

NEW EDITION

GRAMMAR AND MEANING

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Dedication

This book is dedicated to the many teachers and students who share our love of language and learning.

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Sally Humphrey, Louise Droga, Susan Feez

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1

Language, learning and knowledge about language

Language is the fundamental resource or tool with which teachers and children work together in schools (Christie, 2005:2).

Introduction

Students in primary and secondary school use language as a resource for learning. Students also use language to display what they have learned in order for their progress and achievement at school to be assessed. As students progress through the school years, in all areas of the curriculum, the language and literacy demands placed on them increase and this has implications for literacy and learning.

This book presents teachers with an approach for talking about language with students to help them expand the meanings they can make, in other words, to expand their language repertoire. The book encourages teachers to think about *language* as a system of resources used to make meanings in order to achieve social goals. If we think about language as a resource for making meaning, *knowledge about language* can be thought of as a 'toolkit' we can use to make our meanings increasingly effective. If teachers are able to share this toolkit with their students, they are equipping them with a powerful means for improving achievement at school, and in the long term, for enhancing social, cultural and vocational opportunities in all areas of their lives.

Chapter 1 presents the following basic principles of this approach to language.

- Language is organised according to its function.
- Language is a rich, multi-layered resource with an unlimited potential for meaning making.
- A text is language used to achieve a specific social purpose. It is a unit of meaning making.
- Grammar is the system of patterns and structures, a set of resources used to organise words into sentences that make the meanings in a text.
- There are many varieties of language use. The variety of language we use at any time is determined by the context in which it is being used.

These same principles inform the *Australian Curriculum: English*. In this book we consider how the language, literature and literacy strands of the *Australian Curriculum: English* can be interwoven effectively by using the *knowledge about language* toolkit to explore and enhance the interpretation and composition of texts across all curriculum areas.

The knowledge about language presented in this book aligns with, and draws on, material presented in *A New Grammar Companion for Teachers* (Derewianka, 2011), referred to hereafter as ANGC, using this icon



This book complements ANGC by presenting exercises that apply knowledge about language in the context of authentic texts. Grammar summaries are provided as quick references to material introduced in ANGC. Throughout the book, in sections called 'In the classroom', connections are made to classroom applications of this knowledge, and to its relevance in the development of language, literature and literacy.

Knowledge about grammar

A central feature of the knowledge about language 'toolkit' is knowledge about grammar. Grammar refers to the language resources used to organise words into structural patterns that make the meanings in sentences. Just as carpenters, artists and dentists choose from their toolkits the particular combination of tools they need for each type of job, speakers and writers choose combinations of language resources from their grammar toolkit in order to interpret and compose meaningful sentences.

Sometimes grammar is thought of as a set of rules that must be followed exactly to produce 'correct' sentences. The application of this view to reading and writing has been described as producing 'nice bricks' but 'no plan' because it does not help students comprehend and compose texts designed to achieve specific and relevant purposes (Freebody, Maton & Martin, 2008:193). In contrast, the approach used in this book not only presents knowledge about the *grammar resources* used to organise word patterns and structures into sentences, but also knowledge about the *rhetorical resources* used to organise sentences into purposeful stretches of language, or whole texts.

The metaphor of a toolkit foregrounds the fact that knowledge about language in general, and knowledge about grammar in particular, is *practical* knowledge that helps us use language more effectively. Knowing how language works, however, can also be fascinating, engaging and intriguing. This aspect of learning about grammar resonates with the metaphors used by the Australian author Ursula Dubosarsky to describe grammar. She begins by writing that grammar is 'like a magic toy box – each time you reach into it, you pull out something completely different'. She continues her description of grammar with a different, but equally expressive, metaphor:

Think of yourself as an explorer, going deep into an underground cave. Trying to understand grammar is like shining a torch on the walls and the roof, lighting up all the wonderful colours and rocks and stalagmites and stalactites and underground streams and waterfalls and deep pools – and oops! Be careful you don't slip and fall! (Dubosarsky, 2010: 85–6)

Metaphors work to shift our view of phenomena and to re-energise our thinking. If, as you work through the book, you find yourself becoming excited by your study of grammar and you are able to share that excitement with your students, they too may come to associate knowledge about grammar with reaching for the treasures in a magic toy box or the excitement and challenge of shining a torch on the walls of an underground cave.

Organising knowledge about grammar according to function

Language enables us to get things done. In other words, language is *functional*. Knowledge about language, and about grammar in particular, enables us to use language with increasing effectiveness to achieve our goals. The description of the functions achieved by the different grammar patterns presented in this book draws on the work of Professor Michael Halliday (for example, Halliday and Matthiessen 2004). Halliday describes language resources in terms of the functions they are structured to achieve. He organises the many functions of language under general headings, which he calls *metafunctions*. These metafunctions can be thought of as the drawers of the toolkit. The metafunctions of language are:

- representing ideas about our experience of the world using **experiential** meanings
- connecting these ideas using **logical** meanings
- interacting with others and expressing attitudes and feelings to make **interpersonal** meanings
- creating well-organised, cohesive, and coherent spoken, written or multimodal texts using **textual** meanings.



Figure 1.1
The organisation of
the language toolkit

The metafunctions emerge from the words we choose and the way we organise them in sentences, as well as in the way we structure each text to achieve its purpose.

The concept of metafunctions can be used to organise language, literature and literacy education. This is exemplified in the language strand of the *Australian Curriculum: English* where the metafunctions are used to organise the knowledge about grammar covered by the curriculum.

Exercise 1.1 Exploring language in the *Australian Curriculum: English*

Here are some of the content descriptions from the Language, Literature and Literacy strands of the *Australian Curriculum: English*. In the space beside each description of a language substrand, identify which metafunction the description addresses.

Australian Curriculum: English language substrands		Metafunction
1	Language for interaction e.g. examine how evaluative language can be varied to be more or less forceful (ACELA 1477, Year 3)	
2	Expressing and developing ideas e.g. understand that simple connections can be made between ideas by using a compound sentence with two or more clauses and coordinating conjunctions (ACELA 1467, Year 2)	
3	Text structure and organisation e.g. understand that the coherence of more complex texts relies on devices that signal text structure and guide readers, for example overviews, initial and concluding paragraphs and topic sentences, indexes or site maps or breadcrumb trails for online texts (ACELA 1763, Year 7)	
4	Expressing and developing ideas e.g. understand how adverbials (adverbs and prepositional phrases) work in different ways to provide circumstantial details about an activity (ACELA 1495, Year 4)	

Language is a multi-layered resource

As well as describing language in terms of metafunctions, we can also describe language in terms of layers, each layer representing a different perspective on language.

- When we view language from the top down, we explore how whole texts are structured to achieve rhetorical purposes in a variety of contexts.
- When we view the middle layer of language, the layer of words and grammar, we explore how words are organised into grammatical patterns in clauses and sentences.
- When we view language from the bottom up, we explore the sounds of language, and the letters and letter combinations for writing down the sounds. The sounds and letters make the meanings real, that is, they make it possible for us to access the meanings using our senses, for example, hearing, sight, and perhaps even touch.

This book focuses on the layer of whole texts and the layer of clauses and sentences. When we study the layer of whole texts, we study how ideas in sentences are connected to compose whole **texts**. When we study the layer of clauses and sentences, we study the way **words** are combined to compose **groups** and **phrases**, the way groups and phrases are combined to compose **clauses**, and the way clauses are combined to compose **sentences**.

The following short text has been 'pulled apart' in the table below to show the building blocks that compose sentences and clauses.

Text 1.1

My youngest sister, Sally, studied to be a mining engineer. Now she is working at an iron-ore mine in Western Australia. She takes rock samples from various sites and tests them in a laboratory. The job is challenging but Sally enjoys working in the great outdoors.

Text		
Sentence 1	Clause	My youngest sister, Sally, studied to be a mining engineer.
Sentence 2	Clause	Now she is working at an iron-ore mine in Western Australia.
Sentence 3	Clause	She takes rock samples from various sites
	Clause	and tests them in a laboratory.
Sentence 4	Clause	The job is challenging
	Clause	but Sally enjoys working in the great outdoors.

This table demonstrates that sentences can be composed of a single clause or two or more clauses. When clauses are combined to compose a sentence, they are usually joined by a conjunction, for example, *and* or *but*. In Chapter 3 we will be exploring how clauses can be joined together to make different kinds of sentences.

Just as sentences are composed of clauses, clauses are composed of one or more groups, which in turn are composed of one or more words.

Exercise 1.2 Examining building blocks at group and word level

We shall now pull apart each sentence from this text in order to look at the building blocks at the clause, group and word levels. Complete the table by writing the groups that make up each clause and the words that make up each group. The first sentence is completed as an example.

Example Sentence 1	
Clause	My youngest sister, Sally, studied to be a mining engineer.
Group	My youngest sister, Sally, studied to be a mining engineer.
Word	My youngest sister, Sally, studied to be a mining engineer.

Sentence 2	
Clause	Now she is working at an iron-ore mine in Western Australia.
Group	
Word	

Sentence 3							
Clause A	She takes rock samples from various sites						
Group							
Word							
Clause B	and tests them in a laboratory.						
Group							
Word							
Sentence 4							
Clause A	The job is challenging						
Group							
Word							
Clause B	but Sally enjoys working in the great outdoors.						
Group							
Word							

Exercise 1.2 shows that a group can be composed of one word, or a group of words that 'stick together'. It is by organising words as a group that we can describe their specific function in the clause. For example, some groups may function to represent happenings while others may represent where, when or how the happenings take place. For this reason the structure of groups will be a focus of this book. Different types of groups, and their function and structure, will be introduced in Chapter 2.

In the classroom

When students are first introduced to grammatical structures, it is useful to focus on groups, and the work different types of groups do in the clause. Verb groups, for example, are used to represent the happening, or process, at the heart of each clause. Noun groups typically represent the participants in the happening. Adverbials represent the circumstances around the process.

Language and context

The texts we use, and the meanings we make with language, are influenced by factors external to language itself. Together, these factors make up the context in which language is being used. The features of the context that influence and shape the language we use include:

- the type of social purpose, or **genre**, of the text
- specific aspects of the immediate context, or **register**, of the text.

The social purpose, or genre

Texts used to achieve the same, or similar, social purposes tend to be structured in similar ways, and use comparable language features. In other words, they belong to the same category, or genre, of texts. Genres are sometimes called **text types**.

The structure and language features shared by texts that belong to the same genre, or text type, are shaped by the broad cultural practices of the wider community, as well as the practices of institutions within the culture, such as schools, sporting associations or even internet chat groups. In school contexts, students encounter a variety of genres associated with learning, as well as genres associated with regulating behaviour, school administration and interacting with their friends.

Exercise 1.3 Predicting aspects of cultural context

The three text fragments below are taken from text types typical of those used in daily life. Try to predict some aspects of the cultural context of each fragment, including the purpose of the text.

Fragment	Aspects of the cultural context, including purpose
1 And they lived happily ever after.	
2 OK well let's turn the oven on first.	
3 This leads to soil erosion.	

You will have recognised Fragment 1 as the end of a traditional narrative told to entertain and/or instruct children by dealing with unusual and unexpected events. Fragment 2, on the other hand, is the beginning of a joint cooking session, where one person is instructing another on how to cook something. Fragment 3 is the end of a scientific explanation found in a school textbook.

In the classroom

Being able to predict the way texts typically unfold to achieve social purposes helps teachers prepare students for the types of texts they will need to master in order to succeed in different curriculum contexts.

