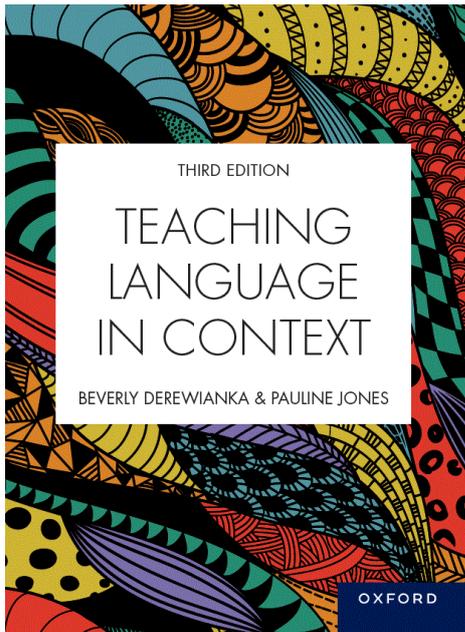


Instructor's Resource Manual



Teaching Language in Context

Third Edition

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IRM material prepared by Pauline Jones, based on content from *Teaching Language in Context*, third edition

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Dear colleagues,

This collection of resources includes worked examples for some of our favourite ‘Have a Go’ activities as well as a selection of classroom activities which we use in our tutorials to assist our students to apply their developing knowledge about language in the classroom.

The Have a Go examples have been collected in collaboration with our two expert tutors, Helen Lewis and Emma Rutherford Vale whose contributions have been invaluable. Together, we have used the textbook with many undergraduate students in our first semester subject here at the University of Wollongong. These activities are used in tutorials to provide students with opportunities to practice identifying and applying new language concepts. We encourage them to talk about the concepts, to raise puzzling issues and to think deeply about the flexibility of language. Our goal is to expand our students’ knowledge about language so that they are well equipped to teach language and literacy in their own classrooms. Increasingly, we use the book with primary and secondary teachers in professional learning settings where we encourage participants to try out activities between sessions so that they may report back on the classroom implementation. Recently, we met with a group of US teachers who are studying the book in the manner of a book club where a chapter is set for each meeting and teachers discuss its contents in much detail.

The classroom activities are designed to accompany each of the chapters in Part 2 of *Teaching Language in Context*. Our practices have changed over time, particularly as we have increasingly moved to online pedagogy but here are two ways in which we have used these activities described in this resource manual:

1. Review, Practice and Application framework: The *Review* stage is typically led by the tutor and recaps the weekly content and checks key concepts as well as dealing with student queries that arise from the lecture and preparatory reading of the relevant textbook chapter. The *Practice* stage is an opportunity for students to clarify and apply their understandings of key concepts through selected Have-a-Go exercises in the textbook. We encourage students to work through the selected exercise in pairs or small groups while we observe and mediate as necessary before leading a whole group discussion of the exercise. The *Application* stage aims to demonstrate how an experienced teacher would use their knowledge about language in actual classroom practice.
2. Prepare, Practice and Discuss framework, This framework is similar to a ‘flipped classroom’ and grew out of our experiences of the COVID 19 pandemic. The Prepare stage requires students to watch a short online video presenting the core concepts of a chapter. After they read the relevant chapter, students complete a task applying the core concepts to an exercise which often involves analysing a text for relevant language patterns. The students check their preparation in class with the lecturer and other students. In the following Practice stage, students apply their developing knowledge about language to a similar exercise. In the final Discuss stage, the teacher leads a discussion about how the concepts under focus can be applied to classroom activities.

In our tutorials, the activities are usually completed in pairs or small groups, sometimes as a ‘fishbowl’ activity with some students assigned to be observers. The activities are drawn from our own practice and that of colleagues in many classrooms in Australia and overseas. Most of the activities aim to foster use of the shared metalanguage described in the textbook, to develop explicit knowledge about how texts work and to encourage reasoning about meanings based on language evidence. The activities are also linked to the teaching learning cycle and to teaching strategies described in *Teaching Language in Context*. Where appropriate, we encourage students to complete the activities as if they were in the classroom, which fosters a deeper engagement with the content and assists the students to remember the activities for later use in their own practice. Our debriefing sessions at the completion of

the session usually involve discussions of possible adaptations for different student groups, for a range of modalities and levels of resourcing.

In the classroom activities we have provided activities for early, middle and upper primary / lower secondary classes although we usually only have time for one application in our tutorials. Some activities are ready to be copied for use with students, others require some preparation. We have provided tutor notes where required and PowerPoint presentations for tutors, for those tasks requiring complex explanations of the concepts. Sheets to be printed are located in the Appendix at the end of the document.

We hope that you find these activities useful and that, like us, you enjoy the dialogue about language and meaning that arises from their use. We'd be interested in hearing about your use of the book and the resources, perhaps you've some useful activities to share. Do contact us at Oxford University Press (highered.au@oup.com) or the University of Wollongong.

Best wishes,

Pauline and Beverly

Overview of Have-A-Go and Classroom Activities

Chapter	Have-A-Go	Classroom Activities		
		Lower primary	Middle primary	Upper primary / lower secondary
1	Analysing an advertising text for generic features 'Piccadilly Gardens' p. 8			
2	Analysing a text for interpersonal meanings <i>Jack and the Beanstalk</i> extract p. 22			
3	Matching activities to stages of the teaching learning cycle – p. 45			
4	Structure of the noun group – pp. 89–90	TLC: Modelling/deconstruction Genre: Narrative Task: Complication and Resolution stages of texts	TLC: Modelling/deconstruction Genre: story genres Task: Building the noun group	TLC: Assessing student progress Genre: Narrative Task: Analysing student writing sample ('The Golden Stream')
5	Exploring form – time meanings in a personal recount 'The Invasion of Normandy' pp. 108–110	TLC: Building field, modelling/deconstruction, joint construction, independent construction Genre: Literary recount Task: Planning an integrated lesson (<i>My Place</i>)	TLC: Modelling/deconstruction Genre: Literary recount Task: Tracking reference in a literary recount ('Aunt Matilda')	TLC: Modelling/deconstruction Genre: Biography Task: Reassembling model biography ('Bob Hawke')
6	Examining Attitudinal language in evaluating texts – p.159	TLC: Knowledge about how texts work Genre: Personal response Task: Cloze activity (Poster)	TLC: Building knowledge of the field, Knowledge about how texts work Genre: Review Task: Responding to picture book <i>The Island</i> (speech function cards)	TLC: Knowledge about how texts work Genre: Review Task: Analysing a model review (<i>Ziba Came on a Boat</i>)
7	Comparing Field-related language in particular descriptions and information reports – p.168	TLC: Independent use of the genre Genre: Descriptive report Task: Analysing student writing sample ('Snails')	TLC: Knowledge about how texts work Genre: descriptive report Task: Information bundling and sentence openers ('Spiders')	TLC: Supported reading, Building knowledge of the field Genre: descriptive report Task: Information retrieval ('Rio de Janeiro')

Chapter	Have-A-Go	Classroom Activities		
		Lower primary	Middle primary	Upper primary/ lower secondary
8	Examining the language of explanations including, time, space and causality – p.207	TLC: Building knowledge of the field, Knowledge about how texts work Genre: Cyclical explanation Task: Reassembling jumbled text, oral rehearsal, matching captions & image		TLC: Building knowledge of the field, Knowledge about how texts work, Supported writing Genre: Sequential explanation Task: Labelling and captioning diagrams of simple tools
9	Analysing persuasion in projected clauses with saying verbs – p.250	TLC: Building knowledge of the field, Knowledge about how texts work Genre: Exposition, Discussion Task: Activities for taking a stance	TLC: Knowledge about how texts work Genre: Exposition, Discussion Task: Sorting Arguments into For and Against ('Shark Nets')	TLC: Knowledge about how texts work Genre: Exposition, Discussion Task: Modality cline (Barack Obama speech)
10	Text organisation and cohesion in a factual text – pp. 291–92			TLC: Knowledge about how texts work Genre: varied Task: Nominalisation activities
11	Examining language for perceiving pp. 316–17	TLC: Supported writing Task: short poems	TLC: Supported reading Task: Performing poetry	TLC: Supporting writing Task: Dylan Thomas Portraits & Ezra Pound Couplets

Chapter 1 An Appropriate Model of Language

Have a go!

Chapter 1, page 8

What is the social purpose of the following text? What different stages can you identify in the text? What names could you give to each stage to indicate its role in achieving the overall purpose of the text?

For Auction

Piccadilly Gardens

Have you ever wanted to live in an apartment with old-world charm and yet have none of the worries of rising damp or dry rot? Then Piccadilly Gardens is the place for you. These apartments have been superbly renovated by expert craftspersons.

Choice of one or two bedrooms. Spacious lounge/dining room area. Modern kitchen and bathroom. Traditional open fireplaces and cornices. Original features include small-paned windows and picture rails.

Come and see for yourself. Phone us today and arrange for an inspection at your convenience.

Tutor notes

Early suggestions for the purpose of this text often include things like ‘To sell something’ or ‘To attract buyers to a property’. A useful question to ask students is, “How do you know?” This helps students focus on the language features (see table below). Thus we can guide students to consider a more specific purpose like:

To persuade someone to buy a particular property

Text, by stages (paragraphs for this simple text)	Suggested functional name	Function & some features (evaluative vocabulary for persuading)
For Auction Piccadilly Gardens	Subject	What the advertisement is about enticing property name with overtones of English countryside
Have you ever wanted to live in an apartment with old-world charm renovated by expert craftspersons?	Attention grabber or Hook	Rhetorical question - invitation to dream: use of 2 nd person ‘old-world charm’ ‘superbly renovated’ ‘expert craftspersons’
Choice of one or two small-paned windows and picture rails.	Description or Key features	Provides key and selected details of the property list of items – very few verbs ‘spacious’

		‘modern’ ‘traditional’ ‘original’
Come and see ... inspection at your convenience.	Appeal for action	Direct invitation to take action ‘come and see’ ‘at your convenience’

Chapter 2 The Functions of Language

Have a go!

Chapter 2, page 22

How is language being used in the extract below to create interpersonal meanings?

- What is the tenor (e.g. roles and relationships) and how does it change?
- See if you can identify examples of Affect, Appreciation, and Judgement. Are they positive or negative? Are they weakly or strongly stated? Are they directly stated or indirectly suggested? (Sometimes you might find more than one Appraisal resource being used in the same utterance.)
- What resources from the Mood system are being used to develop the interaction?

Text

‘Back already, Jack?’ asked his mother; ‘I see you haven't got Old Bess. Clever boy! You've sold her so quickly. How much did you get for her?’

Jack smiled and reached into his pocket, ‘Just look at these amazing beans, mother; they're magical. Plant them over night and—’

‘What!’ cried Jack's mother. ‘Oh, stupid boy! How could you be such a dolt, such an idiot, such a fool? How could you give away our milking cow for three measly beans.’ And with that she did the worst thing Jack had ever seen her do—she burst into tears.

Jack ran upstairs to his little room in the attic, so sorry he was, and threw the beans angrily out the window thinking, ‘How could I have been so foolish? I've broken my mother's heart.’ After much tossing and turning, at last Jack dropped off to sleep.

Tutor notes

With respect to **tenor**, encourage students to describe these relations in the following manner: The tenor reflects a relationship between a parent and child. Initially Jack's mother is pleased with him and comments positively on how clever he has been to sell the cow so quickly. However, when he reveals how he sold her for beans instead of money, she quickly becomes very upset that their livelihood has been ruined for a handful of beans. Upset, she calls him some derogatory names before bursting into tears. Jack is then very regretful that he has upset his mother.

Learning to distinguish **Appraisal** categories or the way feelings and opinions are expressed can be done in easy steps. The first one is to isolate what exactly is being evaluated – the target (see column 1 below). Once that is done, decisions can be made as to whether that entity is evaluated through Affect, Appreciation or Judgement (Judgement, for example, is reserved for people). Once that is clear, look at whether it is a positive or negative evaluation and then whether it is clearly stated or implied.

The criteria for the evaluation are sometimes hard to pin down. Generally, things are evaluated (Appreciated) for their social value, their compositional value or for the reaction they provoke. People's characters and actions are evaluated (Judged) according to social esteem (if personal) or

social sanction (ethical/truth standards) (if moral). Feelings are evaluated (through Affect) as to do with happiness, satisfaction or security.

On pages 20-24, we have given you examples of some criteria for deciding the different categories and you might add more to these.

All of these features are included in a full analysis, but of course, students can be asked to concentrate on any part of the Attitude system.

Example	Who?	Affect	Appreciation	Judgement	In/direct
Clever boy	Jack			+ social esteem	direct
Jack smiled	Jack	√ happiness			direct
these amazing beans	beans		+ reaction		direct
they're magical.	beans		+ social value		direct
such a dolt, such an idiot, such a fool	Jack			- Social esteem	direct
How could you give away our milking cow for three measly beans	Jack			- Social esteem	indirect
Did the worst thing Jack had ever seen her do	mother's reaction			- Social esteem	direct
she burst into tears	mother	√ unhappiness			direct
so sorry he was	Jack	√ unhappiness			direct
threw the beans angrily	Jack	√ unhappiness			direct
How could I have been so foolish?	Jack			+ Social esteem	indirect
broken my mother's heart.	mother	√ unhappiness			In/direct?

To discuss the Mood choices in the text, guide students to consider who initiates the exchange, who asks most questions, who makes most exclamations and who responds most often. Of course, it's Jack's mother and this reflects the parent-child relationship; in this text, an exhausted cash-strapped mother and a gullible boy. Jack, for his part, reflects upon his actions through asking a question of himself (how could I have been so foolish?), a question which he also answers (I've broken my mother's heart.) Point out the narrator's voice which is expressed through statements describing key events in the interaction (Jack smiled and reached into his pocket, Jack ran upstairs to his little room in the attic).

Chapter 3 Introduction to a Teaching-learning Cycle

Have a go!

Chapter 3, page 65

Read the following descriptions of practices and activities and plot these onto the most appropriate stage of the teaching-learning cycle. You might like to add to this list as you work through the book and have further experiences in classrooms. Note that while some practices and activities might be used in more than one stage, it is important to be clear about why we select particular ones and how they fit with our instructional goals.

	Practices and activities
A	Teacher labels stages of a procedure with the students
B	Students reassemble a jumbled information report (one cut up into strips)
C	Teacher and students write the orientation for a recount of a school excursion together
D	Class goes for an excursion to a local wildlife park
E	Students use a proforma with guiding questions (<i>What does it look like? Where does it live? etc.</i>) to research Australian animals
F	Students complete a cloze activity in which they have to add connectives (e.g. <i>First, In addition, Furthermore</i>) to an exposition
G	Students sort bundles of information into paragraphs
H	Students work in pairs to edit each others' stories
I	Students brainstorm what they know about planet Earth as part of a Science unit
J	Students label a diagram of a kangaroo using factual noun groups e.g. <i>pointed ears</i> and <i>sharp claws</i>
K	Students write their own texts recounting a class visit to the art gallery
L	Students view a video about the human digestive system, while taking notes on a research proforma

Tutor notes

Setting the context	Building knowledge of the field	Supported reading and viewing	Knowledge about how texts work	Supported writing and representing	Independent use of the genre
D, I	D, E	E, G, L	B, F, G, J	C, H	H, K

Remember that many activities can be used at different stages of the teaching-learning cycle, tweaked to address specific learning aims. For example, labelling the diagram of a kangaroo could be part of supported reading if done in conjunction with reading about kangaroos, where it helps students access specific knowledge; or it could be used in modelling, where a particular feature of language – noun groups – is being foregrounded.

Chapter 4 Language for Appreciating and Creating Story Worlds

Have a go!

Chapter 4, pages 89–90

In the examples below from *Blueback*, circle the head noun of the noun group and underline any modifiers before and after the head noun.

- an old peppermint tree with a deep fork in it
- the rich compost they made from tree bark, vegetable scraps and sea grass
- the endless paddocks of wheat-ears

Tutor notes

Once students get used to identifying the head noun, the pre and post modifiers can be fairly easily found. We try to keep the sequence of prompts – What is the head noun? Is there any pre modifying information? Is there any post modifying information – consistent to assist students.