ANGC
pages 5–6

The specific context – register

Another important aspect of context relates to the specific situations, or immediate contexts, in which language is used. When we use the functional approach to language, we identify three aspects of the immediate context that influence the meanings in texts. Together these aspects are known as register. The register is described using the following terms:

- **field**, or *what* is happening and *what* the topic is (subject matter)
- **tenor**, or *who* is taking part (speaker/listener, reader/viewer, writer/composer) and their roles and relationships, including their relative status and the level of solidarity between them
- **mode**, or *how* the language is organised to create texts that are well-organised, cohesive and coherent in the context of the channel or medium of communication, whether spoken, written or multimodal (eg combining words and images), and whether language is being used for action or reflection.

Exercise 1.4 Predicting aspects of context of situation

Review the text fragments you explored in Exercise 1.3. Try to predict the context of situation of each text using the questions in the following table and the information in Grammar summary 1.1.

	What is the topic of the text (field)?	Who is involved in creating the text (speaker/listener or writer/reader?) What is the nature of their relationship (tenor)?	Is the text spoken, written or multimodal (mode)?
Fragment 1	fairytale (story world)	storyteller – audience (unequal, solidarity, infrequent contact)	written, perhaps to be read out loud (monologic, final draft)
Fragment 2			
Fragment 3			

As Exercise 1.4 demonstrates, we are able to infer aspects of the context of situation from the words and grammatical features chosen by the producers of the texts. When we use a functional approach to thinking about language, we recognise that there is a systematic relationship between each aspect of the register and the metafunctions we explored earlier.

Register	Metafunctions
Field (<i>What</i> is going on?)	language for expressing and connecting ideas (experiential and logical meanings)
Tenor (<i>Who</i> is taking part?)	language for interacting with others (interpersonal meanings)
Mode (<i>How</i> is language used?)	language for creating organised and cohesive texts (textual meanings)

As is illustrated in the table above, field is expressed through experiential and logical meanings; tenor is expressed through interpersonal meanings and mode is expressed through textual meanings.

Grammar summary 1.1 Register variation		
Commonsense • everyday, story world • simple connections	← FIELD →	Specialised • technical • complex connections
Informal • equal power • frequent contact • high solidarity	← TENOR →	Formal • unequal power • infrequent contact • limited solidarity
Spoken • language as action • interactive • spontaneous	← MODE →	Written • language as reflection • monologic • final draft

Knowledge about language and learning

The knowledge about language introduced in Grammar summary 1.1 helps teachers in a number of ways to support students in their learning. For example, teachers can:

- predict what types of texts and what varieties of language students will need to master in order to succeed in different curriculum contexts
- build with students a language for talking about the language demands of the curriculum
- develop principled ways for supporting students' language development
- assess students' spoken and written language development in principled ways.

Teachers and students bring a great deal of unconscious knowledge about language to the classroom. This knowledge can be brought to consciousness so teachers and students can apply it strategically to achieve their goals.

Patterns of language in text types

In this section we introduce three texts, with which we will be working later in this book. Here, we use these texts to illustrate how speakers and writers use different patterns of language to achieve specific social purposes.

Text 1.2 is a literary description in the form of a poem written by Emily in Year 6. In her poem Emily describes the gecko by painting a visual close-up. An important resource she

uses to paint this picture is the noun group. She builds a vivid description of the gecko with each noun group as the poem unfolds. The noun groups used to represent the gecko in Emily's poem are underlined.

Text 1.2 The gecko

A tiny little creature hides high upon the wall
 Sticky little toes make sure he doesn't fall.
 His slender patterned body changes with the light
 As he preys upon the insects that come out in the night.
 He gazes through the window with his big bulging eyes,
 Staring at the full moon in the night sky.

Text 1.3 is a persuasive text delivered as a speech by Jenny in Year 5. Jenny's appeal to the audience to take action is achieved through interactional resources such as imperative clauses (*Turn off a light when you don't need it*) and modal verbs of obligation (*We can't surrender*).

Text 1.3 No Surrender

There is absolutely no way we can surrender to global warming. We can't give up. It's a huge problem and if we don't stop it, it's going to have severe consequences – including rising sea levels, sure to put countries like the Netherlands and even Tonga under water and an increase in natural disasters like hurricanes, floods, droughts. Recently there have been fires that have swept through Greece and California causing horrific destruction.

We can't just surrender and we can't ignore the problem. We can all help to solve the problem.

At home we can do something. Simple solutions. Turn off a light when you don't need it. Use a jacket instead of a heater. The election is next week. Vote for someone who you think won't surrender and will help to do something to stop global warming.

Text 1.4 is an extract from a children's picture book, *Nyuntu Ninti*, based on the award-winning documentary *Kanyini*, written by Bob Randall and Melanie Hogan. In this extract, the author presents the history of the Anangu culture by combining clauses into complex sentences, and by choosing sentence beginnings as textual resources that focus on time.

Text 1.4

When Caesar was walking the earth, we were living here, living in the moment. When Cleopatra was ruling on her throne, we were living here, living in the moment. For thousands of years, these things you think ancient, we were living here, living in the moment. Now we share this country with many different cultures, but I can still feel my ancestors who have walked on this earth before me.

The resources used to make the particular meanings in each of these texts are explored in Chapters 2, 3, 4 and 5.

About this book

This book aims to build and extend your knowledge about language, and about grammar in particular. This is achieved by working through carefully sequenced exercises designed to complement the material introduced in *A New Grammar Companion*. The book is also designed to support teachers as they build students' knowledge about language and help students use this knowledge to weave together the three strands of language, literature and literacy in the *Australian Curriculum: English*.

Each of the chapters of the book corresponds to a chapter of *A New Grammar Companion*. Each chapter provides opportunities for learning about the language resources introduced in the corresponding ANGC chapter and the functions these resources achieve. Chapter 2 works with language resources used to express ideas. Chapter 3 provides practice in combining clauses, and the parts of clauses. Chapter 4 works with resources used to interact with others. Chapter 5 provides opportunities for learning more about the language resources used to create cohesive texts. Chapter 6 revisits the functions of language covered in the previous chapters to explore learning and language across the primary years and beyond.

Answers to all the exercises are provided at the end of the book. You may choose to work through each chapter in turn, or to extend your knowledge of each function directly, by skipping to the relevant section of Chapter 6. You may then go on to explore that function in the context of the text types introduced in Appendix 1.

There are four appendices.

- Appendix 1 provides summary descriptions of the information, literary and persuasive texts that you will explore throughout the book. It uses students' texts that are representative samples of the types of texts that are the foundation of learning in schools.
- Appendix 2 is an overview of text types across the curriculum. It links each type of text to the areas of the curriculum where they are used. The text types are also organised into families of texts that achieve similar purposes through comparable structures and language features.
- Appendix 3 is a matrix designed to explore, and even assess, the use of language in a persuasive text in the academic domain. It is called a '3x3' matrix because it reviews the way the three types of meaning are made in the text at each of the three organisational layers of language.
- Appendix 4 models the relations between the context of language use and the language resources used to compose texts.

The way language resources function to make meaning in written texts can be compared to the way elements of images achieve equivalent functions in visual texts. The beginning of each core chapter introduces the function to be explored in the chapter by exploring its use in visual texts. Knowledge of the visual grammar related to that function is extended at the end of the chapter. If you are particularly interested in how the functions are expressed in visual texts, you may choose to explore the beginnings and ends of each chapter before beginning to explore the resources in written texts.

There are many pathways to knowledge about language, whether you are a teacher trainer, a classroom teacher or a student teacher!

For teacher trainers

This book is designed to support your existing teaching program alongside *A New Grammar Companion*. It can be used as a course book, in tutorials, where students can complete the exercises collaboratively and where discussion or analysis can take place. If you supervise students studying by flexible delivery or distance education, then this book will provide those students with valuable additional support and practice.

The exercises may be easily adapted to suit the needs of your students. For example, you may choose to create more or less detailed exercises or revisit text examples for other purposes.

For those new to teaching a functional grammar, or for those wanting to develop a new course, this book provides a framework. We have found it to be most successful in our own teaching, for example, in weekly meetings of two to three hours over a semester of 12 weeks (including some self-study).

For classroom teachers

Classroom teachers might find the book useful for:

- collaborative curriculum development with colleagues
- enhancing understanding of particular language features critical to the successful production by students of particular types of texts, as required by the curriculum and/or syllabus
- using and adapting the suggested exercises and learning strategies to introduce specific knowledge about language to students.

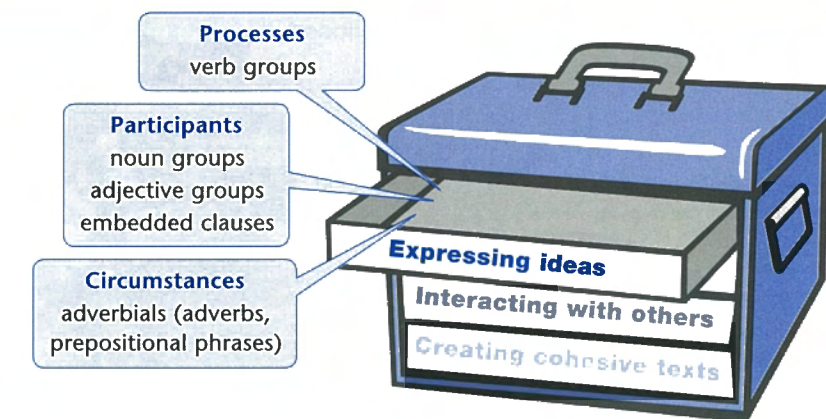
For student teachers

This book is designed to support you in a course of study in functional grammar. If you are attending face-to-face lectures, or studying by distance education, then the exercises in the book are best done after you have been introduced to an area of grammar in a lecture or through course notes. However, as suggested, the structure of this book offers a number of pathways for you to travel towards developing and exploring the resources in the toolkit.

For all users of the book we hope the activities will build your knowledge, build your confidence and inspire you to use language to its full potential.

2

Language for expressing ideas



Introduction

In this chapter we will examine the grammatical resources, represented by wordings, which express what is going on in the world (ie the experiential meanings). Experiential meanings are related to field and in particular how we use language to represent:

- what is going on (processes, activities, behaviours or states of being)
- who or what is taking part (people, places, things, concepts, etc.)
- the details or circumstances surrounding these events (where, when, how, with what, etc.).

This chapter links with Chapter 2 in *A New Grammar Companion*, Derewianka, (2011).

Expressing ideas in visual texts

One way to begin thinking about what is going on, who or what is taking part and the surrounding circumstances is by looking at how these meanings are represented in images.

Exercise 2.1 Expressing ideas in a literary visual text

Figure 2.1 is an image from *Two Summers* by John Heffernan and Freya Blackwood. Using this image, answer the questions which follow.