These three exercises are designed to gradually build students' accuracy and confidence with identifying parts of the noun groups and their functions.

PARTICIPANT		
NOUN GROUP		
Pre-modifying information	Head noun	Post-modifying information
an old peppermint	tree	with a deep fork in it
the rich	compost	they made from tree bark, vegetable scraps and sea grass
the endless	paddocks	of wheat-ears

In the following examples from page 90, identify the functions of each of the parts of the following noun groups, starting with the Thing (head noun) and working backwards:

- the bubbling billy
- one hundred flies
- her finest feathers
- that very clever dingo
- lots and lots of gumnuts
- munchy, crunchy wombat stew
- a vicious yellow mongrel cattle dog

PARTICIPANT					
	Pre-modifying information				Head noun
Function	Quantifier	Pointer	Describer	Classifier	Thing
Grammatical form	Number word	Determiner	Adjective	Noun	Noun
		A	spicy		stew
		The	bubbling		billy
	One hundred				Flies
		Her	finest		feathers
		That	very* clever		dingo
	Lots and lots of				gumnuts
			Munchy, crunchy	wombat	stew
		A	vicious yellow	mongrel	dog

***Very** has the grammatical form of an intensifying adverb. In terms of function, it is strengthening or intensifying the describer ‘clever’.

In the noun groups (in italics) below from page 90, circle the head noun and underline the Qualifier.

- Andy made a *cartridge about three times the size of those they used in the rock.*
- They had a *cat that died in hot weather.*
- *Brilliant red schools of nannygai* parted before them as they skipped down.
- They looked *like silly fat businessmen in white suits.*
- Abel felt *the enormous weight of the fish’s body* as it brushed them.
- She noticed *that lonely yellow boat on the bay.*
- He carted back *most of the camp rubbish that Andy threw away*
- There were *vicious black and yellow dogs that slip after you in the dark, nip your heels and vanish without explaining.*

Additional tutors’ note: When identifying the head noun or ‘thing’, it helps to think about the noun group from a meaning standpoint and ask what is the ‘thing’ you can’t do without?

Teaching practices and learning activities : Early primary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Worksheet

Narrative text	Complication	Resolution
E.g. <i>Wombat Stew</i> by Mem Fox	Dingo catches Wombat and decides to make wombat stew.	The other animals trick Dingo by suggesting he add lots of foul tasting things to the stew and then taste it before he adds the wombat. Dingo rushes off into the bush, yelling that he has been poisoned.

Now, devise your own complication and resolution for a narrative your group might write. Can you make up a name for this story?

Tutor notes

This task focuses on the Complication and Resolution stages of narratives. You will need to gather several narrative picture books with clear Complications and Resolutions that can be read fairly quickly by the students.

Organise students into small groups of 3 or 4 and allocate one picture book to each group. Each group should also have a copy of the worksheet. Students share the reading of the text among their group, identifying the Complication and Resolution and recording them on their worksheets.

Then, each group reports on their results while others complete their worksheets. Ask the students to consider what makes a good Complication (a disruption to normal life, an event worthy of concern, something easy to empathise with) and a good Resolution (clever, builds tension, perhaps unpredictable). As a final step, invite each group to devise their own Complication and Resolution for a story they might write. Some teachers use emoticons as symbols for the Complication and Resolution (😞 😊) or other appropriate, contrastive images such as storm clouds and rainbows.

To conclude the activity, discuss how this activity can be adapted for use with young children by using a class wall chart. For example, as the teacher reads narratives to the class, the information can be added to the chart so that children can see the range of Complications and Resolutions used by writers. The chart will be a useful resource for children when they are planning their own stories. For many young writers, devising the Complication and Resolution is a first step into writing a more complete story. The teacher might also use the chart when jointly constructing narratives.

Teaching practices and learning activities : Middle primary

TEACHING LEARNING CYCLE – Knowledge about how texts work



These images were collected as part of a unit of work in which students were examining windows, doors and gates in the built environment. How much detail can you build into the noun groups representing the Participants in these images? The first one is done for you.

PARTICIPANT (taking the form of a noun group)					
*Quantifier (How many?)	*Pointer (Which ones?)	Describer (What's it like?)	Classifier (What type?)	Thing (What are we talking about?)	Qualifier (Is there any extra information?)
	that	old, oddly shaped	casement	window	with the colourful decorations
				door	

				windows	
				door	
				window	
				gate	

Discuss

- Which describers are opinion describers? Which are factual? What kinds of describers do you think occur in story genres? Test out your hypothesis by examining some narratives.
- How might this activity be adapted for students in middle primary years? What would you look for in selecting images for this age group? Think about what interests students of this age. What kinds of stories do they like to read or view?

Teaching practices and learning activities : Upper primary / lower secondary

TEACHING LEARNING CYCLE – Independent use of the genre

This task requires you to use your knowledge about language to assess students' narrative writing.

The excerpt below ('The Golden Stream') represents the first three paragraphs of a year 7 student's narrative. Identify the field, tenor and mode of the story and discuss what kind of teaching practices and learning activities might have led up to this task. Make an overall, holistic judgment of the quality of the writing as a narrative text. Now, re-read chapter 4 of your text and consider the text in more depth.

The Golden Stream

Far, far away in a beautiful land of the greenest greens, reddest reds and purest golds there was the land Apollo. In this beautiful, tranquil land there were three main tribes that were all surviving for one thing - the Golden Stream; home to the great elf tribe that live the true purpose to look after the Golden Stream. Clever, cheeky little souls, the elves stand about 5 feet tall with pointy ears. Without these pointy magical ears you would think of them as any normal person. The elves survive under the protection of a group of great and powerful elders, who at the age of two hundred and fifty years must choose an apprentice who will eventually take their place.

The magnificent elders and apprentices look after the stream and people while the rest of the elves work the land for crops, animals, rocks and minerals. The Golden Stream, situated in the middle of a large circular ravine where elves live and thrive, is a small part of the great world Apollo. In the centre of Apollo is the kingdom and home to the prince and queen and all their loyal subjects. Four months ago the great king, Alex of Apollo unfortunately died. His death had come as a shock and meant that

his eldest son, Tyrone has to take his place. Tyrone, in disbelief at the loss of his father is preparing to set out to meet the Great Elder and his apprentice to bless him as king.

Little did the kingdom know that the Golden Stream of eternal life may be endangered by the Sharfs, ferocious half human half wolf creatures who dwell deep in the mountain ranges. Archer, the Sharf Leader's half human son, is out collecting water from the Golden Stream for his father. As the Sharf king is slowly dying Archer has gathered an army to go after the Golden Stream, gather the water for his father and destroy the stream so no one else can enjoy its benefits.

“Silence”, yelled Archer into the courtyard.

The soldiers fell silent as Archer's voice echoed through the valley.

“Today I will pick the strongest and most aggressive of us to go to the Golden Stream with me. As you all know, my father is deadly ill and if we do not succeed he will perish. That's why I will pick only the best for our king” declared Archer.

“LONG LIVE THE KING”, yelled Archer.

“LONG LIVE THE KING”, the crowd responded.

The next morning at the rooster's call the army left for the Golden Stream.

FIELD

How successful is the student in using language to build the people, places and goings on in The Golden Stream?

- Using a red pencil, identify the participants that the student has created in their story world. What kind of field related meanings do the participants build? How effective are they?
- Using a green pencil, identify the processed by underling the verb groups. What kind of goings on do the verb groups develop in the story world? How effective are they in developing the happenings in the story world?
- Using a blue pencil, identify the circumstances that provide extra information about how, when, why etc. How effective are they in building a story world?

TENOR

How successful is the student in developing characters and events that matter to the reader?

- Describe what kinds of attitudes are developed between characters and between the reader and the story world.
- Consider any expression of feelings or emotion. Are they expressed directly or indirectly?
- How are objects and things evaluated in the Golden Stream? How does this contribute to the narrative?
- Are any judgements expressed of people's character or behaviour? Are the judgements explicitly stated or indirect?

- How effective are these choices to engage the reader and contribute to the developing the narrative?

‘In sophisticated narratives such as novels, we expect to be skillfully guided towards an evaluation of characters without having the author’s evaluation thrust upon us...’ Thompson, G 2014: 12

To what extent does the student meet this expectation of a sophisticated narrative? How could you develop the students’ language resources to skillfully guide the reader to an interpretation of characters in ‘The Golden Stream’?

MODE

How clear are the cohesive ties in the text?

- Draw a line / use colour to track the different participants.

Task

Now, reflect on the students’ control of language and how well they have developed a believable and engaging story that maintains reader interest. Reflecting on your initial assessment of the students’ writing, consider how discussion of the register variables supports you to assess the quality of student writing.

- Provide feedback to the student on what they did well and what they should focus on to improve. Your feedback should address the student’s control of the language resources for each of the register variables.

OR

- Write the next paragraph of the narrative text as a group. Discuss the choices you had to make and the aspects of language that you focused on most closely on as you developed the narrative.

Chapter 5 Language for Recounting What Happened

Have a go!

Chapter 5, pages 108 and 110

- 1
 - a As with the text in Table 5.2 identify language features in Table 5.3 (both tables reproduced below) that refer to time.
 - b Which ones locate the action in time and which ones sequence the activities?
- 2 In the recount of the school excursion in Table 5.2, most of the verbs are in the past simple tense. In the recount in Table 5.3 there is a much greater variety.
 - a Identify the verb groups in Table 5.3.
 - b Which ones are in the past simple tense?
 - c Can you notice any in the past simple tense that are irregular (i.e. that don't end in -ed)?
 - d Note the more extended verb groups in the text. What could you say about the different kinds of meanings they express (e.g. *had to help*; *were about to invade*; *were cheering and waving*; *would never see*; *had survived*)?
 - e If you were teaching older students, what might you point out to them about the verb groups in the recounts they read and write?

TABLE 5.2 Personal recount of excursion

STAGES AND PHASES	OUR EXCURSION TO MINNAMURRA RAINFOREST
Orientation	Yesterday all Year 5 students went on an excursion to the rainforest at Minnamurra for our project on ecosystems.
Record of events	
<i>Event 1: arrival</i>	On our arrival, we could smell the damp air and we could hear the sound of the lyrebirds.
<i>Event 2: introduction to rainforest ecosystem</i>	First we watched a video about the different plants and animals in the rainforest and how they live together. Then our guide took us into the rainforest and showed us the trees that formed the canopy. There were huge fig trees with massive buttress roots. Some were hundreds of years old and were as wide as the room of a house.
<i>Event 3: flora</i>	After that we went to a spot with beautiful tree ferns that grew underneath the canopy, protected from the sun. Underneath them, we observed the smaller ferns, epiphytes, fungi, and lichen that grew on the trees and on the rainforest floor.
<i>Event 4: fauna</i>	We tried looking for animals but all we could see were some wombat burrows. But we heard the calls of many different birds, such as bellbirds and cockatoos.
Comment	We really enjoyed our visit to the rainforest and we learnt a lot about how an ecosystem works.

Source: *Teaching Language in Context*, page 108

3 a Identify language features in Table 5.3 that refer to time.

Stages	The Invasion of Normandy
Orientation	The great day arrived, 6 June 1944 , D-Day. I was in charge of the coal orders from Ashford and had to help with supplies for the troops who were about to invade Normandy.
Record of events	We were marched down to New Romney, and all along the route** the locals were cheering and waving. It was impressive, but I somehow found it all a bit sad, as I knew it was the last things some blokes would ever* see , and that some of us would never* see our loved ones again* .
	During the night a storm had blown up as we crossed the channel and God it was rough. Our supper had been sausages, lovely great big ones, but we were paying the price for them now – me and three others who were manning a Bren gun up on a raised platform – and as the boat wallowed , we felt every sway and dip, and was I ever sick! Once off duty I went to the toilets, and I was sitting on one toilet, and throwing up into another and sitting next to me, in the same predicament, was my mate, one Lt Hutchinson, (Hutch).
	Eventually the crossing was over and we disembarked, cold, tired, wet and ill but after a little while ashore, we all felt a little better. We had just*** survived the worst storm in the English Channel in living memory.
	Next day , Major Stewart told us to get bathed in the River Don, so about 90 men stripped naked and leapt in, generally larking about, and so far enjoying the war. It was nice to get clean of the smells of the crossing.
	At this point , a small punt came around the corner of the river and straight through the middle of us, with two women and a man in it.

Source: Richard Henry William Brew, 2 August 1915 – 13 August 1997

KEY: Language that indicates time = **bold**

Tutor notes

* These also indicate time, but they show duration, extent or frequency. They have not been included in the table for 1b below. To further explore adverbs expressing extent or duration, see for example, ‘A New Grammar Companion’, p.72

** Sometimes time and place meanings are fused.

*** Students may identify ‘just’ as related to time but here it is working interpersonally (Graduation: focus)

- b Identify which language features locate the action in time and which are used to sequence the activity.

Locate the action in time

6 June 1944
now
during the night
next day
was over

Sequence the activity

about to invade
all along the route**
once off duty
as we crossed the channel
as the boat wallowed
eventually
after a little while
so far
at this point

- 4 a Identify the verb groups in the text.

Stages	The Invasion of Normandy
Orientation	The great day <u>arrived</u> , 6 June 1944, D-Day. I <u>was in charge of*</u> the coal orders from Ashford and <u>had to help</u> with supplies for the troops who <u>were about to invade</u> Normandy.
Record of events	We <u>were marched</u> down to New Romney, and all along the route the locals <u>were cheering and waving</u> . It <u>was</u> impressive, but I somehow <u>found</u> it all a bit sad, as I <u>knew</u> it <u>was</u> the last things some blokes <u>would ever see</u> , and that some of us <u>would never see</u> our loved ones again.
	During the night a storm <u>had blown up</u> as we <u>crossed</u> the channel and God it <u>was</u> rough. Our supper <u>had been</u> sausages, lovely great big ones, but we <u>were paying the price**</u> for them now – me and three others who <u>were manning</u> a Bren gun up on a raised# platform – and as the boat <u>wallowed</u> , we <u>felt</u> every sway and dip#, and <u>was</u> I ever sick! Once off duty I <u>went</u> to the toilets, and I <u>was sitting</u> on one toilet, and <u>throwing up</u> into another and <u>sitting</u> next to me, in the same predicament, <u>was***</u> my mate, one Lt Hutchinson, (Hutch).
	Eventually the crossing <u>was over</u> and we <u>disembarked</u> , cold, tired, wet and ill but after a little while ashore, we all <u>felt</u> a little better. We <u>had just survived</u> the worst storm in the English Channel in living memory.
	Next day, Major Stewart <u>told</u> us <u>to get bathed</u> in the River Don, so about 90 men <u>stripped</u> naked and <u>leapt in</u> , generally <u>larking about</u> , and so far <u>enjoying</u> the war. It <u>was</u> nice <u>to get clean of*</u> the smells of the crossing.
	At this point, a small punt <u>came</u> around the corner of the river and straight through the middle of us, with two women and a man in it.
Comment (optional)	I <u>would imagine</u> that it <u>is</u> a sight that none of them <u>ever forgot</u> .

Source: Richard Henry William Brew, 2 August 1915 – 13 August 1997

KEY: Verb groups = underlined

Tutor notes

- * The whole meaning of the process is represented in ‘was in charge of’ and ‘to get clean of’
 - ** This is an idiom and can be substituted with ‘paid’
 - # students frequently nominate ‘raised’ and ‘sway’ and ‘dip’ as “doing words” but here ‘raised’ is an adjective (a classifier) and ‘sway and dip’ is a noun group.
 - *** Strictly speaking, ‘was sitting’ is the verb group and ‘sitting’ is stylistically foregrounded.
- b Which ones are in the past simple tense?
- c Can you notice any in the past simple tense that are irregular (that don’t end in –ed)?