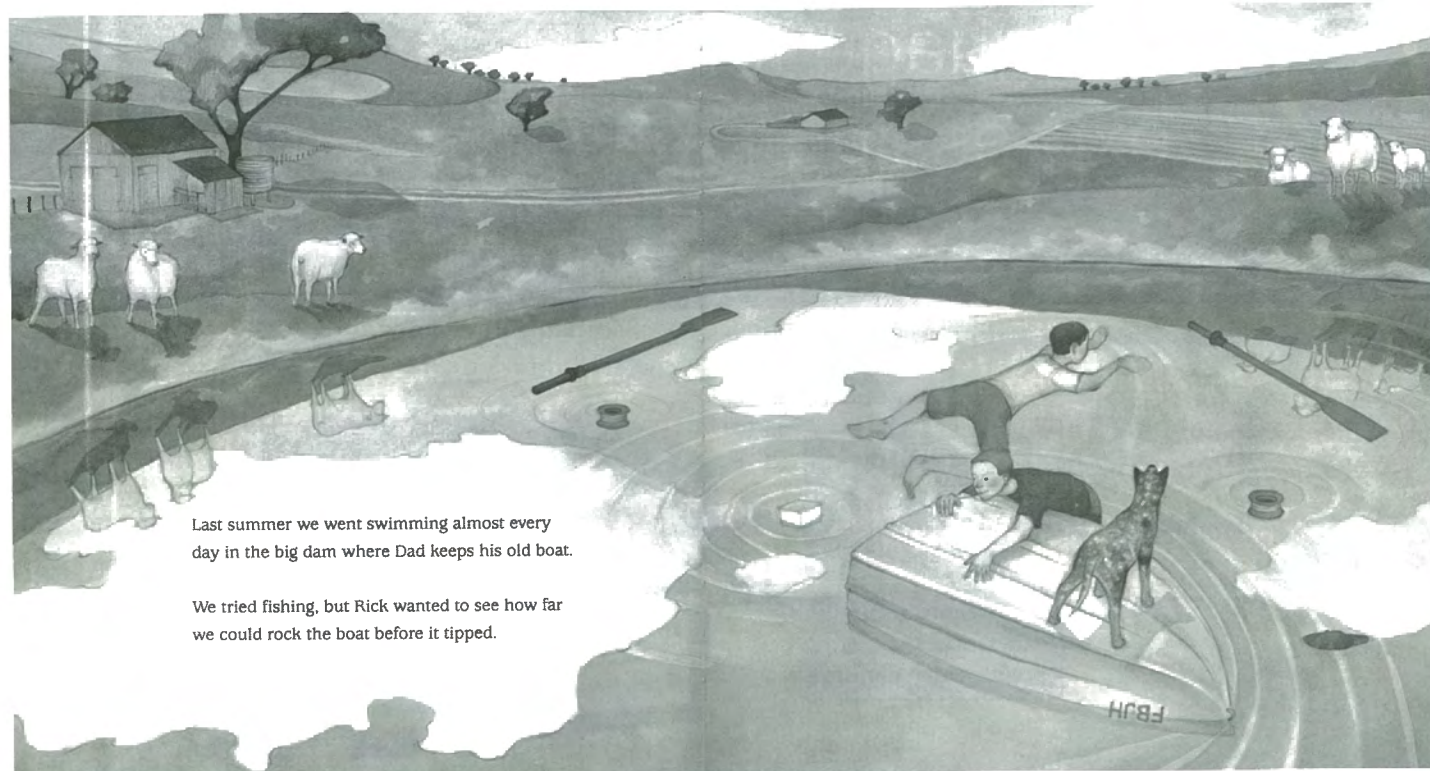


Figure 2.1 Illustration from page 9 of *Two Summers* (Heffernan & Blackwood, 2003:9)

- 1 What type of text is this image from?
- 2 What kind of world is the image creating: literary, scientific/technical or historical?
- 3 Who or what are the main participants in the image?
- 4 What are the participants doing? What actions are they engaged in?
- 5 What circumstances surround these actions? What details are provided about how, when, where, why and with whom?

In literary narrative texts such as this, both visual and verbal, storytellers introduce readers to a **dynamic** story world of characters and phenomena (*participants*), activities (*processes*) and settings (*circumstances*).

Although at this stage we have not provided you with a metalanguage to explore in detail what is going on in the image, you may have already noted that both boys are the actors in the scene, one of them swimming to retrieve an oar (goal) in the dam (location), and the other clinging onto the upturned boat (location). The sheep, on the other hand, are reacting to the scene. They are observing (sensing) the action from their location in the paddock. The dog, meanwhile, is interacting with the sheep, barking a warning (saying) at them from the upturned boat (location). This, of course, is one interpretation of the image. Other viewers may interpret the image in slightly different ways.

Skip ahead to Grammar summary 2.10 if you would like to deepen your understanding of the resources used in this dynamic image before exploring experiential meanings in other visual texts.

We shall now compare the way these participants, processes and circumstances are represented in a static image from a factual text.

Exercise 2.2 Expressing ideas in factual visual texts

Figure 2.2 is from a factual text. It represents **static** conceptual knowledge. Look at the illustration and answer the questions below it.

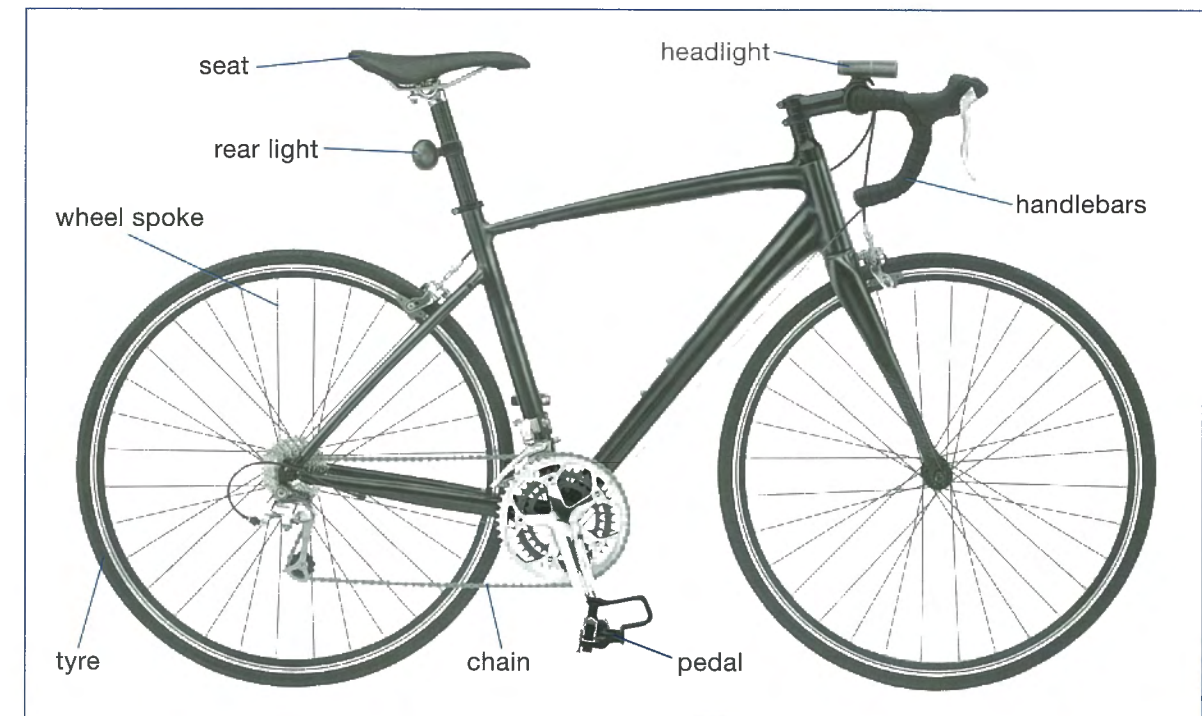


Figure 2.2 *The parts of a bicycle*

- 1 What type of text is this image from?
- 2 What kind of world is the image creating: literary, scientific/technical or historical?
- 3 Who or what are the main things or participants in the image?
- 4 How are these participants related or described?
 - as parts of a whole?
 - as sub-types within a category?
- 5 What circumstances surround these participants and the relationships between them? What details are provided about how, when, where, why etc.?

In **static** visual texts like Figure 2.2, facts and concepts (participants) are bundled together in a static display to show how they are related to each other. These displays might include arrays of related items, for example taxonomies and tree diagrams, as well as timelines and symbols. Learning how to read images such as this is an important part of learning across the content areas.

In the classroom

Exploring the way these ideas are expressed in visual texts is an enjoyable way to introduce students to the grammar used in verbal texts to express the same ideas. In dynamic literary images, students can search, for example, for recurring images of characters, events and settings that might form a motif or theme central to the story's message. They can also begin to make predictions about the characters, setting, and possible complications and resolutions.

To introduce static conceptual images, the participants representing parts or types can be cut up for students to sort according to different criteria (eg a type of something, a part of something, a description of something).

Teachers can demonstrate the differences between different types of images by reading a literary text and an information text on a similar topic while students either sort images to illustrate each text, or create their own images to illustrate each text.

Expressing ideas in verbal texts

In images such as Figures 2.1 and 2.2, illustrators draw the **participants** involved in **processes** in particular **circumstances**. To make similar meanings using language we organise the participants, processes and circumstances into clauses. The following table shows the process, participant and circumstance of a sentence written about Figure 2.1. As with the images, we can use probe questions to identify these elements.

Probe questions to identify elements in a clause		
Who's clinging?	What's happening?	Where is he clinging?
One boy	is clinging	onto the upturned boat.
participant	process	circumstance

The choices of processes, participants and circumstances and the way we organise them depends on the topic, or field, and the purpose of the text we are writing. Let's now look at some typical patterns in the clauses of two different types of text.

Exercise 2.3 Organising the parts of clauses in an historical recount

Text 2.1 is an historical recount, a type of text that is commonly found in school textbooks. Read the text and answer the questions.

Text 2.1 Red gold rush

Soon after European settlement a rush on the red cedar forests of the east coast of New South Wales began. During the nineteenth century cedar-cutters in New South Wales logged most of the cedar for housing and furniture. Gradually people began to consider the future of the cedar forests. In recent times some of the last remnants of these majestic forests have been saved.

- 1 What is the text about? What is the field?
- 2 Identify the processes, participants and circumstances in the four clauses in this extract. The first clause is completed as an example.

Example Clause A		
circumstance <i>(When?)</i>	participant <i>(What?)</i>	process <i>(What's happening?)</i>
Soon after European settlement	a rush on the red cedar forests of the east coast of New South Wales	began.

Clause B				
<i>(When?)</i>	<i>(Who?)</i>	<i>(What's happening?)</i>	<i>(What?)</i>	<i>(Why?)</i>
During the nineteenth century	cedar-cutters in New South Wales	logged	most of the cedar	for housing and furniture.

Clause C			
<i>(When?)</i>	<i>(Who?)</i>	<i>(What's happening?)</i>	<i>(What?)</i>
Gradually	people	began to consider	the future of the cedar forests.

Clause D		
<i>(When?)</i>	<i>(What?)</i>	<i>(What's happening?)</i>
In recent times	some of the last remnants of these majestic forests	have been saved.

You may have noticed, in Text 2.1, that circumstances are often placed at the beginning of clauses in order to locate the historical events in time and place.

Exercise 2.4 Organising the parts of clauses in an explanation

Text 2.2 is an extract from another type of factual text called an explanation. Read the text and answer the questions below.

Text 2.2 Logging and the environment

Logging impacts the environment in a number of ways.

Removal of trees alters species composition and the structure of a forest. Harvesting trees erodes the soil on steep slopes and loss of trees adjacent to streams can increase water temperatures. The use of heavy machinery in a forest can also disturb the soil.

- 1 What is the text about? What is the field?

- 2 Identify the processes, participants and circumstances in four of the clauses in this extract. The first clause is completed as an example.

Example Clause A			
participant	process	participant	circumstance
(What?)	(What's happening?)	(What?)	(How?)
Logging	impacts	the environment	in a number of ways.

Clause B		
(What?)	(What's happening?)	(What?)
Removal of the trees	alters	species composition and the structure of a forest.

Clause C			
(What?)	(What's happening?)	(What?)	(Where?)
Harvesting trees	erodes	the soil	on steep slopes

Clause D		
(What?)	(What's happening?)	(What?)
loss of trees adjacent to streams	can increase	water temperatures.