Simple past tense	Irregular simple past tense
arrived	
	was (in charge of)
	was
	found
	knew
crossed	
	was
	was
wallowed	
	felt
	was
	went
	was over
disembarked	
	felt
	told
stripped	
	leapt in
	was
	came
	ever forgot

- d Note the more extended verb groups in the text. What could you say about the different kinds of meanings they express?

- had to help
- were about to invade
- were marched
- were cheering and waving
- would ever see
- would never see
- had blown up
- were paying
- were manning
- was sitting
- was over
- had just survived
- to get bathed
- leapt in
- larking about
- to get clean of
- would imagine
- ever forgot

The extended verb group tends to express more complex ideas about the duration, sequence or extent of an event or even the degree of obligation. E.g. In the case of ‘had to help’, the auxiliary verb carries the additional meaning of obligation – it was his role and duty to help. The verb group ‘were about to invade’ describes an event that has happened and is over in the past from the reader’s perspective, but in terms of the recount sequence, the invasion has not happened yet. In the example ‘were manning’, the verb group is in the past continuous tense and communicates that the activity was ongoing when other events happened in the past. Phrasal verbs such as ‘was over’, ‘leapt in’ and ‘larking about’ are common in oral language and even though this text is written, it is anecdotal and thus has elements of spoken-like language.

- e If you were teaching older students, what might you point out to them about the verb groups in the texts they read and write?

With older students, it is important to point out that recounts are not only written in simple past tense. The verb group can be exploited to create a sense of the relationship between events in time and to create a sense of immediacy or bring the past into the present. When you are recounting a complex

sequence of events careful choices in relation to the verb group can create a much clearer and more interesting sense of the relationships between events in time.

Teaching practices and learning activities: Early primary

TEACHING LEARNING CYCLE – Building knowledge of the field, knowledge about how texts work, supported writing and representing, independent use of the genre

Focus Text: My Place by Nadia Wheatley and Donna Rawlins (1988) **Genre:** literary recount

Year level: early primary classes

Additional materials: See Appendix for worksheets.

Please note it is assumed that students will be familiar with the book, having discussed the major ideas (the importance of family and home, diversity and changes to place over time).

Lesson goals

Children will:

- recognize some of the language features through which meanings of place and time are realized
- identify Circumstances of time and place in familiar sentences
- use talking and listening to cooperatively complete an information gap activity
- independently construct a text using typical language patterns associated with recount genres

Lesson resources

Copy of *My Place*, Barrier Game handouts (A & B per 2 students); worksheet attached, prepared whiteboard

Lesson outline

Introduction: re-read three or four pages of the text – focusing on places depicted in the maps.

1. Building knowledge of the field - Barrier Game (Talking & Listening activity)

Explain to children that they are going to play a game based on the book. This game requires them to listen to each other. They must work together so that at the end each of them has a copy of the complete map with 8 locations marked and labelled.

Organise students into pairs and distribute a copy of A and a copy of B to each pair.

The rules are that students cannot show each other their version of the map; they take it in turns to identify locations and to give instructions as to its location.

2. Supported writing and representation

Each child draws a picture of themselves and their home. Teacher selects one child and leads a joint construction using their information as underlined below: name, age, address, family members, how long s/he has lived there, and details of a significant family celebration.

For example:

My name's Aneesa and I am 9 years old. This is my house. My house is in Stewart Street and I live with my mother and father and my brother Fahad. He works in the corner café after school. My grandmother lives in my house with us too. We came to Australia when I was 3 years old. We moved here when I started school. At the end of Ramadan, we celebrate Eid-ul-Fitr. First we go to pray and then my cousins and aunties and uncles visit. There's always lots of delicious food on the big table.

3. Individual construction

Students then independently construct their own versions of the text, adding illustrations and a map of their neighbourhood.

4. Knowledge about how texts works– Circumstances of place

Explain to children that they are going to have a closer look at some of the language in their texts.

On the whiteboard, present some sentences from the jointly constructed text to the students e.g. My grandmother lives in my house with us too. He works in the corner café after school. There's always lots of delicious food on the big table. Ask the students what kind of information is underlined (place).

Point out that these are Circumstances that give us extra information about what is going on in the sentence – **where** events are taking place.

Together on the whiteboard complete the sentences by matching the information from the barrier game maps.

On Saturdays, we catch the city train	behind Jillian's place
My friend Amy lives with her family	at the station next to Brickpits Park
The train runs along the tracks	under the big tree
We like to have picnics during the summer	beside the canal

Point out that other Circumstances tell us additional information about **when** things happen; for example, On Saturdays we catch the city train at the station next to Brickpits Park, We like to have picnics during the summer under the big tree.

Ask the children why they think there is extra information about place and time in the text? (because it is about a particular place/neighbourhood and the things people did in those places over time).

Ask students to find one example of a Circumstance (or some information about 'where' in their texts – check and encourage children to check each other's decisions.

On worksheet attached children use different colours (e.g. purple for time, light blue for place) to identify examples of Circumstances of time and place in an extract from the text: I turned ten last week, Sometimes I fish in the canal, Last year we went to Greece.

Tutor notes

This activity is designed to demonstrate the teaching of grammar in the context of a quality text, in this case 'My Place' by Nadia Wheatley and Donna Rawlins. Not all of our students are familiar with the book but many remember the more recent television series – we refer them to the very rich website to accompany the series as well as to the book. The series of activities described here are designed to address EAL/D children's speaking and listening, reading and writing. In this way, all the language skills receive a good 'workout'. In addition, the stages of the teaching learning cycle are illustrated for the pre-service teachers. So too is the flexibility of the cycle, as the Supporting writing and representing and Independent use of the genre takes place before the knowledge about how texts work stage so that these texts can be used to model the language features in focus.

We begin the activity by introducing the book to our students, pointing out that it is a literary recount with an historical orientation (albeit with much evidence of research into the lived experience of individuals) with themes of diversity, inclusivity and the importance of family and place.

After reading several pages, we focus on the maps and introduce the students to barrier games, an information gap strategy designed to foster oral language use and co-operation among learners. Barrier games can be devised for a range of topics and age groups. Maps are commonly used in barrier games but so too are crosswords, pictures, puzzles and bead patterns. Learners are provided with different information and together they complete the problem or task using oral language without showing each other their information.

If time permits, the supported writing activity is worthwhile doing. We lead a joint construction of the opening paragraph of a model essay early in the semester but leading has to be experienced to fully appreciate the difference between modelling and joint construction. When a shared context has been built up as is possible with the activities described here, students can work in small groups, taking turns at leading the joint construction. We point out that the joint construction is a personal recount (a precursor to an autobiography) rather than the literary recount because they are writing about real events in their lives.

Then we distribute the handout and walk through the activities with the students, stopping to collaboratively complete the whiteboard activities and the worksheet.

Our wrap-up often focuses on the shortcomings of commercial grammar materials and the importance of teacher designed activities that are accurate and align closely with their curriculum goals and the texts under focus in the classroom.

Teaching practices and learning activities: Middle primary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Additional materials: worksheet in the Appendix.

Tutor notes

Page 129

This task is built around the exercise with the Aunt Matilda text on page 129 of *Teaching Language in Context*. Students should have individual copies of the worksheet and a number of different coloured pencils or pens for tracing the cohesive links.

Teaching practices and learning activities: Upper primary / lower secondary

TEACHING LEARNING CYCLE – Knowledge about how texts work

We designed this task around a biography of Bob Hawke used by a teacher in our classroom-based research. In a unit of work focussed on Australian Prime Ministers, the teacher worked through the teaching learning cycle using Bob Hawke's life as a model and this biography is the text that was jointly constructed. She then used this text to focus on the organisation of the text in terms of stages and phases. The children then went on to write their own biographies of different prime ministers that were transformed into digital stories.

Task Instructions

Page 115

1. Working with another student, reassemble the biography of Bob Hawke using your knowledge of the typical stages of a biography (page 115 of *Teaching Language in Context*)
2. Join with another pair of students and check your responses (a variation of pair share). Were they the same? Does it make a difference? (Yes, because biographies, like most recounts, tend to be sequenced in time).
3. Now try to identify phases or 'chunks' of information within each stage. For example, does the Identification of the Individual identify the subject? why he is important? where he was born? What phases or chunks of information can you see in the Episode stage? Does this help you clarify any misplaced sections of text? Don't worry too much about getting the right label, devise one that adequately describes the meaning of the phase.
4. Check your final text against your tutor's copy. Consider how knowledge of stages and phases can be used to assist upper primary and lower secondary students to research and write biographies.
5. Consider:
 - How might you adapt this task for other topics and age groups?
 - What are the opportunities for language use in steps 1 – 3 of this task?

Additional materials: Tutors' resources on following page and worksheet in the Appendix.

Tutor notes

We have included the reassembled modelled text as well as the research proforma used by the teacher to support the joint construction.

JOINTLY CONSTRUCTED TEXT WITH STAGES AND PHASES INDICATED

**STAGES and
phases**

Text

IDENTIFICATION OF INDIVIDUAL PRIME MINISTER BOB HAWKE

subject importance Robert James Lee (Bob) Hawke, the 23rd Prime Minister, was Prime Minister of Australia from 1983 to 1991. He is the longest serving Labor Prime Minister.

date of birth early life Bob Hawke was born on December 9th 1929 in Bordertown South Australia. His father was a Congregational minister and his mother was a teacher. His older brother died when he was 10 years old and the family moved to Western Australia about that time. His political interests emerged early and at age 18, he joined the Australian Labor Party. His uncle Albert Hawke became Labor Premier of Western Australia in 1953.

EPISODES

education Bob Hawke studied law and arts (economics) at the University of Western Australia where he was also President of the University Student Representative Council. In 1953, he won a prestigious Rhodes Scholar award to Oxford University. Here, his studies focussed on pay and employment conditions for Australian workers.

family life In 1956 he married Hazel Masterson in Perth. They moved to Melbourne in 1958 and had four children. Hazel Hawke was well known for her charity work. Bob Hawke was Father of the Year in 1971.

employment After graduation, Bob Hawke became the first paid researcher for the Australian Council of Trade Unions (ACTU) where he focussed on fair wages for Australians. He was ACTU president from 1969 to 1980. He was well known for his ability to get workers and employers talking together. His powers of persuasion allowed him to make strong friendships with Labor party members and trade union staff.

political background and contribution In 1980, Bob Hawke entered federal parliament as the Member for the seat of Wills (Victoria). Two years later he was Prime Minister. During his term, he was responsible for the 'Wages Accord' an agreement with trade unions, government and business which was good for Australia's economy. He intervened to save the Franklin River in Tasmania from being dammed. He improved social security benefits to children from low income families and introduced the Sex Discrimination Act in 1984. He used personal diplomacy to establish closer ties between Australia and US, Russia, Japan and South East Asia.

life after politics Bob Hawke resigned in 1992 after Paul Keating successfully challenged him for the position of Prime Minister. He went on to become a successful businessman and worked in television for the Nine Network. He is still an active public speaker and political commentator.

SIGNIFICANCE
personal qualities contribution to Australian life Bob Hawke has been described as a larrikin, a party lover, a teetotaler, and a great communicator. He is affectionately remembered and respected. His term as Prime Minister was quite significant for the advances made toward social justice for all Australians.

Chapter 6 Language for Responding

Have a go!

Chapter 6, page 158

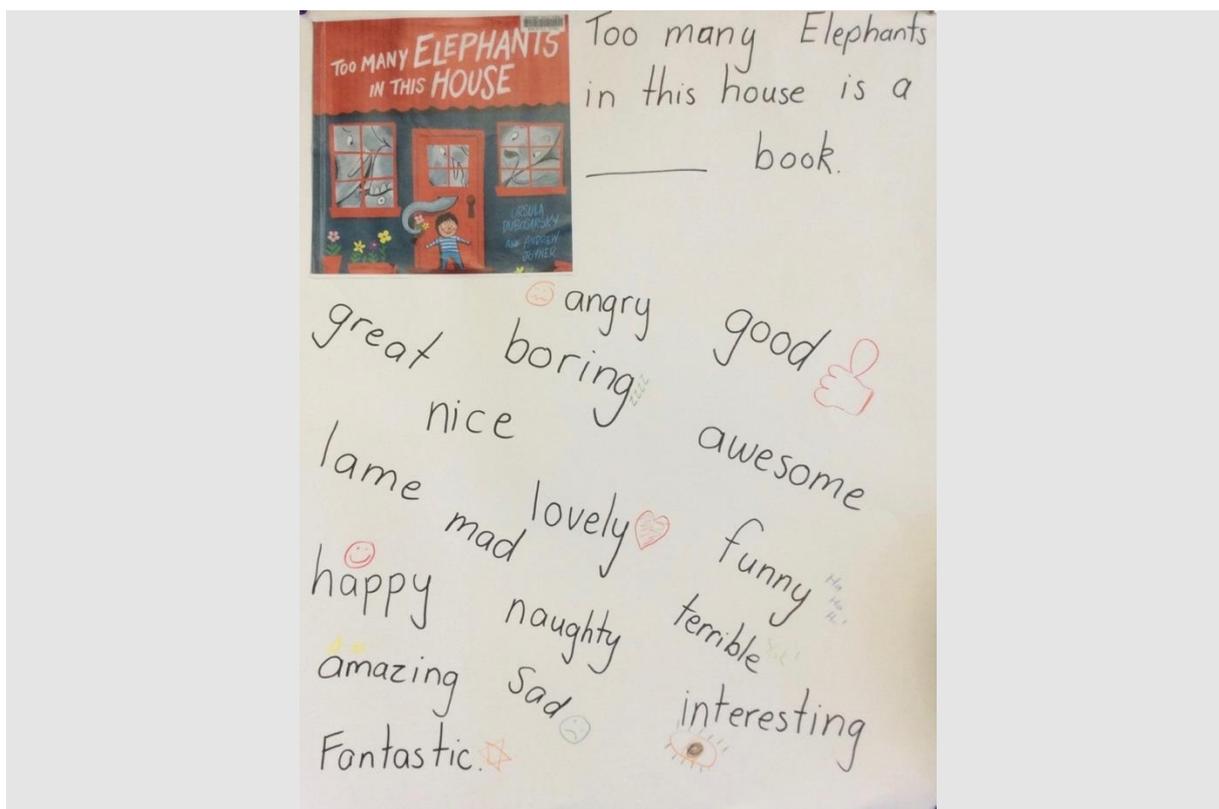
Evaluations	element assessed	criteria used	+/-	↑↓
'The vulgar language quickly became tiresome.'	language	reaction	-	↑
'Best adventure book of all time!'	the work	value	+	↑
'I reject Marsden's simplification of the rich culture of the Indigenous people.'	author's representation the culture of Indigenous people	reaction	-	↑
'Another stellar book from Emily Rodda!'	the work	value	+	↑
'The writing is very lean.'	language	composition	+	↑
'The cursive font is disorienting and difficult to read.'	font	reaction	-	↑
'The story flowed well.'	plot	composition	+	↓
'The ending gave me goosebumps.'	writing	reaction	+	↑
'Shaun Tan's illustrations are multi layered.'	illustrations	composition	+	↓
'Reading this book felt like a punch in the gut.'	the work	reaction	+	↑
'A simple yet very sincere telling of a boy's life attached to the ocean'	writing	composition	+	↓
'His characters are totally believable.'	characterisation	composition	+	↑
'I found the poem somewhat confusing. It was hard to follow.'	the work	reaction	-	↓

Teaching practices and learning activities: Early primary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Tutor notes

We spotted this poster in a kindergarten classroom during our classroom research. The teacher is introducing the children to the language of Appreciation – in this respect it is predominantly about their reaction but it is an important first step toward more 'schooled' responses that focus on the composition and social value of texts and other cultural products. One possible follow-up to this activity would be to sort the responses into those that are positive and those that are negative.



Teaching practices and learning activities: Middle primary

TEACHING LEARNING CYCLE – Building knowledge of the field, knowledge about how texts work

Tutor notes

This activity is based on the picturebook *The Island* by John Heffernan, the story of a blind urchin who lives with a colourless tribe and discovers a strange creature washed up on his home. The book explores ideas of freedom, happiness and difference and can be found at <https://www.facebook.com/CampQualityAU/videos/the-island-childrens-book-read-aloud-by-john-heffernan/2907939542587109/> Students can be assigned to read the book before attending the tutorial but you may wish to review the text before the task.

You will need copies of the speech function cards (see the Appendix). We have laminated several sets of these cards as they can be used to stimulate discussion in a variety of tasks. Here, the goal is to encourage all students to express their opinions and points of view about a provocative text that invites different responses.

While students are engaged in dialogue, record some of the language used to share later.

When students have worked through the questions and all the cards have been played, ask each group to share their discussion around one of the guiding questions on the next page, until each question has been addressed. Then point out importance of talking about text in order to build rich responses – discuss which questions foster the language of Appreciation? (a, c, d & e) Which are about Judgement? (b) And are there any to do with Affect? (perhaps e but not necessarily).

Finally, discuss the use of the cards and their effect on the group talk. Ask students to think about how they might be used in or adapted for the classroom (e.g. some teachers limit cards to just 4 or 5 and use images to support).

Task Instructions:

Students work in small groups of 3–4. Each group has a set of speech function cards that are distributed so that each student has two or three cards. These cards must be played during the discussion. The discussion should respond to the book, guided by the following questions:

- a. What do you think the author wants us to think about as a result of reading this text? In other words, what do you think is the message?
- b. Why has the author made the central character a blind urchin? How is he different from the rest of the tribe?
- c. What do you notice about the illustrations? How do they contribute to the message of the text?
- d. What is the significance of the island as the setting?
- e. Would you recommend this text to someone else? Why or why not? (Is it worthwhile?)

Teaching practices and learning activities: Upper primary-/lower secondary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Task Instructions

Read the review of *Ziba Came on a Boat* (Lofthouse & Ingpen).

Ziba came on a Boat (Puffin 2007) is a picture book about refugees written by Liz Lofthouse and illustrated by Robert Ingpen. Based on real events, it is the moving story of a little girl whose family has lost everything and who flees her home country for safety. The book has been nominated for many awards. It won the WA Premier's Picture Book Award in 2007 and was shortlisted for the Picture Book of the Year in 2008 by the Children's Book Council of Australia. It is a valuable book for anyone interested in refugees and displaced persons.

The story is set on a leaking fishing boat in the ocean and the events leading up to Zina's flight are told through a series of flashbacks to Ziba's life at home. The endless monotony of a long sea voyage in an unreliable boat is well captured in the repeated image of the boat on the ocean. The story begins: 'Ziba came on a boat. A soggy old fishing board that creaked and moaned as it rose and fell, rose and fell across an endless sea...' and ends 'and the boat rose and fell, rose and fell across an endless sea.' In between, home is described in images that capture the touch, sights, tastes, smells and sounds of home; for example, the cool mountain air on her cheeks', 'the cool, smooth texture of the goat's milk her mother made', 'the rich spices of the evening meal', 'the stories and poems of long ago'. Such rich languages describes violent times as well, 'the darkness spread, seeping into the quiet corners of the peaceful village'. Despite this, the story is essentially one of optimism, with Ziba and her mother holding onto dreams of refuge, welcoming faces and *Azadi* or freedom.

This is the first picture book by Liz Lofthouse, a Perth-based writer who works as a volunteer with local refugees. Illustrations are by Robert Ingpen — an illustrator well-known for his

social conscience. *Ziba came on a Boat* is a beautifully crafted story, told by its author with a sensitivity to both the events and its young readership, and well matched by the delicate, coloured ink drawings. The book is an important, contemporary story dealing with a complex issue that should be shared with all children and young people.

1. Individually, label the stages and phases of the review on the worksheet (see Appendix).
2. Check your responses with another student and pages 155–59 of *Teaching Language in Context*.
3. Then, using different colours and the table, identify any expressions of Affect, Appreciation and Judgment.
4. Next, identify any instances of Graduation or where attitudes and opinions are boosted or toned down.

Consider: How successful is this writer? Does the text demonstrate control of the genre? What can we say about their control of the language resources for expressing attitude?

At what point would this activity be used with students in upper primary or lower secondary? What do students need to know and understand in order to complete it? How might it be adapted for different groups of students?

Additional materials: handout and worked example in the Appendix.

Chapter 7 Language for Observing and Describing the World

Have a go!

Chapter 7, page 168

Text A : My family lives in a rather old, one-storey wooden house. It has a very bright green front door and a big double garage. The garage has a door that leads to the backyard. The front garden has lots of native trees where the birds live. Although I miss my home in China, I really like my new home in Australia.

Text B: For Australia's five most populous cities (Sydney, Melbourne, Brisbane, Perth and Adelaide) the proportion of households living in separate houses ranges from 61% in Sydney to 81% in Brisbane. Outside of capital cities, the proportion of households living in separate houses is higher—more than 85% in all states except Queensland. Higher density housing is most common in capital cities, particularly in Sydney, where approximately one in four households are living in flats, units or apartments.

Participants

Text A	Text B
my family, a very bright green front door and a big double garage, the garage, a door that leads to the backyard, the front garden, lots of native trees where birds live, my home in China, my new home in Australia	The proportion of households living in separate houses x 2, higher density housing, most common, approximately one in four households
The participants in text A are individual participants (a particular family, the front garden) which contribute to the description of a particular place. These are often represented by long noun groups which build a rich description of the place. In contrast, the participants in text B are abstract entities with more precise, factual description. There is also fewer participants in the second text, with one appearing twice. Such repetition maintains the focus on the topic of the report.	

Processes

Text A	Text B
live, has (x3), miss, like	Ranges, is (x2), are living
The processes appear very similar in these two texts, perhaps because they are about identification and description. As a result, relating processes are often used in order to link two pieces of description or to categorisation.	

Teaching practices and learning activities: Early primary

TEACHING LEARNING CYCLE – independent use of the genre

This task requires you to apply your knowledge about how students develop control over descriptive reports in order to assess a young student's writing and to plan your teaching.

Snails

It is very slow. It has a shel. It is little. It is slimy. It is one foot tall.
It's gray green.

It's eyes are on sticks. It has one foot. It has a tail. It lives
anywhere

(Year 2 student)

Genre structure and staging

1. Is the **text organised logically** and does it achieve its **purpose**?
2. Are any stages missing or unnecessary information included?
3. How well does each stage achieve its purpose?

Field	Tenor	Mode
Vocabulary range and level of technicality of the text. <ol style="list-style-type: none"> 1. How comprehensive and accurate is the text - does it include everything expected for this stage of schooling? 2. Can the students use relating and action processes as required? 3. How well does the student choose from a vocabulary range to describe the entity? 4. Has the student developed sufficient description of the 'thing' in the nominal group? 5. Are there sufficient technical terms or are commonsense terms preferred? 	<ol style="list-style-type: none"> 1. What kind of stance does the writer take in relation to the content and the reader? 2. Are mostly declarative statements used? 3. Is there any personal opinion or subjective elements in the text or is it mainly objective language to describe factually? 4. To what extent does the language meet the requirements of the task to be factually descriptive? 	<ol style="list-style-type: none"> 1. Is the text cohesive and the ideas easy to follow? For example, is reference for participants clear and easy to follow? How well are any other cohesive devices such as lexical cohesion used? 2. How appropriate are the sentence openers? 3. How accurate are the grammatical elements (e.g. tense, articles, prepositions, word order)? 4. How accurate is the spelling? 5. How accurate is the punctuation?

Planning for teaching: What language and literacy skills would be the focus of your instruction in a future unit to extend the students' control of language for observing and describing as they move into year 3?

Analysis to support discussion:

Snails

It **is** very slow. It **has** a shel. It **is** little. It **is** slimy. It **is** one foot tall. It's **gray green**. It's eyes **are** on sticks. It **has** one foot. It **has** a tail. It **lives anywhere**.

Key

Red = Participants

Green = Processes

Blue = Circumstances

Teaching practices and learning activities: Middle primary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Task Instructions:

Working in your group, match the sentence openers with the rest of the sentence. What do you notice about sentence openers? Can you generalise about the patterns of sentence openers in descriptive reports?

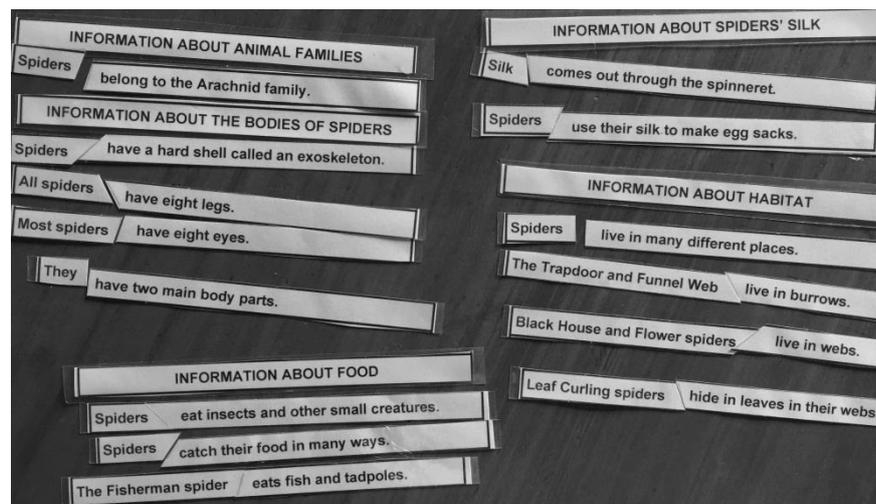
Now sort the sentences into bundles of information dealing with the similar ideas. Match the bundles with the subheadings?

Consider:

What are the children learning when they complete this activity? Think about the topic knowledge, the vocabulary and the metalinguistic understandings.

How might the activity be adapted for other topics and groups of students? For example, students may add their own subheadings after they have matched. Perhaps the subheadings will be more sophisticated than these (for example, 'Habitat', 'Diet' etc).

How might the activity be adapted for different media e.g. an online drag-and-drop quiz?



Additional materials: Worksheet in Appendix (original source: *The Animals Action Pack*, Met East DSP 1992)

Tutor notes

This task focuses on two aspects of knowledge about language- bundling information and sentence openers – in the context of the topic of Spiders. We recommend that the cards on the resource sheet be laminated so that students can physically manipulate the strips.

Teaching practices and learning activities: Upper primary / lower secondary

TEACHING LEARNING CYCLE – Supported reading

Task Instructions:

Descriptive information reports are relevant to many curriculum topics, for example: animals, countries, technologies and cities. This information retrieval activity focuses on the topic of world cities.

The task requires you to work with a partner to answer the questions on the accompanying information retrieval worksheet using the text on Rio de Janeiro.

First of all, skim-read through the Rio de Janeiro text so that you are familiar with it. Then work through the information retrieval worksheet, scanning for and highlighting the relevant information in the Rio de Janeiro text for each section, remembering that you are note-taking so that not every word is necessary.

When you have completed the highlighting, take turns in recording the information as dot points.

As you do so, consider the language skills you needed to complete the task (for example, Reading for different purposes (gist then detail), writing dot points, oral language to negotiate with a peer).

Also, think about how the original text might be adapted for different reading levels.

Additional materials: Rio de Janeiro text and information retrieval template in the Appendix.

Chapter 8 Language for Explaining How and Why

Have a go!

Chapter 8, page 207

To help consolidate your familiarity with the language features of explanations, see if you can identify:

- time expressions (and the various forms they take)
- place expressions (Circumstances of place)
- any expressions of causality
- verbs in the timeless present tense.

What do you notice about the form of ‘*it is again heated by the sun*’?

Table 8.4 Cyclical explanation

Stages and phases	The water cycle
Phenomenon identification	The water cycle is the journey water takes as it circulates from the land to the sky and back again. The water cycle goes through four main stages: evaporation, condensation, precipitation, and collection.
Explanation sequence	When the sun heats water in oceans, lakes, rivers, and on the ground, it causes the water to change from a liquid to a gas and to rise up into the sky. This is called evaporation.
Phase 1	As the evaporating water reaches colder temperatures, it cools, turning back into tiny water droplets, which in turn form clouds. We refer to this as condensation.
Phase 2	Eventually, clouds become too full of water droplets. As they become too full, the water droplets fall and we have rain or snow or some other type of precipitation.
Phase 3	At the collection stage, some of the water stays on the earth’s surface in reservoirs, lakes, and oceans. Other water seeps down into the ground.
Phase 4	When the water reaches the ground it is again heated by the sun and the cycle begins again. It takes about nine days to complete the water cycle.
Example	form
as it circulates from the land to the sky and back again	dependent clause of time

When the sun heats water in oceans, lakes, rivers, and on the ground

dependent clause of time

When the sun heats water in oceans, lakes, rivers, and on the ground

dependent clause of time

As the evaporating water reaches colder temperatures

dependent clause of time

Eventually, clouds become too full of water droplets

Circumstance: adverb

At the collection stage,

Circumstance: prepositional phrase

When the water reaches the ground

dependent clause of time

it is again heated by the sun and the cycle begins again

Circumstance: adverb

It takes about nine days [to complete the water cycle]

Participant: noun group (with embedded clause as Qualifier)

Place expressions (Circumstances of place)

- from the land to the sky and back again
- in oceans, lakes, rivers, and on the ground
- into the sky
- on the earth's surface in reservoirs, lakes, and oceans
- down
- into the ground
- the ground

Expressions of causality

- As they become too full**
- causes
- form

Verbs in the timeless present tense

is, circulates, goes, heats, causes, is called, reaches, cools, turning back, form, refer to, become, fall, have, stays, seeps, reaches, is heated, takes

What do you notice about the form of 'it is again heated by the sun'?

Passive form – the Goal (it = the water) is the subject of the sentence and not the Actor (the sun). The passive form is an important feature of explanations.

Tutor notes

** Students often think this clause ('as they become too full') is about time but it is actually about cause; that is, because the clouds get too full of water droplets, the water droplets fall as rain or snow or some other form of precipitation. We stress the importance of students attending to meanings. The fact that these ideas about time and cause can be construed in various language forms is an important understanding for students to take away from the activity.

Teaching practices and learning activities: Early to middle primary

TEACHING LEARNING CYCLE – Building knowledge of the field, Knowledge about how texts work

Tutor notes

This task focuses on the lifecycle of a butterfly. You'll need four or five sets of resources. The baseboard depicting the stages of the lifecycle is most useful when printed to A3 size.

Task Instructions:

1. Work with a partner to match the labels with the stages of a butterfly lifecycle diagram. What kind of explanation does this represent? What other topics can be represented in a cyclical explanation?
2. Decide who will be A and who will be B. Then, using the labelled diagram as a prompt, A explains the lifecycle orally to B who must listen for the kinds of language used.
3. Discuss the following: How easy was A's task? How do images support the retelling? What did B notice about the language? Was it written-like or spoken-like? What are the benefits of such 'oral rehearsal' for writing?
4. Match the captions with the diagram. As you do so, think about what cues you are using to complete the task.
5. List all of the expressions of time in the captions. Note some of the different forms these take.
 - * Why does this explanation feature meanings about time?

Discuss: What knowledge do learners need to be able to complete the task? What understandings about the topic and about language are being developed as learners complete the task? Which of 1-3 would be suitable for early primary classes? Which would be suitable for middle primary? How might aspects be adapted for different groups of learners? (For example, for early primary teachers might use fewer pictures, using numbers, using labels only. Middle primary students can write their own captions, research lifecycles of other animals such as dragon flies and frogs and present as digital multimodal texts).

Additional materials: Description in the Appendix; life cycle diagram.