Clause E			
(What?)	(What's happening?)	(What?)	(Where?)
The use of heavy machinery	can also disturb	the soil	in a forest.

While processes, participants and circumstances are also used to construct the events in Text 2.2, they are organised differently to those in Text 2.1. In this explanation, the clauses begin with participants. When circumstances are used, they come at the end of the clause. We will revisit the important textual meanings made by organising clause elements in different ways in Chapter 5.

In the classroom

Students can learn to use the probe questions (*What's happening? Who? What? How? When? Where? Why?*) to find processes, participants and circumstances in clauses long before they have mastered the more complex grammatical forms in which words are grouped together to express each of these meanings. These questions are commonly used by teachers of very young children to encourage them to talk about the ideas in picture books. Identifying the groups of words which represent these ideas is a logical progression to developing knowledge of language. Once students are able to think about word groups in terms of the meanings they make in clauses, they are ready to explore the formation of these groups.

Now that we have learned about the three parts of the clause that express ideas, we will consider in more detail the meanings made by each part of the clause, as well as the form of words used to structure each part.

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What is happening or going on: processes and verb groups

As we saw in Chapter 1, every clause is 'about' something. The **process** represents the meaning about what is going on in the clause. The process is expressed in the form of a verb

group. Because our experiences are so varied, processes can represent a number of different kinds of meaning. These include processes of action (doing), relating (what something *is* and *has*), saying and sensing. Process types and the roles taken by the participants involved in them are shown in Grammar summary 2.1 (page 22). To introduce the function of these processes we will focus firstly on the work of action and relating processes.

Action and relating processes

In the written texts we have examined so far in this chapter, most of the processes have expressed meanings about actions (doing). **Action processes** are very important in constructing sequences of events in a wide range of text types. Another important kind of process expresses meanings about relating (what something *is* or *has*). **Relating processes** are particularly important for building definitions and descriptions and also for classifying and evaluating phenomena. In addition to the processes *be* and *have*, some commonly used relating processes include *relate to*, *equal*, *is made up of*, *become*, *represent*, *seem*, *cause* and *include*.

Exercise 2.5 Identifying action and relating processes

In Text 2.3, Lily (Year 5) has used both relating and action processes in her story. All of these processes have been written in bold in the text below. Highlight the relating processes and circle the action processes.

Text 2.3

The beast **was** a horrific sight. It **had** a huge bulbous body with bloated pustules. On its head **were** two lidless red eyes, which **grew** larger in the light. At first the beast **seemed** calm but then it **became** restless. Suddenly it **lurched** towards me and **spurted** green slimy liquid onto the floor. I **turned** and **ran** down the passage and out of the cave.

You may have noticed that the relating processes in this short narrative accumulate at the beginning of the text to build a rich description of the beast. In the subsequent phase, action processes are used to construct the sequence of events.

In the classroom

To help students identify relating verbs, teachers might refer to them in symbolic terms as 'equal or arrow verbs' (=/ \rightarrow). Students can be encouraged to build word banks of the specialised relating verbs they find in mathematics (*symbolises*, *represents*, *equals*), science (*is composed of*, *is classified as*) or geography (*is found*, *is located*, *is situated*). Students can also be encouraged to use more formal relating verbs such as *concerns* and *relates to* when introducing topics or arguments in persuasive writing (*The first argument against nuclear power concerns safety*).

Saying and sensing processes

Saying and **sensing** processes are also important for building worlds in narrative and other text types. In Text 2.4, Andy uses these processes in combination with action and relating processes in an information report delivered as a speech about the St Vincent de Paul Society.

Exercise 2.6 Identifying types of process

Read Text 2.4 by Andy (Year 5). Sort the processes that are in bold into the correct boxes below. Use Grammar summary 2.1 to help you.

Text 2.4 St Vincent de Paul Society

Today I **am going to talk about** the St Vincent de Paul Society. I **will discuss** its history, its beliefs and its work.

The person who started St Vincent de Paul **was** Frederick Ozanam. He **named** the society after St Vincent de Paul. This saint **loved** people and **wanted to help** them. The St Vincent de Paul Society **believes in** human rights. The St Vincent de Paul Society logo **is** three hands around a cup. The logo **was designed by** the Australian sculptor, Tom Bass.

St Vincent de Paul **helps** the needy with food, clothing, shelter and care. People **donate** things to St Vincent de Paul. The society **has** volunteers who **sort out** the donations and **sell** them or **give them away**. Some volunteers **visit** people in their homes. They also help refugees.

St Vincent de Paul **is** a good example of an organisation which puts their beliefs into practice to help people.

Type of process	Examples
actions (doing)	
saying	talk about
sensing	
relating (what something 'is' or 'has')	

Processes and text types

When we write or speak, the kind of processes we choose is influenced by both purpose and subject matter. Grammar summary 2.1 is a summary of process types and the work they do. This summary also shows the roles taken by participants involved in each of these process types.

Grammar summary 2.1 Process types			
Clauses with action processes			
Who or what?	What's happening?	Who or what?	
Cedar-cutters 'doer'/actor	logged action process	most of the cedar. 'done-to'/goal	
Sellers of food 'doer'/actor	set up action process	stalls. 'done-to'/goal	
Dancers 'doer'/actor	wear action process	elaborate costumes. 'done-to'/goal	
Clauses with saying processes			
Who or what?	What's happening?	Who or what?	
Police sayer	reported saying process	uprooted trees. what is said	
An old woman sayer	told saying process	a story what is said	to three girls to whom
Clauses with sensing processes			
Who or what?	What's happening?	Who or what?	
People senser	began to consider sensing process	the future of the cedar forests. what is sensed	
Your grandfather senser	witnessed sensing process	a raging fire. what is sensed	
I senser	liked to see sensing process	processions on the road. what is sensed	
Clauses with relating processes			
Who or what?	How are they related?	Who or what?	
Australian trees thing being described	are relating verb	very tall. description	
The Mountain Ash technical term	is relating verb	the tallest hardwood. definition	
'Legong' thing being described	embodies relating verb	the beauty of the island. description	
The orchestra whole	is made up of relating verb	traditional instruments. parts	

We will now look at how different types of processes are used in five short text extracts, each produced to achieve a different purpose.

Exercise 2.7 Processes and text types

Read the following five short text extracts. In each extract the processes are in bold and the most common process types are also highlighted. Use Grammar summary 2.1 to help you identify the highlighted process types in each text. Write the answer in the space below the text.

Text 2.5 An extract from an information report

The tallest living tree **is** a coastal redwood which **is located** in California. It **is** a coniferous tree and **reaches** over 110 metres. Australian trees **are** also very tall. The tallest hardwood tree in the world **is** the mountain ash, which **is found** in the Styx Valley of Tasmania. It **is** almost 100 metres tall.

Most common process type _____

Text 2.6 An extract from a news story

Trees uprooted as wild storm hits coast

Emergency workers in Sydney **announced** that almost 100 trees **were uprooted** by fierce storms along the coast yesterday. They **said** wild winds **swept in** from the Central West at about 3 pm. Police **reported** uprooted trees and power poles along an area of five kilometres and witnesses in Folkstone **claimed** that one tree literally **flew** through the air.

Most common process type _____

Text 2.7 An extract from a news story

Yesterday fierce storms **unleashed** havoc across the metropolitan area. Almost 100 trees **were uprooted** by the wild winds which **swept in** from the Central West at about 3 pm. A tree in Folkstone literally **flew** through the air.

Most common process type _____

Text 2.8 An extract from a personal recount

I **remember** when your grandfather **witnessed** a raging fire. I **think** he **must have been** twelve or thirteen at the time. He **panicked** when he **saw** the wall of flame. Over the years I **have wondered** how he **knew** what to do.

Most common process type _____

As the short texts in Exercise 2.7 reveal, the types of processes in a text contribute to the text achieving its purpose. Relating processes are frequently used in information reports and explanations and are often used to write definitions and formulas. In the formula, *x equals y*, for example, the participants 'x' and 'y' are linked by the relating verb *equals*.

Recounts and procedures are concerned with actions and for this reason action processes are common in these types of texts. In fact, action processes are common in all types of stories, recounts and narratives, and in news stories. As well as using action processes to represent events in their stories, storytellers and journalists use saying processes to quote and report what people say about the events. In narratives and literary recounts storytellers also use sensing processes to quote and report what characters think and feel about events. Persuasive texts, such as expositions, use a range of process types to represent opinions and to back those opinions up with evidence and logic.

Exercise 2.8 Identifying process types in literary and factual texts

Text 2.9 is an extract from a literary recount, *Ayu and the Perfect Moon*, written and illustrated by David Cox. Text 2.10 is an extract from an information report, *The Legong Dance*, written by the same author to give the reader factual information about the Legong, the traditional Balinese dance, on which the literary recount is based. The processes in both texts are in bold.

Label the processes in both texts in the table provided.

Text 2.9 A literary recount

Ayu and the Perfect Moon

In a village in Bali, an old woman **told Eg** a story to three little girls.

'When I **was 1** a little girl ...' **said 2** old Ayu, 'I **liked to see 3** processions on the road, giant puppets and dancers in masks.'

'But most of all, I **liked to look at 4** pictures of my mother when she **was 5** a little girl. Then, she **danced 6** the Legong dance near the Banyan tree in the village square.'

'So,' **said 7** Ayu, 'I **practised dancing 8** too until, one moonless night, the prince of our village **said 9** to me:

"Now, Ayu, you **dance 10** so well, you **must dance 11** for the people of the village one night when the moon **is 12** full."'

Process type	
Eg	told (saying)
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	

Text 2.10 An information report

The Legong Dance

'Legong' **is Eg** a traditional Balinese dance which **embodies 1** the beauty of the Indonesian island and the grace of its people. **Created 2** in the 19th century, the Legong **is 3** one of Bali's most important classical dances.

The dance **is performed by 4** young girls who **begin 5** training from the age of five and **are 6** often ready **to retire 7** by fifteen. The honoured young performers **are chosen 8** because of their quick and beautiful movements, and traditionally their first performance **happens 9** at the time of the full moon.

Dancers **wear 10** elaborate costumes in the performance. The orchestra **is made up of 11** traditional Balinese instruments and **is called 12** a 'gamelan'.

Process type	
Eg	is (relating)
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	

Both texts, 2.9 and 2.10, use a variety of process types. To achieve their different purposes, however, they deploy these processes in different ways.

The processes in Text 2.9, the literary recount, tell us not only about what the character has done, but also what she saw, and what she and others said and how they felt about some of her experiences. At the beginning of the story the author establishes the 'story telling' setting by choosing some saying and relating processes, for example, *told, was, said*. The events of the story then unfold because the author has chosen to use a series of action processes, for example *danced* and *practised*. The process *liked to look at*, which we have named an action process, actually combines action with sensing to reveal the reactions of the author. We have named *liked to see*, as a sensing process because 'seeing' is not something we do in a deliberate way.

On the other hand, in Text 2.10, the information report, relating processes link participants to descriptions that provide information about the dance. The author uses a series of relating processes to define, classify, describe and name the Legong dance, for example, *is, embodies, is made up of, is called*.

Having looked at the meanings made by processes, we will now look at the form of verb groups used to express processes.

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The grammatical form of processes: verb groups

Processes are expressed in the form of verb groups. Verb groups are groups of words built around a **main verb** that represents the process (action, saying, relating, sensing). Some verb groups also have other elements which function to help the main verb in some way. The main verb is quite easy to distinguish because it is the last verb in the group. For example:

Main verb (saying) → I **was going to ask** you about that.