Expressions of time in captions

Connectives: First, Then

Verb group: begins to eat and grow

Dependent clauses: as it grows, when the body has finished changing, when the butterfly first emerges from the pupa, once it is ready to fly

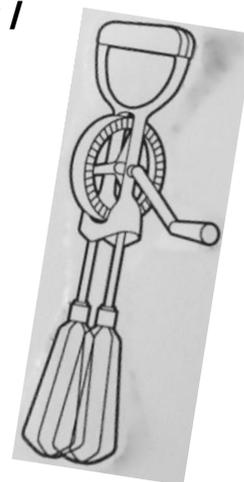
Adverbials: from a week to nearly a year, usually, 4 or 5 times

Teaching practices and learning activities: Upper primary / lower secondary

TEACHING LEARNING CYCLE – Building knowledge of the field, modelling / deconstruction, collaborative construction

Tutor notes

This is an old favourite classroom activity that works equally well with adults and children – it focuses on sequential explanations in the context of studying everyday simple technologies such as an umbrella, a stapler, a hand drill, a rotary egg beater, a torch and a pair of scissors. You'll need one object per group as well as some large blank poster size paper, coloured paper, glue, pencils and textas.



Task Instructions:

1. Working in your group, examine the object on the table closely. You are going to collaboratively construct a labelled captioned diagram of the object. Try to identify how the object works and to name the parts that play major roles in its operation.
2. Nominate one group member to draw the object in the centre of the poster paper. At the same time, other group members construct labels for the major parts using colour paper. Remember that labels are usually brief and include factual Describers together with the Thing (for example, 'cog' and 'top handle'). Add the labels to the diagram.
3. Using the labelled diagram, take turns in orally describing how the object works, refining the explanation each time until the group is ready to construct the captions to accompany the labelled diagram.
4. Add the captions and a title to the labelled diagram and construct a brief identification of phenomenon stage for the poster. Display for other groups. Nominate one group member to explain how their object works to the rest of the students.
5. As a whole class discussion, compare all of the posters. What do they have in common? Are you surprised by any of these factors? (Features such as language of cause and time, use of simple present tense, relating verbs in identification of phenomenon stage, action processes in explanation sequence will be common even though the task does not explicitly tell the students to use these.) What does this tell us about the relationship between genre and language choices?

Discuss:

- What were the 'designed-in' scaffolding strategies used in this task to make it possible to construct a sequential explanation? (Use of realia, collaborative work, repetition and revisiting of ideas and vocabulary, oral rehearsal, close observation of object etc.)

- What did you learn about simple technologies? What did you learn about sequential explanations in terms of their structure and their language features?
- If you were using this task with upper primary or lower secondary students, where might you take the students next in terms of developing control over the genre?

Chapter 9 Language for Persuading Others

Have a go!

Chapter 9, page 250

Underline the projecting clauses:

Several acclaimed children's authors have asserted that growing censorship and online backlash are resulting in stories about diversity being deemed inappropriate for younger readers. 'It feels like a culture war that is totally out of control', one renowned gay author lamented when he was banned from school visits last month. Author Juno Dawson suggests that it is part of a wider culture of bigotry and trolling. Dr Helen Adam concurs that there is an issue, but she argues that the problem lies with traditional favourites being selected by teachers at the expense of literature that represents diversity of characters and cultures. However, Hazel Plowman, head of creative learning at the Bath Children's Literature festival, counters that there has been a 'definite shift' towards more inclusive stories in children and young people's books, including LGBTQ characters, picture books with two mums, and characters with autism. She is supported by experienced teachers who emphasise that they regularly share such books with their classes.

Who are the Sayers? 'Several acclaimed children's authors'; 'one renowned gay author'; 'Author Juno Dawson'; 'Dr Helen Adam'; 'Hazel Plowman, head of creative learning at the Bath Children's Literature festival'; 'experienced teachers'

Is their status revealed? Yes by the choice of (a) descriptors such as 'acclaimed', 'renowned', 'experienced' which function to positively evaluate (judgement: social esteem) the sayers, and (b) the use of titles ('Dr' and Head of creative learning at Bath Children's Literature festival) and occupation (author).

Why? To give credibility to their arguments. However, while the text initially appears to entertain the fact that there is an issue of censorship of children's books, the unfolding argument suggests that there is not a problem. Rather the text contends that there are more books that include cultural diversity available now, and that teachers with experience (therefore expertise) include these books in their classroom programs.

How does each saying verb create a meaning that conveys more than the neutral 'says'? 'have asserted'; 'lamented'; 'suggests'; 'concur'; 'argues'; 'counters'; 'is supported by'; 'emphasise'. 'Have asserted' and 'lamented' suggest that there's something a little hysterical about these responses – 'assert' often means without evidence thus there is no proof to the speakers' claims and 'lamented' implies an emotional (rather than rational) response. By these choices, the writer diminishes the position of these Sayers. In similar vein, Juno Dawson's stance is 'suggested' a weak, unconvincing Sayer. In contrast, academic Helen Adam is presented as sympathetic to these positions but presents a different view, that the problem is the emphasis on literature from other times, with different social values. This view is, however, countered by the Sayer with even more authority by virtue of their position with the Bath Children's Literature festival, and as someone whose views are supported by teachers.

Why might you choose to quote the exact words of the Sayer? Or why might you choose to paraphrase them? Exact words seem to have more impact than paraphrased utterances, particularly if the quotations sum up an issue nicely. They are also important when the Sayer is a person of authority with respect to the particular issue. Paraphrased words allow the writer to craft their argument more smoothly, integrating more seamlessly with the author's opinion.

Teaching practices and learning activities: Early primary

TEACHING LEARNING CYCLE – Building knowledge of the field, Knowledge about how texts work

Tutor notes

It's difficult to model activities that prepare young children to engage with persuasive texts because so many activities are teacher-led, action and game-based. We asked an experienced teacher for some of her favourite activities. Here they are:

Topical issues: The teacher selects a hot issue related to life at school such as 'should toys be brought to school?' or 'we should always put our rubbish in the bin'. Children brainstorm ideas in groups and then share with the class. These ideas are recorded on a mindmap and then the teacher leads a joint construction along the lines of 'We believe we should be able to bring toys to school because...' This can be extended with a sentence opener such as 'Another reason is



Conscience Alley: Children sort themselves into 'pro' and 'con' lines with respect to a particular issue. One child walks down the middle listening to ideas from each side and then makes a decision about where she stands on the issue when she reaches the end of the lines. In 'ideas rally', a variation of this, a ball is thrown between two sides of the room as ideas and opinions are proposed from different viewpoints.

Justifying opinions in writing: Children manipulate some basic sentences such as 'I like sushi because' or 'I think children should do homework because' Children cut and paste sentences, finish sentences and write their own.

And here is one that will work with preservice teachers:

Task instructions: 'Vote with your feet' – Ask students to move to different parts of the room according to their choices from a list of four or five foods (e.g. 'If you like sushi the best, move to the front corner', 'If your favourite food is chocolate, move to the back corner' etc.) Then ask students to collaboratively devise a bank of reasons why that food is best. Each group shares with the whole class.

Teaching practices and learning activities: Middle primary

TEACHING LEARNING CYCLE – Knowledge about how texts work

This task requires you to work in small groups to read the argument cards, identify the issue and sort the cards into for and against.

As you do so, think about the language and literacy demands of the task. What do learners need to know in order to complete the task? How would you prepare middle primary students in your classroom? What language and literacy skills are being practised during the activity? Do you notice what vocabulary is being ‘recycled’? What are some of the possible follow-up activities for a task like this? In other words, where would you take the learners next?

Tutor notes

You will need to prepare resources A and B for this task. We laminate copies of the baseboard and argument cards so that the students can physically place the cards in the columns. We discuss the importance of such ‘hands-on’ activities in their own classrooms.

Additional materials: Sorting arguments resources in the Appendix.

(original source: *The Animals Action Pack*, Met East DSP 1992)

What is the issue being argued about?

Shark Nets

ARGUMENTS FOR	ARGUMENTS AGAINST
<p>The chief shark scientist says that he's absolutely confident that shark nets have worked – they reduced risk in particular areas.</p> <p>Shark nets certainly reduce risk because they catch and kill sharks that have the potential to bite people. Nets are 150 m long, 6 m deep, and suspended in water 10–12 m deep, within 100 m of the shore.</p> <p>Shark nets have been successful in preventing attacks around Sydney. While there have still been interactions in netted beaches, there has only been one fatality since 1937.</p> <p>Shark nets are immediately effective – three shark attacks in the one month of October 2016 in the Ballina region led the Council to ask for netted beaches to be included in a trial of shark nets. Two days after they were installed in Ballina, five great white sharks were caught in nets off northern NSW.</p> <p>They were approved in 1935, and by 1937 there had been no shark bites. The shark nets have proven effectiveness: they line the surf along 250 kilometres and 49 beaches of the NSW coastline.</p> <p>Increased shark activity and attacks on humans along the coast means that something needs to be done to keep the ocean safe for swimmers and surfers. Sharks can and do bite people, and the netting is a physical barrier.</p> <p>Tourism suffers if the waters are unsafe. Nobody wants to swim in dangerous waters. Accounts of dangerous sharks being caught in nets provide a welcome psychological boost to ocean users, and re-assures visitors that beaches are safe.</p>	<p>Shark nets do not protect people – no science shows that nets make beaches any safer for beach-goers. A 2009 the government issued a report that stated that “the annual rate of attack was the same both before and after meshing commenced”. But shark nets are harming ecosystems and destroying wildlife.</p> <p>Shark nets are out-dated technology based on outdated thinking, developed 80 years ago.</p> <p>Shark nets are cruel.</p> <p>There is no relationship between the number of sharks in the water and the number of shark attacks.</p> <p>There are more modern shark control methods that should be used, like tagging sharks and using tracking devices to determine seasonal movement. And there are also new developments like the eco shark barrier, which removes the threat of entangling any animal.</p> <p>The NSW shark-meshing program has been labelled a “key threatening process” for killing endangered species. Use of shark control programs on ocean beaches often results in the bycatch of a wide variety of non-target animals, including turtles, dugongs, fur-seals and humpback whales.</p> <p>An analysis has found that the shark nets used on Sydney beaches in NSW do nothing to reduce the chance of attacks.</p>

Teaching practices and learning activities: Upper primary / lower secondary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Modality cline

A cline is a teaching strategy that supports pair and group talk about shades or degrees of meaning. It is useful for developing students' vocabulary and promoting consideration of the ways language expresses attitude and positions an audience, for example through the language resources of modality and graduation. Students are given a group of jumbled words that express shades of meaning around a core idea. For example, we might give students the words tepid, cool, cold, icy, freezing and ask them to rank the words according to meaning, from most cold to least cold.

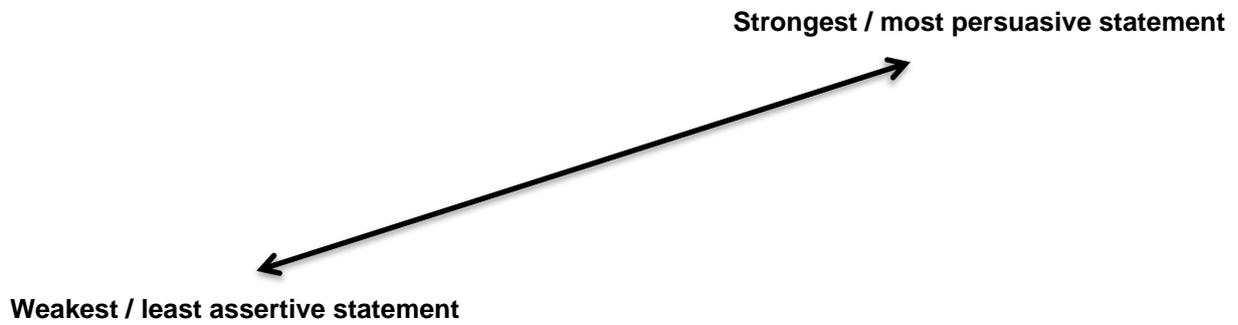
Task Instructions:

Barack Obama made one of the following statements in his famous New Hampshire speech during his campaign for the US presidency.

1. Read each statement and rank the statements from most persuasive or highest modality to the weakest or lowest modality statement.
2. Place the statements on the cline in correct order from weakest or least persuasive to the strongest, most persuasive statement.
3. As a group, decide which statement the president really made and be prepared to justify your answer. Justify why this wording was selected as effective in the contest for the US presidency?

- When I am president of this country we will be able to end this war in Iraq and bring our troops home.
- When I am president of this country we can possibly end this war in Iraq and bring our troops home.
- When I am president of this country we will end this war in Iraq and bring our troops home.
- When I am president of this country we will certainly end this war in Iraq and bring our troops home.
- When I am president of this country we can end this war in Iraq and bring our troops home.
- When I am president of this country we might end this war in Iraq and bring our troops home.
- When I am president of this country will try to end this war in Iraq and bring our troops home.

- When I am president of this country we must end this war in Iraq and bring our troops home.

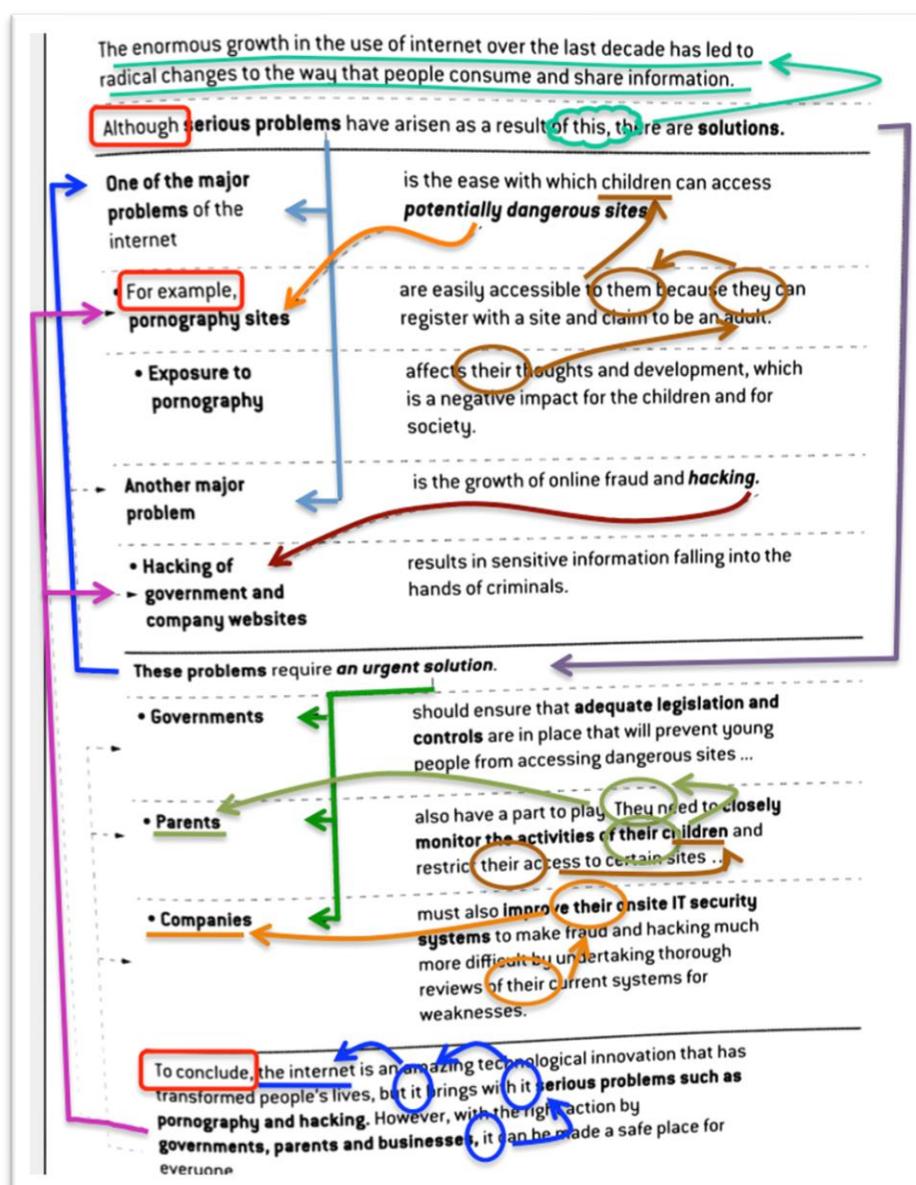


Chapter 10 Language for Inquiring

Have a go!