Exercise 2.9 Identifying the main verbs in a verb group

In the sentences below, the verb groups are in bold. In each verb group underline the main verb representing the process, as in the example.

Example Cedar-cutters **have logged** most of the cedar.

- 1 In recent times some of the last remnants of these majestic forests **have been saved**.
- 2 He **must have been** twelve or thirteen at the time.
- 3 Cats **can have** stripes.
- 4 At first they **did not see** the fire.
- 5 He **was panicking** about the fire.
- 6 Over the years I **have wondered** about that.
- 7 Sellers of food **helped to erect** the stalls.
- 8 Discussion **will need to be held** about that issue.

In Exercise 2.9 you will have noticed that *being* and *having* verbs sometimes function as the main verb (eg *Cats can have stripes*) and sometimes as a 'helping' or auxiliary verb (eg *I have wondered*). Grammar summary 2.2 summarises the forms of *being* and *having* verbs and the different ways they are used. *Being* and *having* verbs are highlighted in the examples.

Grammar summary 2.2 Being and having verbs

The forms of being and having verbs

being verbs	having verbs
am, is, are	have, has
was, were	had
being, been	having, had

Being and having verbs as main verbs (relating processes)

<i>being</i> verb used as a main verb	It was too strong.
<i>having</i> verb used as a main verb	We had a four-wheel drive.
<i>being</i> verb used as a main verb (with a <i>having</i> verb used as an auxiliary verb)	It had been very hot.

Being and having verbs as auxiliary verbs

<i>being</i> verb used as an auxiliary verb	A herd of water buffalo was approaching the river.
<i>having</i> verb used as an auxiliary verb	Having modified our four-wheel drive ...
<i>being</i> and <i>having</i> verbs used as auxiliary verbs	We had been driving across the national park for days.

Exercise 2.10 Identifying the function of being and having verbs

In each of the sentences below you will find *being* and *having* verbs doing different work. The verb groups are in bold. Identify the function of each of the highlighted *being* and *having* verbs.

Examples		
	We had been driving across the national park for days.	had (auxiliary) been (auxiliary)
	It had been very hot.	had (auxiliary) been (relating)
1	We are dancing the Legong Dance.	
2	Red cedar forests are magnificent.	
3	They should be protected .	
4	He must have been twelve or thirteen.	
5	The Legong Dance is a traditional Balinese dance.	

When *being* and *having* verbs are used as auxiliaries, they function to locate a process in time, thus playing an important role in the formation of different tenses. We will discuss this further on page 29.

More about verb groups

In addition to the main verb, which expresses the process, verb groups can include variations which add meaning to the main verb. These variations indicate:

- a phrasal verb (*turn off the light*)
- a passive verb (*the trees were cut by the loggers*)
- the tense of the main verb (*I came; I am coming; I was going to come*)
- the modality of the main verb (*I can come*)
- multi-word verb groups (*I liked to look at the pictures*)
- non-finite verb forms (*to be or not to be*).

We shall examine each of these variations in turn.

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Phrasal verbs

Some verb groups end with a short word or particle which belongs to the verb group but is not a verb (eg *by, in, on, off, up, down*). This may indicate that the verb is a **phrasal verb**, which means it is made up of two words that together express one meaning (*give in; give up; give away*). In written factual texts, phrasal verbs tend to be replaced with more specific one-word verbs.

A good test for identifying phrasal verbs is whether they can be replaced with a one-word verb. The phrasal verb *give in*, for example, can be replaced with the verbs *concede* or *surrender*, and the phrasal verb *give away* can be replaced with the verb *donate*.

Exercise 2.11 Identifying phrasal verbs

In each of the sentences below the whole verb group is in bold.

- Highlight the phrasal verb.
- Circle the particle in each phrasal verb group
- Choose a more precise word that could replace the phrasal verb. Choose from the following: *demolish, awoke, devise, frighten, consume, postpone*.

		Replace phrasal verb with
Example	Many of the younger buffalo would have been swept away in the strong current.	submerged
1	The slightest noise will scare away the fish.	
2	Lizards live on small insects.	

3	We should not put off the decision any longer.	
4	The council might be going to knock down the building.	
5	She woke up early the next morning.	
6	I can't come up with a solution.	

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Passive verb groups

A verb group which includes the particle *by* after the main verb may be a passive verb group (*books were donated by the school children*). The passive form of the verb, called **passive voice**, occurs when we shift the order of participants in a clause from their more usual position, which is the **active voice** (*The school children donated the books*). In Chapter 5 we will discuss the effect of using the passive on what becomes the focus of the clause. It is helpful, however, to recognise the form of passive verbs, to avoid confusion with phrasal verbs and, as we will see later in this chapter, with circumstances. The forms of both active and passive voice in different tenses are included in Grammar summary 2.3.

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Auxiliary verbs that add meanings about tense

When we give the verb group a tense, we reveal how we think the event in the clause stands in relation to the **time** of speaking or writing, ie, whether the event is in the **past, present** or **future** compared to the time of speaking or writing. The auxiliary *being* and *having* verbs we looked at in the previous section have an important role in the formation of different tenses. Grammar summary 2.3 shows the most important forms of the past, present and future tenses in both the active and passive voice.

Exercise 2.12 Identifying tense forms in texts

Use Grammar summary 2.3 to help you identify the tense of the verb groups in bold below. These have been taken from *Nyuntu Ninti* and *Get Connected*.

From <i>Nyuntu Ninti</i>		Tense
Example	My culture has been around ...	present perfect
1	We're probably the oldest culture in the world.	
2	When Caesar was walking the earth,	
3	we were living here	
4	these things you think ancient	
5	but I can still feel my ancestors	
6	who have walked on this earth before me.	

From Get Connected		Tense
Example	The natural environment is changing	present continuous
7	Endangered species ... are major issues for the world	
8	we live in a world of great inequality	
9	the poor and vulnerable will be most affected ...	

Comment on the different tense forms used by the writers.

This exercise shows that many texts use a range of tenses to situate events and states in time and to shift perspectives as they move through stages of the text. Importantly, it also shows that tense needs to account not only for time but also for aspects such as whether the action is completed or ongoing.

In the classroom

The expression of tense in English verb groups can be particularly challenging for students who speak English as an Additional Language or Dialect (EAL/D), especially in written texts, and this needs to be modelled and taught explicitly. To help students understand how speakers and writers use tense, teachers can create a timeline accompanied by the following labels: 'past', 'present', 'future' and 'now: time of speaking or writing'. The timeline can be laid out on the floor. Pictures can be laid along the timeline in chronological order, eg pictures taken on an excursion. Before they place the tense labels on the timeline, students can move the label 'now' to different points on the timeline to indicate the point in time from which they are viewing the event.

Students can also explore the way speakers and writers use tense to achieve different effects in literary and factual texts, for example, using past tense in recounts and narratives to represent what happened and using simple present tense in information reports to represent the way things are. Students may then experiment with adjusting the tenses used in a text to create different effects, for example, using the present tense in a narrative to make events seem more immediate.

Grammar summary 2.3

The structure of verb groups indicating tense in active and passive voice

Tense and time reference (finite)		Active	Passive
past	past perfect (past in past)	had called	had been called
	past continuous (present in past)	was calling	was being called
	simple past (past)	called	was called
	used to	used to call	used to be called

present	present perfect (past in present)	has called	has been called
	simple present (present)	calls	is called
	present continuous (present in present)	is calling	is being called
future	future (future)	will call is going to call	will be called is going to be called
infinitive (non-finite)		to call	to be called
Note: The use of 'going to' and 'used to' to form tense is more common in spoken than written language.			

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Modality

Other auxiliaries which can contribute meanings to a verb group are related to the degree of probability or obligation involved. These meanings are collectively called **modality**. Modality can be expressed in the verb group by modal verbs (eg *can*, *could*, *would*, *should*, *must*) or by modal adverbs (eg *probably*, *certainly*, *possibly*). Refer to Chapter 4 for a fuller discussion on how these, and other resources of modality, are used when interacting with others.

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Multi-word verb groups

We also need to be able to recognise the main verb in **multi-word verb groups**. Multi-word verb groups add more precise meanings to the main verb. Some of the common meanings added using multi-word groups are shown in Grammar summary 2.4.

Exercise 2.13 Recognising multi-word verb groups

In each of the sentences below, highlight the multi-word verb group.

- Underline the main verb.
- Circle the additional verbs which add more precise meanings to the main verb.
- Indicate in the space provided the type of precise meaning added

Examples	The python <u>began swallowing</u> the monkey.	The event has only just begun.
	He <u>tried to catch</u> the fish.	The event is an attempted action only.
1	The old woman started to tell a story to the three little girls.	
2	Rick is coming to stay again.	
3	He wanted to touch those eggs.	

4	Rick can help feed the rest.	
5	I liked to see processions on the road.	
6	On the night of the full moon people began arriving from near and far.	
7	Every day Ayu practised dancing.	

Grammar summary 2.4 Multi-word verb groups

Adding more precise meanings about the duration of an event	beginning of event	began to eat, started eating
	middle of event	continued to eat, continued eating, went on eating
	end of event	stopped eating, finished eating
Adding more precise meanings about how an event happens and how participants feel about it	wanted to eat, enjoyed eating, decided to eat, refused to eat, forced herself to eat, tried to eat	
Adding auxiliaries to multi-word verb groups	They had not finished eating the meal. The child will not want to finish the meal. Her grandmother might have been waiting to start . Everyone should be allowed to finish eating .	

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Non-finite verb groups

Finally, we need to recognise the main verb in **non-finite verb groups**. Non-finite verb groups begin with an *-ing* verb form, an *-ed* verb form or a *to + verb* form. Non-finite verbs do not have a participant which answers the question 'who' or 'what' before them.

Exercise 2.14 Non-finite verb groups

In each of the sentences below the verb groups are in bold. Highlight any verbs which are non-finite.

Example **Having modified** our four-wheel drive, the film crew **could sit** on top.

- 1 Cats **clean** themselves by **licking** their fur.
- 2 **Helped by** the fire-fighters, we **reached** the exit in time.
- 3 The shoppers **ran** around the building **to find** an exit.
- 4 **Fleeing** from the fire, I **tripped** over a rock.

Non-finite verb groups are very important in creating complex sentences and will be explored in more detail in Chapter 3.

Who or what is taking part: participants and noun groups

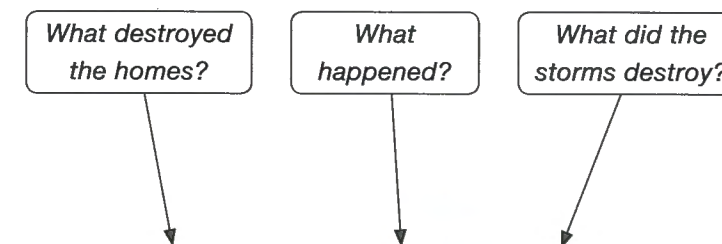
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Processes such as doing, sensing, being and saying don't happen in isolation. Actions and behaviours are carried out by people or things and often affect or involve other people or things. In other words, processes also involve **participants**.

We can identify participants in a clause by first finding the process, and then asking the probe question 'Who or what?' in relation to that process.

Exercise 2.15 Using probe questions to identify participants

Use probe questions to identify the process (eg *What's happening?*) and any participants (*Who or what?*) in the following clauses taken from a range of texts of different types. Highlight the process in each clause and then underline the participants. An example is provided for you.



Example Wild and ferocious storms destroyed several homes.