Chapter 10, page 292

The following annotated text, taken from page 291 of the textbook, describes some of the problems that have arisen from the radical change the internet has made on the way we consume and share information, and offers potential solutions to them. Use the prompts on the following page to identify the way in which coherence and meaning are constructed in the text.



1. Trace over the arrows

a. that introduce the problems 

- b. that introduce the solutions 
- c. that spell out the solutions 
- d. that refer back to the problems of pornography and hacking 
- e. that refer back to the main problems in the conclusion 
- f. that link 'dangerous sites' introduced in the second half of the sentence as 'new information' 
- g. That link 'hacking' introduced in the second half of the sentence to make it the focus of the next sentence 
- h. You'll notice that there is another dotted line on the text - can you see what is being summarized?

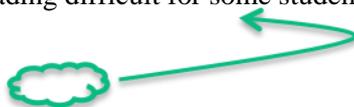
2. Find three examples of text connectives. 

- Although – introducing a contrast or concession
- For example – clarifying
- To conclude – sequencing

3. Pronouns are used to make a text cohesive (see chapter 5). Find pronouns in the text and draw arrows back to the thing they refer to.



4. What does 'as a result of *this*' refer to? Do you remember what we call this type of reference? Why might it make reading difficult for some students? (see Chapter 5).



This is called 'Extended Reference', when a word like '*this*' refers to a whole stretch of text. In this case it refers to the whole previous introductory sentence.

Extended Reference may cause problems for some readers when it is not clear what '*this*' is referring to because

- what is being referred to is overly long
- what is being referred to is vague or abstract
- what is being referred to is far away in the text
- there are multiple participants in the text to keep track of.

Teaching practices and learning activities: Upper primary/lower secondary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Tutor notes

This task deals with nominalisation – an important language feature from upper primary onwards. Because nominalisation is a complex concept, we recommend that you lead this activity stopping for the students to complete the worksheet as indicated.

We provide further advice for working with nominalisation in the classroom in the textbook.

1. Notice the difference between the following two sentences.

Text 1

The debaters argued convincingly so the audience applauded appreciatively.

Text 2

The debaters' convincing arguments drew appreciative applause from the audience.

Is the meaning the same?

2. Try nominalising the following paragraph. Can you reduce the two sentences to one simple sentence? Processes – the verb groups – have been highlighted:

*The council **decided to allow** the building **to be demolished** even though the heritage committee **was just about to debate** whether it **should be heritage listed** or not. The local Preservation Group **has said** that this **has got to be** the most appalling thing the council **has ever done**.*

3. Now try unpacking the following paragraph. Participants – the nominal groups – have been highlighted:

***Habitat destruction and fragmentation** disrupts **ecological processes**.*

Additional materials: worksheet in the Appendix.

Chapter 11 Poetry: Playing with Language

Have A Go!

Chapter 11, page 316

Look at each of these lines and identify how the students have worked on their noun groups, using vivid vocabulary, similes and personification to enable you to visualise the scene.

Examples of responses:

I can see sap oozing down *the knobbly tree trunks like blood weeping from a wound*. – a very visceral description of sap using a simile to liken sap to blood from an injury

I observe *ants dragging a dead cockroach like a mouse hauling an elephant*. - personification of the ants likening them to an unlikely event evoking a similar contrast in size

I notice *the deformed twisted trees almost too tired to stand upright*. - personification which immediately evokes the image of trees slouching almost falling

Have a Go!

Chapter 11, pages 317

See if you can find the metaphors. What is the effect?

I can sense *the cold slab of ice numbing my bottom*.

I can feel *the soft prickly tingle of an ant scaling my leg*.

I stroke *the porcupine bark of the old gumtree*.

I feel *the prick of the razor-sharp spikey bushes*

The effect of all of these metaphors is to assist the reader to imagine how elements in nature feel – by using textures with which we are all familiar.

Have A Go!

Chapter 11, pages 317

Underline the noun groups in the lines below.

I smell the damp mildewy stench of decaying leaves.

I inhale the sweet aroma of newly mown grass.

I smell the plops of fresh cow dung in the nearby paddock.

Circle the head noun ('what it is about') – 'stench'; 'aroma', 'dung'

Identify the describers before the head noun (the ‘pre-modifiers’) – ‘the damp mildewy’; ‘the sweet’; ‘the plops of fresh cow’ and the ‘long describer’ following the head noun (the ‘post-modifiers’) – ‘of decaying leaves’; ‘of newly mown grass’; ‘in the nearby paddock’

How do the language choices in these rich noun groups enable you to smell the rainforest?

The head nouns immediately evoke smells to us – stench, aroma, dung; the premodifiers give more information about what kind of smells – damp and mildewy, sweet, fresh cow; and the long describers provide more detail such as ‘of what’ and ‘where’.

Teaching practices and learning activities: Lower primary

TEACHING LEARNING CYCLE – Knowledge about how texts work

Make up a three word poem about something you have noticed in your suburb or town during a quiet time, perhaps on a long weekend or at the end of a long hot day. Your poem should follow the noun/noun group-verb-adverbial/Circumstance pattern of the model and each word must start with same sound.

- Twilight trod timidly
- Sunset stole silently

Sally Morgan’s *The last dance*, (Little Hare, 2012) contains short poems about animals and provides an excellent model for students to follow as they construct their own poems; for example:

Numbat (title)
into a hollow log (Circumstance/adverbial of place)
he scurries (action process)
fearful of foxes (Circumstance/adverbial of reason)

Now, try your own:

Cat
into the wardrobe
she slinks
winter is coming

Teaching practices and learning activities: Middle primary

TEACHING LEARNING CYCLE – Supported reading

The sound of poems

Explain the resources for constructing and reading poetry listed below, with a particular focus on reading poetry, using a model performance such as those available on YouTube (e.g. Michael Rosen’s Strict)



Working in small groups, students take a line from *Macavity* and prepare to perform using one of the 'reading poetry' features. Then each group performs their line for the rest of the class who must try to identify which feature or features are under focus.

Macavity the mystery cat

Macavity's a ginger cat, he's very tall and thin;

You would know him if you saw him, for his eyes are sunken in.

His brow is deeply lined with thought, his head is highly domed;

His coat is dusty from neglect, his whiskers are uncombed.

He sways his head from side to side, with movements like a snake;

And when you think he's half asleep, he's always wide awake.

Macavity, Macavity, there's no one like Macavity,

For he's a fiend in feline shape, a monster of depravity.

You may meet him in a by-street, you may see him in the square—

But when a crime's discovered, then Macavity's not there! (T.S. Eliot, 1939.)

Teaching practices and learning activities: Upper primary/lower secondary

TEACHING LEARNING CYCLE – Supported writing

More Dylan Thomas Portraits – We've explained one way to approach this strategy but here's another:

1. Begin with a question: *Have you ever seen a? Or Have you ever heard a ... ?*
2. Then write four adjectives followed by nouns

Over-flowing tanks; muddy paths; moisture-ridden days; incessant mosquitoes

3. Draft, edit and revise:

*Have you ever felt a tropical summer?
Overflowing tanks, persistent puddles
Damp-filled days, manic mosquitoes*

Ezra Pound Couplets are another, slightly more challenging poetry activity. These are two lines long, each line is a metaphor for the other, typically two or three elements in each line.

*Magpie on my knee eyeing my lunch
A bargain hunter at the boxing day sale*

*Raking the sand
Combing my hair*

Appendix Handouts for classroom activities

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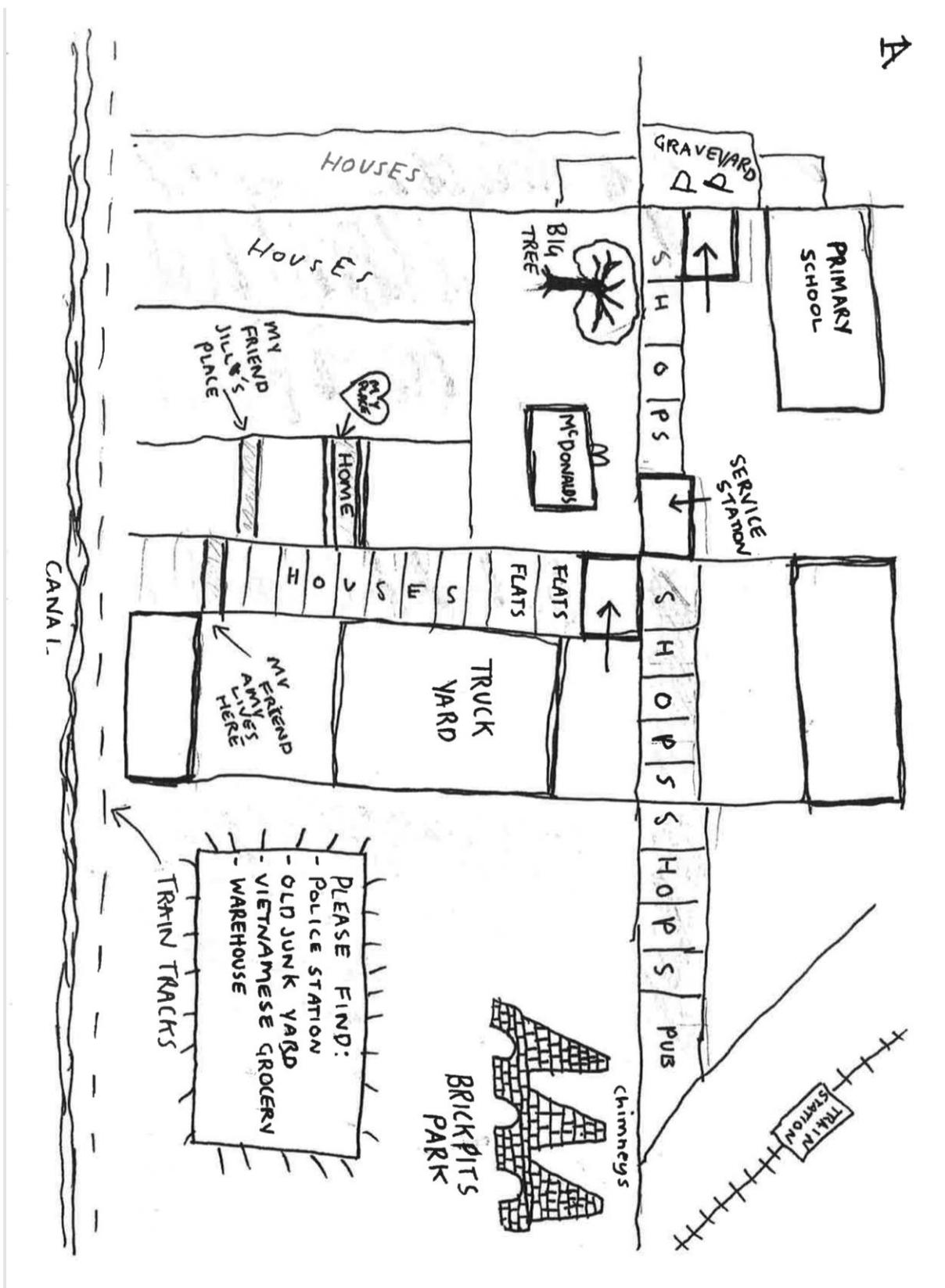
Chapter 5 Early primary: *My Place* activity – sample teaching grammar in context

NAME:

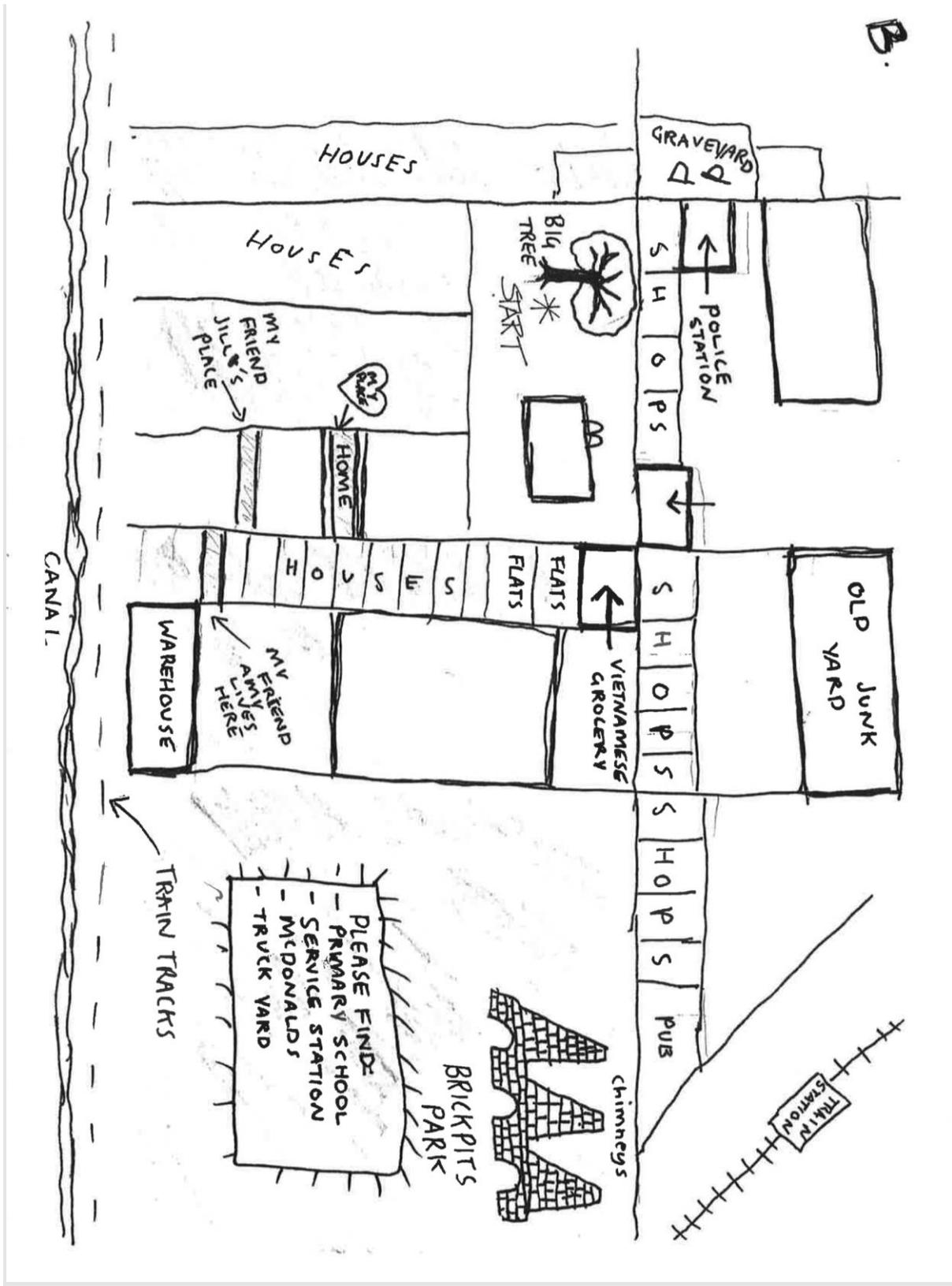
*Using two different colours, underline the parts of the sentences that tell us **where** and **when**.*

1. I turned ten last week.
2. Sometimes I fish in the canal.
3. Last year we went to Greece.
4. We have Easter lunch in the backyard under the grapevine.
5. Maroula works at the milkbar.
6. Dad says we might move out to the western suburbs soon.

Chapter 5: Language for Recounting, Early primary handout – sample teaching grammar in context



Chapter 5: Language for Recounting, Early primary handout – sample teaching grammar in context



Chapter 5: Language for Recounting, Early primary handout – sample teaching grammar in context

Chapter 5 Middle primary: *Aunt Matilda* activity – cohesion

1. Look for reference items linked to Aunt Matilda, identify what kind (e.g. pronouns) then link them with arrows.
2. Repeat for Jimmy using a different colour. What do you notice about the number of references to Jimmy as compared to the references to Aunt Matilda?

Aunt Matilda came downstairs with a box of trinkets. As she sorted through the box, she called Jimmy over and shared with him the history of each piece. Picking up an old pearl necklace, she told him how she had worn it at the Queen's coronation. 'I love how the pearls glow against my skin. My father gave them to me for my 21st birthday, just before he passed away,' she murmured. Jimmy picked up an old cameo brooch. 'What about this one?' he enquired. 'Ah, that belonged to your mother.' Carefully, he replaced the brooch in the box, and as he did so, he noticed that it had an inscription on the back. He tried to read it, but he couldn't. 'Maybe I can,' offered his aunt. 'It looks like a love message from your father. They often gave each other presents.' Jimmy looked wistful. 'Can I keep it?' he whispered. 'Of course you may. It's yours.' It was all too painful for Jimmy, and tears began to roll down his cheeks...

Chapter 5 Upper primary / lower secondary: Jumbled biography account

Bob Hawke was born on December 9th 1929 in Bordertown South Australia. His father was a Congregational minister and his mother was a teacher. His older brother died when he was 10 years old and the family moved to Western Australia about that time. His political interests emerged early and at age 18, he joined the Australian Labor Party. His uncle Albert Hawke became Labor Premier of Western Australia in 1953.

Bob Hawke has been described as a larrikin, a party lover, a teetotaler, and a great communicator. He is affectionately remembered and respected. His term as Prime Minister was quite significant for the advances made toward social justice for all Australians.

In 1956 he married Hazel Masterson in Perth. They moved to Melbourne in 1958 and had four children. Hazel Hawke was well known for her charity work. Bob Hawke was Father of the Year in 1971.

Bob Hawke resigned in 1992 after Paul Keating successfully challenged him for the position of Prime Minister. He went on to become a successful businessman and worked in television for the Nine Network. He is still an active public speaker and political commentator.

PRIME MINISTER BOB HAWKE

Bob Hawke studied law and arts (economics) at the University of Western Australia where he was also President of the University Student Representative Council. In 1953, he won a prestigious Rhodes Scholar award to Oxford University. Here, his studies focussed on pay and employment conditions for Australian workers.

Robert James Lee (Bob) Hawke, the 23rd Prime Minister, was Prime Minister of Australia from 1983 to 1991. He is the longest serving Labor Prime Minister.

After graduation, Bob Hawke became the first paid researcher for the Australian Council of Trade Unions (ACTU) where he focussed on fair wages for Australians. He was ACTU president from 1969 to 1980. He was well known for his ability to get workers and employers talking together. His powers of persuasion allowed him to make strong friendships with Labor party members and trade union staff.

In 1980, Bob Hawke entered federal parliament as the Member for the seat of Wills (Victoria). Two years later he was Prime Minister. During his term, he was responsible for the 'Wages Accord' an agreement with trade unions, government and business which was good for Australia's economy. He intervened to save the Franklin River in Tasmania from being dammed. He improved social security benefits to children from low income families and introduced the Sex Discrimination Act in 1984. He used personal diplomacy to establish closer ties between Australia and US, Russia, Japan and South East Asia.

Chapter 5: Language for recounting, Upper primary / lower secondary handout – Jumbled biographical account

Chapter 6 Middle primary: *The Island* picture book activity – speech function cards

<p><u>Starting off</u> Statements</p> <p>"I think"</p> <p>"In my opinion"</p>	<p><u>Piggyback</u> Statements</p> <p>"I'd like to add to your comment."</p> <p>"I agree with that because ..."</p>	<p><u>Clarifying</u> Questions</p> <p>"Can you give me an example?"</p> <p>"What do you mean?"</p>
<p><u>Keeping on Task</u> Commands</p> <p>"Stay on track please"</p> <p>"Let's get back to the topic now everyone"</p>	<p><u>Encouraging</u> Questions</p> <p>"What do you think (name)?"</p> <p>"Can anyone add to that?"</p>	<p><u>Justify your Idea</u> Commands</p> <p>"Tell us why"</p> <p>"Please give us an example"</p>
<p><u>Disagreeing</u> Statements</p> <p>"I don't agree because ..."</p> <p>"I don't think that's right ..."</p>	<p><u>Inviting Offers</u></p> <p>"Your turn now (name)"</p> <p>"Would you like me to tell you more?"</p>	<p><u>Affirming</u> Statements</p> <p>"That's a good idea"</p> <p>"I like the way you talked about ..."</p> <p>"That's great!"</p>

Chapter 6: Language for responding –Middle primary handout: speech function cards

Chapter 6 Upper primary / lower secondary: *Ziba came on a boat* book review

GENRE STAGE & comments	TEXT	ATTITUDE (+ = positive, - = negative)		
		Affect (emotions)	Judgement (opinions re people and characters)	Appreciation (opinions re the text)
	<p><i>Ziba came on a Boat</i> (Puffin 2007) is a picture book about refugees written by Liz Lottthouse and illustrated by Robert Inghen. Based on real events, it is the moving story of a little girl whose family has lost everything and who flees her home country for safety. The book has been nominated for many awards. It won the WA Premier's Picture Book Award in 2007 and was shortlisted for Picture Book of the Year in 2008 by the Children's Book Council of Australia. It is a valuable book for anyone interested in refugees and displaced persons.</p> <p>The story is set on a leaking fishing boat in the ocean and the events leading up to <i>Ziba's</i> flight are told through a series of flashbacks to <i>Ziba's</i> life at home. The endless monotony of a long sea voyage in an unreliable boat is well captured in the repeated image of the boat on the ocean. The story begins '<i>Ziba</i> came on a boat. A soggy old fishing boat that creaked and moaned as it rose and fell, rose and fell across an endless sea ...' and ends 'and the boat rose and fell, rose and fell, across an endless sea ...'. In between, home is described in images that capture the touch, sights, tastes, smells and sounds of home; for example, 'the cool mountain air on her cheeks', 'the cool, smooth texture of the goat's milk her mother made', 'the rich spices of the evening meal', 'the stories and poems of long ago'. Such rich language describes violent times as well, 'the darkness spread, seeping into the quiet corners of the peaceful village'. Despite this, the story is essentially one of optimism, with <i>Ziba</i> and her mother holding onto dreams of refuge, welcoming faces and <i>Azadi</i> or freedom.</p> <p>This is the first picture book by Liz Lottthouse, a Perth-based writer who works as a volunteer with local refugees. Illustrations are by Robert Inghen – an illustrator well known for his social conscience.</p> <p><i>Ziba came on a Boat</i> is a beautifully crafted story, told by its author with a sensitivity to both the events and its young readership, and well matched by the delicate, coloured ink drawings. The book is an important, contemporary story dealing with a complex issue that should be shared with all children and young people.</p>			

Chapter 6: Language for responding – Upper primary / lower secondary handout: worked example

Stages and phrases		TEXT	ATTITUDE (+ = positive, - = negative) Indirect expressions are noted.	
Context stage type of work	Ziba came on a Boat (Puffin 2007) is a picture book about refugees written by Liz Lottthouse and illustrated by Robert Inghen. Based on real events, it is the moving story of a little girl whose family has lost everything and who flees her home country for safety. The book has been nominated for many awards. It won the WA Premier's Picture Book Award in 2007 and was shortlisted for Picture Book of the Year in 2008 by the Children's Book Council of Australia. It is a valuable book for anyone interested in refugees and displaced persons.	Affect (emotions) No expression of direct feelings or opinions in the text; indicating that the reviewer recognises the less subjective demands of a review, focussing instead on the appreciating the book as a cultural artefact and the author and illustrators as creators.	Judgement (opinions re people and characters) No judgement evident in this stage.	Appreciation (opinions re the text) moving story: reaction + story is evaluated positively in terms of its reaction It won the WA Premier's Picture Book Award in 2007 social value + ind book is evaluated indirectly positively in terms of its worth* was shortlisted for Picture Book of the Year in 2008 by the Children's Book Council of Australia social value + ind, *as above a valuable book social value + book is evaluated in terms of its worth
<u>Description stage</u> setting	The story is set on a leaking fishing boat in the ocean and the events leading up to Ziba's flight are told through a series of flashbacks to Ziba's life at home. The endless monotony of a long sea voyage in an unreliable boat is well captured in the repeated image of the boat on the ocean. The story begins 'Ziba came on a boat. A soggy old fishing boat that creaked and moaned as it rose and fell, rose and fell across an endless sea ...' and ends 'and the boat rose and fell, rose and fell, across an endless sea ... In between,		is well captured social esteem + Illustrator's skill is positively evaluated	leaking fishing boat, unreliable boat, soggy old fishing boat creaked and moaned worth/reliability – fishing boat is negatively evaluated endless monotony of a long sea voyage, an endless sea – reaction – long trip is negatively evaluated
plot				

Chapter 6: Language for responding – Upper primary / lower secondary handout: worked example

<p>language</p>	<p>home is described in images that capture the touch, sights, tastes, smells and sounds of home; for example, 'the cool mountain air on her cheeks', 'the cool, smooth texture of the goat's milk her mother made', 'the rich spices of the evening meal', 'the stories and poems of long ago'. Such rich language describes violent times as well, 'the darkness spread, seeping into the quiet corners of the peaceful village'. Despite this, the story is essentially one of optimism, with Ziba and her mother holding onto dreams of refuge, welcoming faces and Azadi or freedom</p>	<p>home is described in images that capture the touch, sights, tastes, smells and sounds of home</p> <p>social esteem + author's skill is positively evaluated</p> <p>Ziba and her mother holding onto dreams</p> <p>social esteem + characters are indirectly admired for their tenacity – provides textual evidence for review of the book as optimistic</p>	<p>the cool mountain air, the cool, smooth texture, the rich spices reaction + mountain air, yogurt, spices are positively evaluated by the text author and indirectly so too is home* adds evidence to reviewer's assessment of quality of description in text</p> <p>rich language composition + language of book is evaluated positively</p> <p>violent times, the darkness spread, reaction – the war is evaluated negatively by text author, used as evidence for positive use of language**</p> <p>the quiet corners of the peaceful village' reaction + village is evaluated positively by book author, emphasising devastation of war by contrast**</p> <p>the story is essentially one of optimism, social value + narrative is evaluated positively in terms of social worth</p> <p>welcoming faces' reaction + faces of hosts are positively evaluated by the book author – offers textual evidence for assessment of narrative</p>
<p>theme characterisation</p> <p>author and illustrator details</p>	<p>This is the first picture book by Liz Lofthouse, a Perth-based writer who works as a volunteer with local refugees. Illustrations are by Robert Ingpen – an illustrator well known for his social conscience.</p>	<p>who works as a volunteer with local refugees; social esteem + book's author is evaluated positively but indirectly for her work with refugees</p> <p>an illustrator well known for his social conscience</p> <p>social esteem + illustrator is evaluated positively for his social justice work</p>	<p>a beautifully crafted story</p> <p>story is positively evaluated in terms of its composition</p>
<p>Judgement/ Evaluation opinion restated</p>	<p>Ziba came on a Boat is a beautifully crafted story, told by its author with a sensitivity to both the events and its young readership, and well matched by the delicate, coloured ink drawings.</p>	<p>told by its author with a sensitivity</p> <p>social esteem + author is judged</p>	<p>a beautifully crafted story</p> <p>story is positively evaluated in terms of its composition</p>

Chapter 6: Language for responding – Upper primary / lower secondary handout: worked example

<p>recommendation</p>	<p>The book is an important, contemporary story dealing with a complex issue that should be shared with all children and young people.</p>		<p>positively in terms of writing skills well matched social esteem + illustrator is judged positively in terms of his capacity to contribute to the book</p>	<p>delicate, coloured ink drawings aesthetics + images are positively evaluated in terms of composition an important, contemporary story social value + the book is evaluated positively in terms of its place in contemporary culture a complex issue social value + the issue is evaluated in terms of its importance, adding evidence to reviewer's previous point.</p>
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This response demonstrates knowledge of the review genre: typical stages and phrases are evident. In terms of attitude, the reviewer concentrates on evaluating the book in terms of its social worth or value and its composition. The book's creators are positively judged for their skills and social awareness. Graduation resources (over page) are used to boost reviewer's positive evaluations of the text, the writer and the illustrator.

Chapter 6: Language for responding – Upper primary / lower secondary handout: worked example

STAGE	TEXT	GRADUATION(force or focus)↕
<p><u>Context stage</u></p>	<p><u>Ziba</u> came on a Boat (Puffin 2007) is a picture book about refugees written by <u>Liz Lofthouse</u> and illustrated by <u>Robert Ingpen</u>. Based on real events, it is the moving story of a little girl whose family has lost everything and who flees her home country for safety. The book has been nominated for many awards. It won the WA Premier's Picture Book Award in 2007 and was shortlisted for Picture Book of the Year in 2008 by the Children's Book Council of Australia. It is a valuable book for anyone interested in refugees and displaced persons.</p>	<p>flees: force ↕ vocabulary choice boosts sense of danger</p>
<p><u>Description stage</u></p> <p>The story is set on a leaking fishing boat in the ocean and the events leading up to <u>Ziba's</u> flight are told through a series of flashbacks to <u>Ziba's</u> life at home. The <u>endless monotony</u> of a long sea voyage in an unreliable boat is well captured in the repeated image of the boat on the ocean. The story begins '<u>Ziba</u> came on a boat. A soggy old fishing boat that <u>creaked and moaned</u> as it rose and fell, <u>rose and fell</u> across an endless sea ...' and ends 'and the boat rose and fell, <u>rose and fell</u>, across an endless sea ...'. In between, home is described in images that capture the touch, sighs, tastes, smells and sounds of home: for example, 'the cool mountain air on her cheeks', 'the cool, smooth texture of the goat's milk her mother made', 'the rich spices of the evening meal', 'the stories and poems of long ago'. Such rich language describes violent times as well, 'the darkness spread, seeping into the quiet corners of the peaceful village'. Despite this, the story is essentially one of optimism, with <u>Ziba</u> and her mother holding onto dreams of refuge, welcoming faces and <u>Azadi or freedom</u>.</p> <p>This is the <u>first picture book</u> by <u>Liz Lofthouse</u>, a Perth-based writer who works as a volunteer with local refugees. Illustrations are by <u>Robert Ingpen</u> – an illustrator <u>well known</u> for his social conscience.</p> <p><u>Ziba</u> came on a Boat is a beautifully crafted story, told by its author with a sensitivity to both the events and its young readership, and well matched by the delicate, coloured ink drawings. The book is an important, contemporary story dealing with a complex issue that should be shared with all children and young people.</p>	<p>endless monotony: force ↕ emphasises sense of being adrift creaked and moaned: force ↕ unreliability rose and fell rose and fell: force ↕ examples from text demonstrate writer's control of craft as she adds to sense of monotony</p> <p>the darkness spread, seeping: force ↕ another example from text – metaphor for violence emphasises contrast with pre-conflict times essentially: focus ↕ Azadi or freedom: force ↕ repetition by author of text underscore hopes of asylum seekers the first picture book: focus ↕ and therefore important, perhaps awaited well known: force ↕ illustrator has an established reputation</p> <p>beautifully crafted: force ↕ emphasises writer's skill both: focus ↕ stresses writer's capacity to face two ways – to the events and to the young readership well matched: force ↕ emphasises illustrator's skill</p>	

Chapter 6: Language for responding – Upper primary / lower secondary handout: worked example

Chapter 7 Middle primary: Information about spiders handout

INFORMATION ABOUT THE BODIES OF SPIDERS**INFORMATION ABOUT FOOD****INFORMATION ABOUT HABITAT****INFORMATION ABOUT SPIDERS' SILK****INFORMATION ABOUT ANIMAL FAMILIES**

Spiders / belong to the Arachnid family.

Leaf Curling spiders \ hide in leaves in their webs.

They | have two main body parts.

Most spiders / have eight eyes.

All spiders \ have eight legs.

Spiders / have a hard shell called an exoskeleton.

Spiders | live in many different places.

The Trapdoor and Funnel Web \ live in burrows.

Black House and Flower spiders / live in webs.