- 1 The reporter asked Mr Norman some very important questions.
- 2 The movement of electrons causes electrical energy.
- 3 Mr Tinker appeared to be very polite.
- 4 Blend the milk, bananas and honey.
- 5 Sarah watched the strange child with the haunting blue eyes.
- 6 The peregrine falcon and southern sea eagle are birds of prey.
- 7 He began to chase the children that had kicked over the rubbish bins.
- 8 Loss of habitat has led to the extinction of many species of animals.
- 9 The funny little man sneezed.
- 10 He gave the bottle to the girl.

You may have noticed that the clauses in Exercise 2.15 contain one or two participants, which can be identified with the probe question *Who or what?* In some sentences, for example, in 1 and 10, there may also be a third participant (*Mr Norman/to the girl*) used to answer the probe questions: *To whom/to what?* or *For whom/for what?*

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Different kinds of participants

Choices of participant types create patterns of the types of people, things and concepts that populate the different worlds, or fields, of literary, factual and persuasive texts. Grammar summary 2.5 provides an overview of the different categories of participants that we use to represent the people, things and concepts of our experience.

Grammar summary 2.5 Different kinds of participants	
Category	Examples
living	wombats, plants, Jack, the fox
non-living	cars, air, the moon, a book, geology
human	my mother, we, he/she, I, the boy, the teacher
non-human	a cat, many trees, air pressure, juicy oranges
named (proper nouns)	Mr Smith, Brisbane, Murrumbidgee
unnamed (common nouns)	person, city, river
particular	that bus, my pencil, those witches
general	a bus, pencils, witches
everyday	tomato sauce, meat-eater, leg, areas
technical	condiment, carnivore, appendage, subduction zones
concrete	sea-creatures, textbook, oven, boat
abstract	issue, concern, intensity, accumulation, arrangement
literal	the sun, a fire, the gecko
metaphorical	a golden circle of light, a blistering inferno, this sweet creature

Exercise 2.16 Using different kinds of participants in texts

The following extracts are taken from three different types of text (a recount, a literary description, and a report). Different kinds of participants that characterise each text have been highlighted. Use Grammar summary 2.5 to categorise the highlighted participants. Place the participants in the correct location on Figure 2.3 below. Use the examples provided on the figure, as a guide.

Text 2.11 Extract from personal recount written as an email

Bob took some photos with his underwater camera. Some fish were rainbow coloured and others had dark stripes. Then Bob noticed two big sharks near the pontoon and called the instructor.

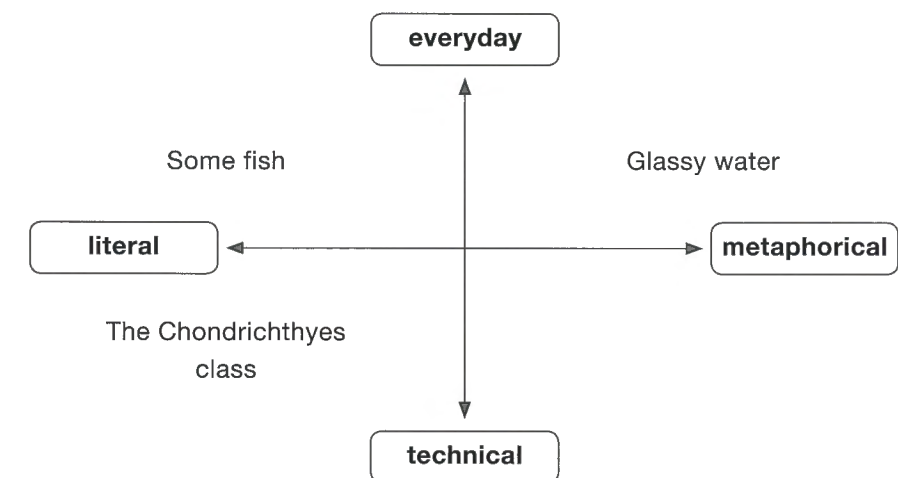
Text 2.12 Extract from a poem, *The Surfers*, by Christopher (Year 7)

The golden ball appears above the horizon.
The worshippers swarm,
prepare their altars on the sand
and glide into the waves.
Glassy water folding around them –
genies on carpets
flying across their watery playground.

Text 2.13 Extract from scientific report on sharks

Rhincodon typus is a filter feeding shark. It is a member of the genus *Rhincodon* and belongs to the Chondrichthyes class. It eats macro-algae and small nektonic life such as squid or vertebrates.

Figure 2.3
Comparing
everyday, technical
and metaphoric
participants



What do the participant choices in these three texts tell you about how the field is built in different types of texts?

The patterns of participants in Texts 2.11, 2.12 and 2.13 tell us about how the field is built and how the different types of texts achieve their purposes.

Although there are clear patterns in the choice of participants in the three texts, you will notice that more everyday participants are used in the personal recount. This does not mean that writers cannot use other types of participants in personal recounts. Literary recounts, for example, frequently use everyday participants, and writers of literary texts sometimes choose quite technical participants to build a particular type of story world into a narrative.

In the classroom

As students move into the middle years of schooling, where discipline areas become more distinctive, they need to use more technical participants to build different areas of specialised knowledge. In their responses to literature and in their own creative writing, students are also expected to use more metaphoric participants.

One *Before-Reading* activity students often enjoy is sorting participants, taken from texts they will be asked to read, according to whether the participants are represented using everyday, technical, literary or metaphoric words. This can be made more challenging for older students by including science fiction narratives, which often move between everyday and technical fields.

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Participant roles

As well as choosing different types of participants, writers choose different roles for these participants to play in their writing. A writer can represent participants in clauses as 'doers', 'sayers' or 'sensors', or as 'described' or 'identified' participants. A writer can also represent participants as the ones being impacted by processes, that is, participants can be represented as the 'done-to', or the ones spoken to or reacted to. These roles and their relationship to the different processes are shown in Grammar summary 2.1 (page 22).

Exercise 2.17 Using different participant roles in texts

The sentences below have been adapted from a news story about Burmese refugees in Malaysia. The first extract is from a part of the story that tells how refugees are being given opportunities to participate in the community. The second extract is from a part of the same story that tells about the challenges the refugees face. (source of original text: <http://www.smh.com.au/world/refugees-find-saviours-in-a-country-of-hostility-20110625-1gkji.html#ixzz1RrNBRIbX>)

Using Grammar summary 2.1, name the participant roles (numbered and bold) the writer gives to refugees in each clause. Processes have been underlined.

Text 2.14 News story extract 1

Under a canopy of ceiling fans at the busiest Chinese restaurant in the suburb, **asylum seekers Eg** contentedly sip iced tea for momentary relief.

In the sparse classroom of a refugee school nearby, **four-year-old Burmese boys 1** look like little versions of their teacher. **They 2** dress smartly in ironed shirts, but **they 3** are barefoot and relaxed.

The refugees 4 fled Burma's conflict-torn Chin and Shan tribal lands. **They 5** now work with local volunteers and together **they 6** form church-based safety nets through advocacy and funding for healthcare, housing, and education.

Participant roles	
Eg	doer
1	
2	
3	
4	
5	
6	

Text 2.15 News story extract 2

That money affords **them 7** food and a small unit shared with three other families.

But it doesn't give **them 8** any certainty that the authorities won't lump **them 9** in with illegal migrant workers to deport or detain **them 10**.

And the cash pay makes **them 11** easy targets for thugs.

Participant roles	
7	
8	
9	
10	
11	

In your own words, describe how refugees are represented in the two extracts.

Extract 1 _____

Extract 2 _____

As these extracts show, participant roles in the clauses of a text influence how readers interpret the ideas represented in the text. For example, the representation of refugees as either 'doer' or 'done to', positions the reader to see them as either active agents in control of their own affairs or as victims of the actions of others.

Similarly, if male characters in a narrative are actors, speakers and reactors, while the female characters are impacted by their actions, spoken words and reactions, then the world of the story is one in which males are represented as having initiative and control, in contrast to females, who are represented as passive characters. Sometimes, storytellers will begin a story in this way, and then, to challenge stereotypical views, they will reverse participant roles.

In the classroom

Analysing the way a writer distributes participant roles in a story can give students insight into how storytellers develop both the characters and the story's message. Students can also compare the way writers in different times and places have distributed participant roles in their texts. An analysis of the way writers of primary sources for history have distributed participant roles, for example, might give students insight into the way views about different social groups have changed over time.

Learning about how writers exploit participant roles to represent characters in different ways also contributes to students' own writing repertoire.

The grammatical form of participants: the noun group

Participants may be expressed by a number of grammatical structures. These are:

- a noun group or combination of noun groups: *That funny old man sneezed loudly; the hunters shot four buffalo, two camels and several dingoes.*
- an adjective or adjectival group which names qualities: *Reality TV shows are boring; Mr Tinker appeared to be very polite.*
- a whole clause (called an embedded clause) which names facts, activities or ideas: *What I'm afraid of is snakes; The fact that it's raining doesn't change my plans to go swimming.*

While each of these forms is important for representing different kinds of participants, the most common grammatical form is the **noun group**.

Noun groups name the people, places, things or ideas involved in the process. Noun groups can expand to include a great deal of information, to quantify, describe, specify and classify a main noun or thing. As Figure 2.4 shows, this information can be added as **pre-modifiers** before the main noun or as a **post-modifier** (qualifier) after the main noun.

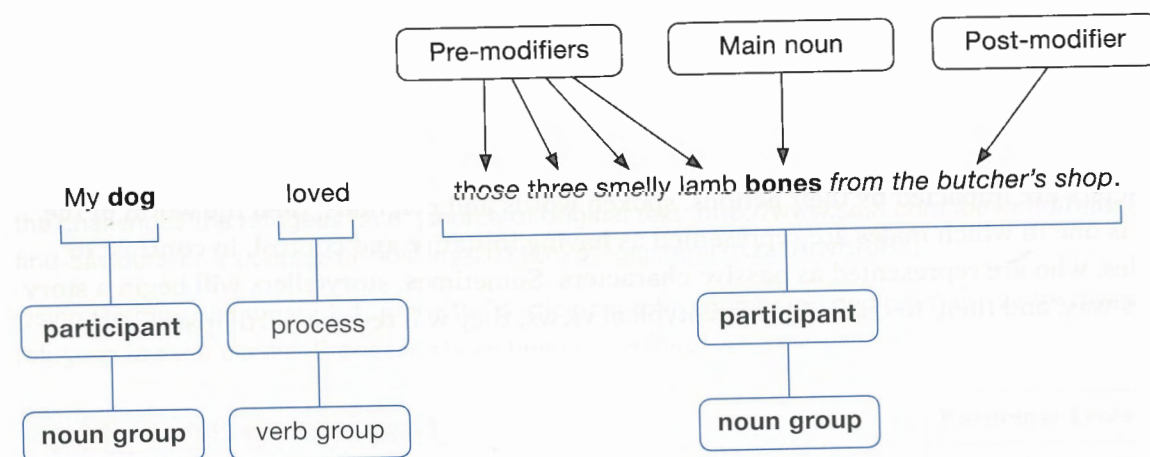


Figure 2.4 Position of pre-modifiers and post-modifiers in a clause

Pre-modifiers – adding information before the main noun

Elements that cluster before the main noun (or Thing) are called pre-modifiers. These function to expand the noun group by adding different kinds of meaning to the main noun. The types of pre-modifiers are shown in Grammar summary 2.6.

Exercise 2.18 Using pre-modifiers

Look back to Figure 2.1 on page 14. Use pre-modifiers to add more information to the following five main nouns, in this way expanding them into noun groups.

Pre-modifiers	Main noun
A scruffy old	dog
	boat
	sheep
	boys

Did you find this exercise easy or difficult? What observations did you make about the use of pre-modifiers to build meaning in noun groups?

Grammar summary 2.6 Pre-modifiers in the noun group			
Probe question	Type of pre-modifier	Function	Form and examples
Which particular aspect or facet of the thing?	Angle/focus	To focus the reader's attention on a particular aspect, facet, type of the participant	Noun group + particle (eg the front + of)
			the front of the old family home the side of the house a species of kangaroo a kind of tree
Which one/s or whose?	Pointer	To point to or to specify the main noun	Determiners
			<i>articles</i> a/an the
			<i>demonstratives</i> this, that, these
How many?	Quantifier or number (exact)	To add numerical information about quantity, order, amounts	Numeral six, four, first, third, a cup of ..., 5 mL of ...
	Quantifier (inexact)	To indicate inexact references to quantities or amounts	several, many, a lot of, all, a few (of), another, a number of ..., three or four

What like?	Evaluative describer (may be modified by intensifiers or comparatives)	To describe or compare attributes, qualities and characteristics of the main noun	Adjective/s	worst, unusual, fantastic, difficult, tried and true
	Factual describer (may be modified as above)		Adjective modified by intensifier	very worst, deadly dull, most amazing
			Adjective	green, tallest, old, dusty, healthy
What kind or type?	Classifier	To identify the main noun as belonging to a particular group or class of things	Noun	fruit trees, native animals, science book
			Adjective	Australian university
			Numeral	first prize

Exercise 2.19 Labelling the parts of the noun group

The noun groups naming participants have been underlined in the clauses below. Refer to Grammar summary 2.6 to label the different parts of these noun groups in the boxes provided.

Text 2.16

The biodegradable cell phone is an innovative mobile phone. It is made from renewable raw materials.

Example	The	biodegradable	cell	phone
	pointer	factual describer	classifier	main noun

1	an	innovative	mobile	phone

2	renewable	raw	materials

Text 2.17

The bearded, wrinkly old man handed Adisa a box. The ancient wooden box contained two beautiful carved bows.

3	The	bearded	wrinkly	old	man

4	The	ancient	wooden	box

5	two	beautiful	carved	bows

Text 2.18

Cane toads are large heavily-built amphibians. They have dry warty skin and leathery webbed hind feet.

6	large	heavily-built	amphibians

7	dry	warty	skin	and	leathery	webbed	hind	feet

In the previous exercises you may have noticed that some elements are used more than others and sometimes elements are left out altogether. You may have also noticed that there is a conventional *order* to the pre-modifiers used in a noun group. Evaluative describers come before factual describers; describers come before classifiers; quantifiers come before describers. Different types of describers also have an order, for example, describers of size come before describers of shape, which come before describers of texture and colour.

In the classroom

For EAL/D students the ordering conventions within noun groups can often cause difficulties and may need to be taught explicitly. Sometimes, to create special effects, creative writers will write noun groups with pre-modifiers that are not ordered in the conventional way.

Adding a qualifier to the noun group

In addition to pre-modifiers, post-modifying elements can be added to a noun group after the main noun. These elements are called **qualifiers**. Qualifiers further identify or define which person or thing is being described.

Qualifiers may take the form of either a **prepositional phrase** or an **embedded clause**. A prepositional phrase consists of a preposition plus a noun group. An embedded clause contains a verb. Grammar summary 2.7 provides more information about each of these types of qualifiers. You will see that the boundaries of embedded clauses are marked with double brackets [[...]] and the boundaries of prepositional phrases are marked with single brackets [...]. This is often done to distinguish embedded clauses from clauses which may have the same pattern but are not 'inside' the noun group. For further examples of embedded clauses see Chapter 3 pages 60–61.

Grammar summary 2.7 Qualifiers in the noun group

Types of qualifiers

Noun groups with a prepositional phrase qualifying the main noun (preposition in <i>bold italics</i>)	Noun groups with an embedded clause qualifying the main noun (verb in <i>bold italics</i>)
a good exercise [<i>for the spine</i>]	the tentacles [[<i>surrounding their mouth</i>]]
the spectacular sight [<i>of the fire</i>]	plants [[<i>that contain chlorophyll</i>]]
temperatures [<i>on the polar plateau</i>]	an old woman [[<i>who lived in a shoe</i>]]
a shark [<i>with razor sharp teeth</i>]	the town [[<i>where I was born</i>]]
	goods [[<i>bought online</i>]]

Exercise 2.20 Identifying qualifiers

In the following clauses noun groups containing qualifiers have been underlined.

- Circle the main noun.
- Highlight the qualifier in each noun group.
- Use brackets [[...]] to mark embedded clauses which are used as qualifiers.

Examples Plants use green pigments such as chlorophyll.

Chlorophyll is a green pigment [[which is found in almost all plants]].

- 1 Animals that use camouflage blend in with their background.
- 2 This magnified view of the underside of the leaf shows small holes called stomata.
- 3 Evidence of discrimination can be seen in many ways.

- 4 Those who are bilingual will experience many advantages.
- 5 The delicious smell of frying spices wafted in our window.
- 6 The stock routes which were used by the early drovers continue to be a feature of the Australian Outback.

Exercise 2.21 Identifying all the parts of the noun group

Using the table below, analyse the noun groups from Exercise 2.20. Place each element in the appropriate space on the table below, noting whether the qualifier is a clause or a phrase. Refer to Grammar summaries 2.6 and 2.7 to help you.

	Pointer	Quantifier	Describer	Classifier	Main noun	Phrase as qualifier	Embedded clause as qualifier
Eg			green		pigments	such as chlorophyll	
1							
2a							
2b							
3							
4							
5							
6a							
6b							

As you can see, prepositional phrases and embedded clauses used as qualifiers both contain noun groups. The qualifier, therefore, adds another set of possibilities for adding meaning to a noun group. For example, we might find abstract, technical or metaphorical nouns within qualifiers (plants [[that contain *chlorophyll*]]). These nouns are found in noun groups representing participants used to build specialised or literary fields.

In the classroom

Students can have fun exploring the potential of the noun group by starting with a simple noun (such as *tree*) and seeing how much meaning they can continue to add to it, with pre-modifiers but particularly with qualifiers, for example:

I loved the magnificent old gum tree [[that fell down in the horrific storm last week]].

Distinguishing embedded clauses from 'full' clauses can be difficult for students. If the probe questions 'Who?' or 'What?' are used to capture all the words that answer the question, students will be alerted to the role embedded clauses play as qualifiers, defining or further specifying the thing, for example:

Question: 'What did you love?'

Response: 'the magnificent old gum tree that fell down in the horrific storm last week.'

Noun groups and text types

The resources of the noun group are important in both factual and literary texts. In factual texts, the noun groups package much of the 'content' that students must learn across the subject areas of the curriculum. In literary texts, noun groups are the vehicle for creative expression. They play a vital role in building the story world, and in characterisation and imagery.

Exercise 2.22 Contribution of noun groups to the purpose of texts

Highlight the noun groups that express participants in the following texts. The questions below each text will help you consider how the choices in the noun group contribute to the purpose of the text type.

Text 2.19 Description from *The Village Markets* by Arianne (Year 6)

Inviting smells from the markets waft through the air. Freshly baked bread, sweet golden pineapples and sickly incense from the nearby temple. The old women crowd around baskets of glistening fish that smell like the ocean. Passers-by stop to admire the vibrant costumes of the village dancers.

How does Arianne use the resources of the noun group to recreate the experience of the village markets for the reader?

Text 2.20 Information report

The Mallee region is a globally significant hot spot for plant and reptile biodiversity. Vast tracts of the Mallee remain a unique haven for threatened woodland birds and mammals, cockatoo and the endangered Mallee fowl. However large stretches have suffered from continuous overgrazing and have lost the magnificent understorey of shrubs and wildflowers.

How are the resources of the noun group used in this information report?

Text 2.21 Extract from a fantasy narrative by Emily (Year 6)

Sheets of mist layered the damp, leaf covered forest floor. The first rays of light would be appearing now but the cotton-like clouds blocked out the sun. Adisa wandered through the bare, ghostly trees. Bargar had sent her to find some dry firewood. She had her sword with her, as Bargar had told them. Suddenly the rustle of branches broke the silence. Adisa swung around in the direction of the noise. According to the descriptions she had heard, standing right there in front of her was the snarling, drooling, terrifying sight of a Fathurd.

She immediately drew her sword and took a few steps backwards. The Fathurd jumped at her. She quickly leapt out of the way and swung her sword at the beast. It was too quick. The Fathurd struck at her and the heavy movement threw her to the ground. There was a gaping wound across her chest where the razor-sharp claws had scratched her.

The purpose of this extract is to build a setting and a mood, which highlights the drama of the confrontation between the two characters. How does the writer use the resources of the noun group to do this?

Knowledge about the noun group is an invaluable tool students can use to reflect upon and critique the texts they are reading, as well as to draft and edit their own writing. When students are learning to write factual texts, teachers can help them progress from writing noun groups that represent simple, everyday participants to noun groups that represent more complex and specialised participants, for example, noun groups with very precise

pre-modifiers and qualifiers that define a participant. When students are learning to write literary texts, knowledge about the noun group provides them with opportunities to explore techniques for building imagery and characterisation and for exploring more diversified inner and outer story worlds.

In the classroom

The noun group provides a useful framework for vocabulary development. Word banks of factual descriptors, classifiers and technical terms can be built up as part of learning about a particular topic. Lists of synonyms for common adjectives could also be developed, and used to make finer distinctions when building descriptions in narratives. The noun group also provides a meaningful context for addressing some of the grammatical challenges students can face when using articles and comparatives, as well as prepositions and relative pronouns (in qualifiers).

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What are the surrounding details: circumstances

When we talk about different events, behaviours or states of being we often need to specify details that answer questions such as *where, when, how* and *with whom*. These are the **circumstances** in a clause and they allow us to add meaning by locating events in time and space or describing the surrounding conditions. Grammar summary 2.8 outlines the different meanings that circumstances can express.

Exercise 2.23 Types of circumstance

Refer to Grammar summary 2.8 and highlight any circumstances in the following clauses. Write the type of circumstance for each example. The first one has been completed for you.

Example Tom crawled through the fence and into the park. place

- According to scientists, palm oil plantations will continue to cause devastation.

- During the first part of the century they used timber for housing. _____
- The royal spoonbill sieved the mud quickly and thoroughly. _____
- The diver took photos with his underwater camera. _____
- As an expert in the field, Professor Sim put forward some very sound arguments.

- Shortly after dawn, under a brilliant clear blue sky, the chanting began.

- Eight of the essential amino acids must be supplied by the diet. _____
- Energy is released back into the atmosphere as a result of decomposition.

- Despite the government's promises, the devastation of old growth forests continues.