Spiders / catch their food in many ways.

Spiders \ eat insects and other small creatures.

The Fisherman spider / eats fish and tadpoles.

Silk \ comes out through the spinneret.

Spiders / use their silk to make egg sacks.

Chapter 7 Upper primary / lower secondary: Rio de Janeiro activity on information retrieval

Location	<h1 style="text-align: center;">Rio de Janeiro</h1>		Population
Climate			Attraction
Landforms	History	Notable residents	
Activities	References:		

Rio de Janeiro is the second largest city in Brazil and the capital of the province of Rio de Janeiro. Rio (as it is commonly known) is a popular tourist destination because of its beautiful beaches, nightlife and landmarks. Part of Rio is a UNESCO World Heritage area because of its cultural importance. Rio is also an important business, economic and educational centre.

Geography and climate

Rio de Janeiro is located on the West Atlantic coast. It was built around a harbour, and now covers surrounding plains and mountains. As a result, its elevation varies from 0 to 1020 metres above sea level. The climate is a tropical savannah climate. The wettest months are December to March and each month can have temperatures more than 27 degrees. Some inland parts of the city experience temperatures above 40 degrees during summer.

History

Rio de Janeiro was founded by the Portuguese as a defence against the French. The Tamoio, the original residents were driven out of the region in many bloody battles. When Portugal was invaded by Napoleon, the Portuguese Royal Family moved to Rio and made Rio the capital of the Portuguese kingdom. Gold, diamonds and ore were discovered in the 18th century and Rio became a major port. Rio became the capital of independent Brazil in 1763 until 1989 when Brasilia was declared the capital. There are still a number of colonial fortresses in the city. In 2016, Rio was the host city for the XXXI Olympic Games.

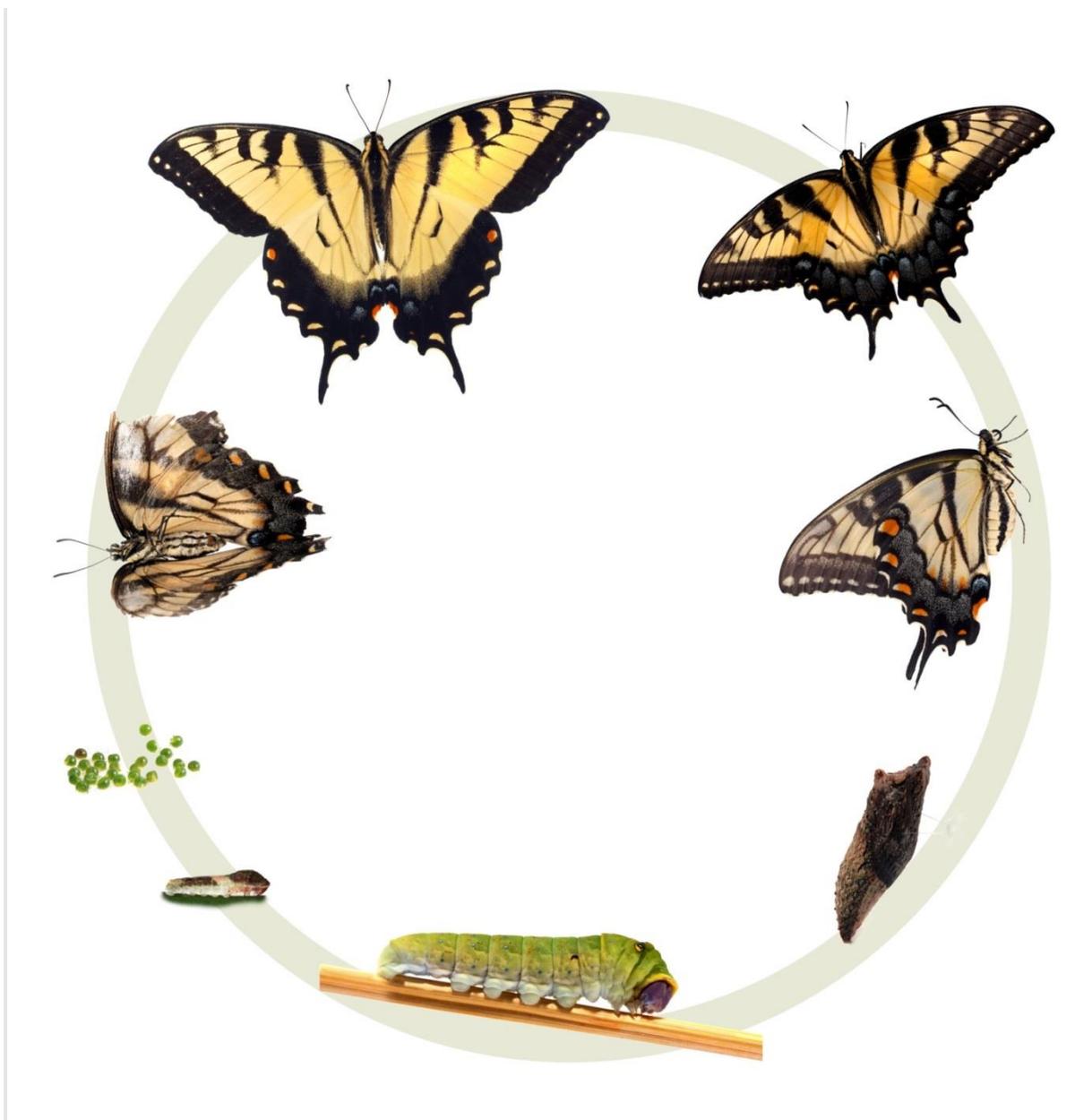
People and notable people

The population of Rio is approximately 14.5 million people. Residents of the city are known as *cariocas*. The main ethnic group in Rio is Portuguese but there are also many people of other European and African descent. Famous people from Rio include footballer Ronaldo, architect Oscar Niemeyer and actress Fernanda Montenegro.

Culture

Rio de Janeiro is a major cultural hub in South America. Every year many thousands of people visit the city for Carnival to enjoy dancing, music, food, performances and the famous street parade. Other attractions for visitors include Sugarloaf Mountain, Tijuca Forest and Christ the Redeemer – the huge statue of Christ overlooking the city. Ipanema and Copacabana beaches are world famous so too are the Samba dance shows. Football is the most popular sport and Rio is home to the famous Maracanã Stadium. The city hosted 1950 and 2014 World Cups.

Chapter 8 Early to middle primary: Butterfly lifecycle activity



Chapter 8: Language for explaining – Early to Middle primary handout: Lifecycle of a butterfly

eggs**adult butterfly****caterpillar****young butterfly****pupa**

LIFE CYCLE OF A BUTTERFLY

First, the female adult butterfly lays her eggs, usually on leaves or stems of plants.

Then the egg hatches into a caterpillar and begins to eat and grow.

When the caterpillar is big enough, it attaches itself to a plant. Its skin gets hard and it turns into a pupa.

Inside the pupa, the caterpillar's body is changing. When the body has finished changing, the hard skin of the pupa splits open and out comes a butterfly.

As it grows, the caterpillar sheds its skin 4 or 5 times.

When the butterfly first emerges from the pupa, it is not ready to fly because its wings must dry.

Once it is ready to fly, the adult butterfly looks for flowers to feed on and for other butterflies to mate with.

Butterflies can live from a week to nearly a year.

Chapter 9 Middle primary: Shark nets – arguments for and against

Shark nets**Against**

An analysis has found that the shark nets used on Sydney beaches in NSW do nothing to reduce the chance of attacks.

There is no relationship between the number of sharks in the water and the number of shark attacks.

Shark nets are out-dated technology based on outdated thinking, developed 80 years ago.

Shark nets are cruel.

There are more modern shark control methods that should be used, like tagging sharks and using tracking devices to determine seasonal movement. And there are also new developments like the eco

For

The chief shark scientist says that he's absolutely confident that shark nets have worked – they reduced risk in particular areas.

Shark nets certainly reduce risk because they catch and kill sharks that have the potential to bite people. Nets are 150 m long, 6 m deep, and are suspended in water 10-12 m deep, within 500 m of the shore.

Shark nets are immediately effective – three shark attacks in the one month of October in the Ballina region led the Council to ask for local beaches to be included in a trial of shark nets. Two days after they were installed in December, five great white sharks were caught in northern NSW.

Shark nets have been successful in preventing attacks around Sydney. While there have still been interactions in netted beaches, there has only been one fatality since 1937.

They were approved in 1935, and by 1937 there had been no shark bites. The shark nets have proven effectiveness: they line the surf along 250 kilometres and 49 beaches of the NSW coastline.

shark barrier, which removes the threat of entangling any animal.

The NSW shark-meshing program has been labelled a “key threatening process” for killing endangered species. Use of shark control programs on ocean beaches often results in the bycatch of a wide variety of non-target animals, including turtles, dugongs, fur-seals and humpback whales.

Shark nets do not protect people – no science shows that nets make beaches any safer for beach-goers. A 2009 the government issued a report that stated that “the annual rate of attack was the same both before and after meshing commenced”. But shark nets are harming ecosystems and destroying wildlife.

The mayor of Byron shire said that the bulk of the community wants responses like land-based shark spotting, and the use of drones and a gyrocopter for aerial surveillance. ... efficient, effective and ones that “allows us to actually co-exist with our marine environment”.

Increased shark activity and attacks on humans along the coast means that something needs to be seen to be done to keep the ocean safe for swimmers and surfers. Sharks can and do bite people, and the netting is a physical barrier.

Tourism suffers if the waters are unsafe. Nobody wants to swim in dangerous waters. Accounts of dangerous sharks being caught in nets provide a welcome psychological boost to ocean users, and re-assures visitors that beaches are safe.

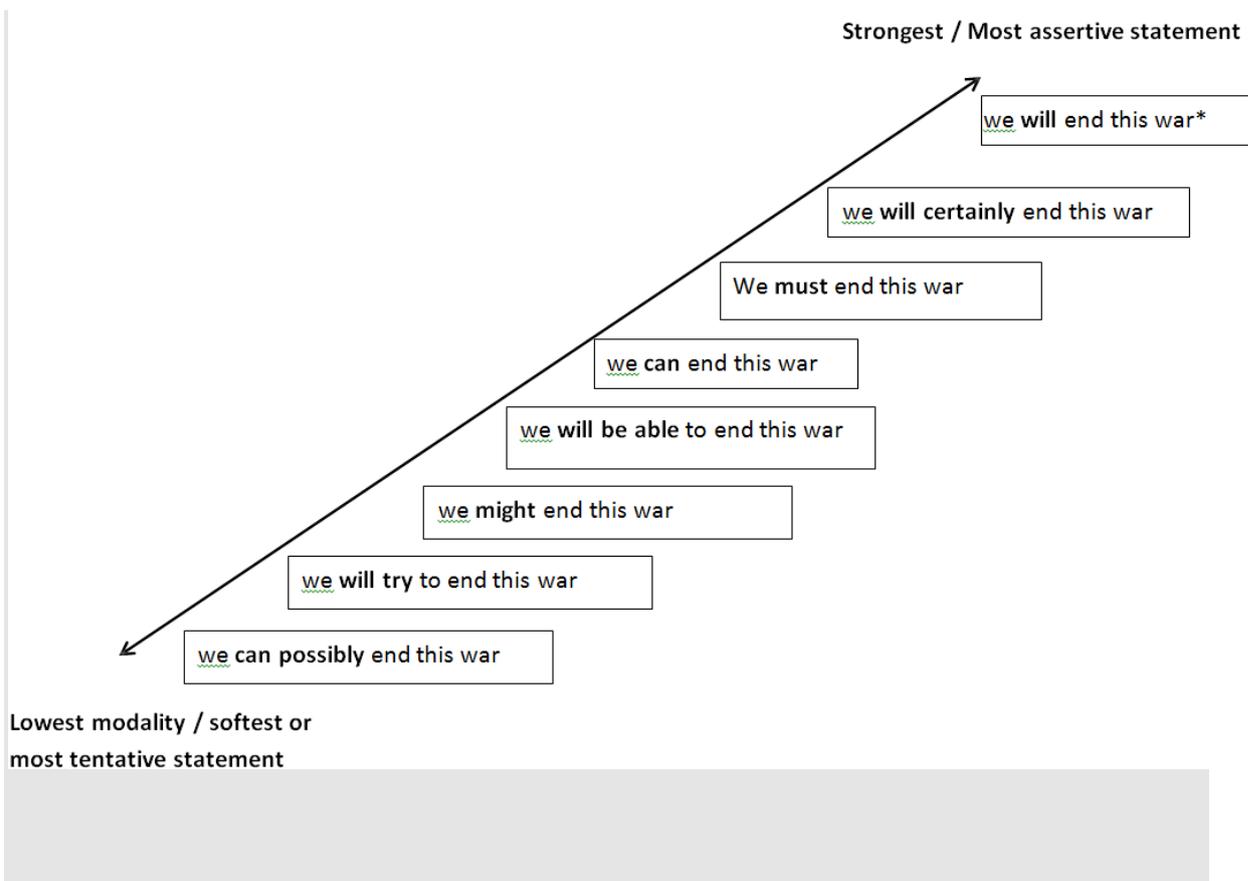
The president of the Byron Bay Boardriders Club said that aerial surveillance alone was not enough. Nets would provide “an extra layer of protection for ocean users ... Any surfer will tell you that sharks move at a great rate of knots in the water,” he said. “They’re very fast animals.”

Chapter 9 Upper primary / lower secondary: Modality cline activity

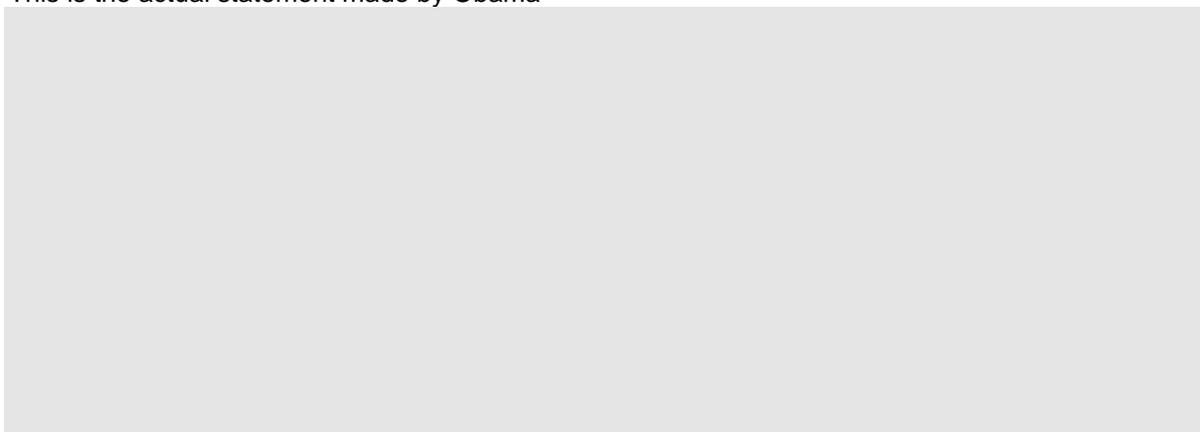
What is the issue being argued about?

ARGUMENTS FOR

ARGUMENTS AGAINST



* This is the actual statement made by Obama



Chapter 10 Upper primary / lower secondary: *Nominalisation* worksheet

1. Notice the difference between the following two sentences.

Text 1

The debaters argued convincingly so the audience applauded appreciatively.

Text 2

The debaters' convincing arguments drew appreciative applause from the audience.

Is the meaning the same?

2. Try nominalising the following paragraph. Can you reduce the two sentences to one simple sentence? Processes – the verb groups – have been highlighted:

The council **decided to allow** the building **to be demolished** even though the heritage committee **was just about to debate** whether it **should be heritage listed** or not. The local Preservation Group has said that this **has got to be** the most appalling thing the council **has ever done**.

3. Now try unpacking the following paragraph. Participants – the nominal groups – have been highlighted:

Habitat destruction and fragmentation disrupts **ecological processes**.