- Tim began to collect articles about the plight of the refugees. _____

Grammar summary 2.8 Types of circumstances

Meaning		Example
Time	<i>When?</i> <i>How long?</i> <i>How many times?</i>	Jim fed the cat <u>after breakfast</u> . <u>Last weekend</u> , we built a tree house. We moved <u>to the city</u> in 1987. We had been <u>driving for three hours</u> . <u>Every day</u> I practise the piano.
Place	<i>Where?</i> <i>Where to/from?</i> <i>How far?</i>	Crabs are often found <u>in rockpools</u> . Spoon the mixture <u>into the muffin tray</u> . I found my shoe <u>under the table</u> . She jogged <u>for eight kilometres</u> .
Manner	<i>How?</i> <i>By what means?</i> <i>What like?</i> <i>How much?</i>	We travelled <u>to Sydney by train</u> . Close the door <u>quietly</u> . Cut the cake <u>with a knife</u> . She marched <u>like a soldier</u> .
Accompaniment	<i>Who/what with?</i> <i>And who/what else?</i>	Platypus swam in the creek <u>with his friends</u> . Play this game <u>with three other people</u> .
Matter	<i>What about?</i>	I'm worried <u>about the cyclone</u> . He questioned the boy <u>about the robbery</u> .
Cause	<i>Why?</i> <i>Why? What for?</i> <i>Who for?</i>	Those fish will die <u>as a result of lead poisoning</u> . <u>Because of the storm</u> , the concert was cancelled. The park is closed <u>due to extreme fire danger</u> .
Contingency	<i>Why? In case?</i> <i>Why? Despite?</i>	In the event of an emergency, use the exit. We had fun, <u>despite the strong winds</u> .
Role	<i>What as?</i>	He came <u>as a clown</u> .
Angle	<i>According to whom?</i>	<u>According to experts</u> , the water level has fallen.

Note that there is no fixed position for a circumstance. Some are placed at the beginning of a clause, others at the end. There may also be several circumstances in the one clause. You may have also noticed that the grammatical *form* of the circumstance varies. The two forms we will explore in the next section are adverbs and prepositional phrases, both known as adverbials.

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The grammatical form of circumstances: adverbials

The circumstances in a clause are typically expressed by **adverbials**. There are two types of adverbials: **adverbs** and **prepositional phrases**. Adverbs usually consist of a single word and mostly end in *-ly* (eg *slowly*, *briefly*). Prepositional phrases consist of a preposition plus a noun group (eg *with my sister*, *in the park*). Grammar summary 2.9 gives examples of both kinds of adverbials.

Grammar summary 2.9 Adverbials	
Adverb	Prepositional phrase
downstairs, nearby, here, there, yesterday, any longer, slowly, angrily, quickly	across the road during the holidays in 1835 behind the shed for an hour with a spoon like a soldier by train
The parts of a prepositional phrase	
Prepositional phrases are made by placing a preposition in front of a noun group.	across (preposition) + the road (noun group) for (preposition) + an hour (noun group) with (preposition) + a spoon (noun group)
Some common prepositions include:	at, of, to, by, from, about, in, beside, for, into, until, near, under, during, like, on, after, above, across, along, among, around, before, behind, below, beneath, between, down, inside, off, past, through, towards, up, within, away from, close by, in front of, on top of, all over, close to, near to, out of, next to

Exercise 2.24 Identifying circumstances

Highlight the circumstances in Text 2.22. List them in the table below as either adverbs or prepositional phrases (underlining the prepositions). The first example has been completed for you.

Text 2.22 Rice noodle cakes

- Place noodles in a heatproof bowl. Cover with boiling water. Stand for 5 minutes. Drain. Cut noodles coarsely with scissors.
- Carefully combine noodles, egg, corn, zucchini, coriander and sauce in a large bowl.
- Heat a little of the oil in a frying pan. Fry $\frac{1}{4}$ cup of mixture, flattening slightly with spatula, until browned on both sides. Repeat with remaining oil and noodle mixture, cooking three or four cakes at a time.
- Serve noodle cakes with extra sweet chilli sauce.

Circumstances in Text 2.22

Adverb	Prepositional phrase
	<u>in</u> a heatproof bowl

As you can see, circumstances are used in procedures to achieve several important functions. What are the functions of the circumstances in Text 2.22?

Circumstances and text types

Circumstances are important resources for building meaning in many types of texts.

Exercise 2.25

Circumstances contributing to the purpose of an historical recount

Highlight the circumstances in the following text and answer the questions below.

Text 2.23 European settlement

Before the arrival of European settlers, Aboriginal and Torres Strait Islander peoples inhabited most areas of the Australian continent. The first recorded European contact with Australia was in March 1606, when Dutch explorer Willem Janszoon (1571–1638) charted the west coast of Cape York Peninsula in Queensland. Later that year, the Spanish explorer Luis Vaez de Torres sailed through the strait separating Australia and Papua New Guinea. Over the next two centuries, European explorers and traders continued to chart the coastline of Australia, then known as New Holland. In 1688, William Dampier became the first British explorer to land on the Australian northwest coast. (extract from <http://www.dfat.gov.au/aib/history.html>)

Text 2.23 is an historical recount. What role do circumstances play in texts such as this?

Exercise 2.26 Circumstances contributing to the purpose of a narrative

In her picture book *The Hunt*, Narelle Oliver uses the granite-belt country of southeast Queensland as a setting for a story based on the trickery of camouflage. Highlight the circumstances in the extracts below. Label each type.

- 1 What circumstances relate to the theme of camouflage?

- 2 What circumstances give the reader a sense of the 'hunt' that takes place throughout the story?

Text 2.24 Extract from *The Hunt* by Narelle Oliver

On silent wings, the frogmouth flies, watching for a flicker of movement, listening for the faintest sound.

At that moment a Bark Moth flutters towards a tree ... Nearby, a Bush Cricket hops from leaf to leaf. The frogmouth follows, but in a flash, the Bush Cricket has vanished. Just then a Retiarus Spider swings down across the breeze... Out from the leaves a stripy Tree Frog long-jumps into view. All of a sudden the stripy frog is nowhere to be found. Close by a Leaf-tail Gecko scuttles up a granite rock. In the twinkling of an eye there is no trace of it at all.

Like an arrow a Stick Insect shoots to a branch above. In the very next moment the Stick Insect has gone. Finally, an Emperor Gum Moth drifts down through the She-oak twigs. This time there is no escape. And it seems the hunt is won.

But overhead, a Powerful Owl is watching.

The previous exercises show the role of circumstances in building the particular fields necessary to achieve the social purposes of different types of texts. In procedural texts (such as Text 2.22), circumstances of manner, place and extent help to make the instructions more precise. Historical recounts (such as Text 2.23) rely on circumstances of time at the beginning of clauses to sequence events in a clear time line. In narratives (such as Text 2.24), circumstances are often used to help the reader visualise the story setting, and to provide more information about the characters and more detail about the events.

In complex information reports, circumstances add extra detail about time and manner to descriptions. In explanations, circumstances of time, cause and manner help to link the events in a sequence and to explain cause/effect relationships.

Deciding whether a phrase is a qualifier in a noun group or a circumstance

As we have seen, a circumstance is usually expressed by a prepositional phrase or adverb. However, the way some clauses are structured can be confusing. Here are two examples. Do both these clauses contain a circumstance?

Example 1 Hikers in the national park should carry a supply of fresh water.

Example 2 Summer bushfires are a hazard in some national parks.

In the first example, the prepositional phrase *in the national park* is a qualifier; it modifies the main noun *hikers*. This phrase is captured in the answer to the probe question 'Who or what should carry water?' In other words, this phrase is part of the noun group and is not a circumstance. In the second example, however, the prepositional phrase *in some national parks* is a circumstance. It answers the probe question 'Where are bushfires a hazard?' Using probe questions such as these is a useful strategy for deciding whether a prepositional phrase is a qualifier in a noun group or a circumstance in a clause.

Using clauses to express circumstantial meanings

Meanings typically expressed by circumstances can also be expressed by a special kind of clause called a **dependent clause**. A dependent clause can function very much like a circumstance, answering the same probe questions, but it has its own process. In Example 1, a circumstance (underlined) tells us 'why?'. In Example 2, a clause (underlined) tells us 'why?'

Example 1 The planet is in trouble because of global warming.

Circumstance: cause (why?)

Example 2 The planet is in trouble because we use too much energy.

Dependent clause: cause (why?)

We will be exploring the role of dependent clauses in creating complex sentences more fully in Chapter 3.

The following exercise gives you practice at distinguishing dependent clauses (which have processes) from circumstances (which do not have processes).

Exercise 2.27 Comparing circumstances and dependent clauses

Identify whether the underlined parts of the following sentences are circumstances or dependent clauses. In each case, identify the type of meaning expressed by either the dependent clause or the circumstance. Grammar summary 2.8 will help you identify these meanings.

1 Turn off a light when you don't need it. _____

2 Instead of a heater, use a jacket. _____




- 3 Heat your house with solar energy. _____
- 4 Use solar energy to provide electricity. _____
- 5 By going to bed earlier, you will save power. _____
- 6 Go to school by public transport. _____

To distinguish between the circumstances and dependent clauses in Exercise 2.27 you have used the knowledge that clauses are constructed around a process. In Chapter 3 we will provide some more information about dependent clauses to help you recognise them more easily.


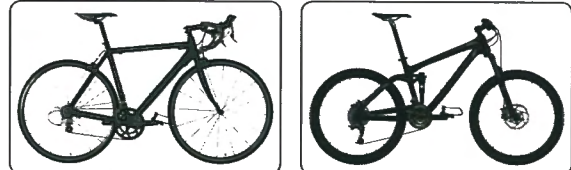
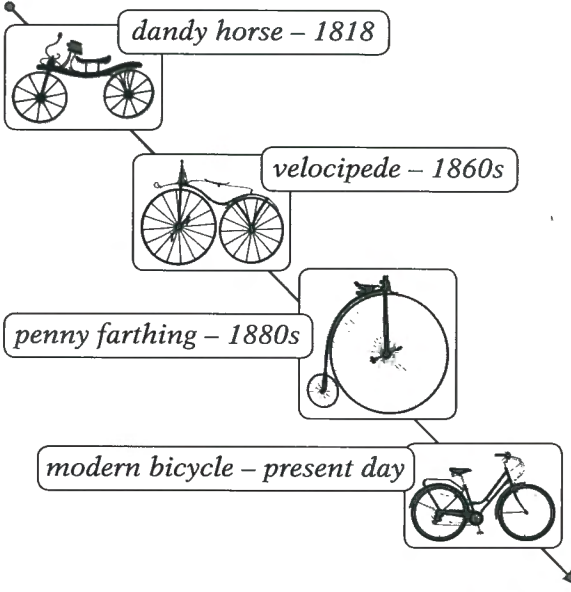

Bringing it all together

Expressing ideas in visual texts

At the beginning of the chapter we looked at how processes are expressed in an image from a children's picture book (Figure 2.1 on page 14). This illustration is from a literary text and represents a dynamic story world. The way processes, participants and circumstances are represented in dynamic literary images is shown in Grammar summary 2.10.

Grammar summary 2.10 Expressing ideas in narrative visual texts				
Representing processes in dynamic narrative visual texts				
Figure from image	Participants <i>Who or what?</i>	Processes <i>What's happening?</i>	Participants <i>Who or what?</i>	Circumstances
	Rick <i>'doer'/actor</i>	was clinging to <i>action</i>	the upturned boat <i>'done-to'/goal</i>	on the dam. <i>where?</i>
	The sheep <i>reactor</i>	observed <i>reaction</i>	the scene <i>what they are reacting to</i>	curiously. <i>how?</i>
	My dog <i>speaker</i>	barked at <i>interaction</i>	the sheep. <i>listener</i>	

We also looked at how processes are expressed in an image from a factual text representing static conceptual knowledge (Figure 2.2 on page 15). The way processes, participants and circumstances are expressed in static factual images is shown in Grammar summary 2.11.

Grammar summary 2.11 Expressing ideas in factual visual texts			
Representing information in static factual images			
Figure from image	Who or what?	How is it related?	Who or what?
	Handlebars, wheels and pedals <i>parts of</i>	are <i>relation</i>	parts of a bicycle. <i>whole</i>
	Racing bicycles, mountain bicycles, touring bicycles and BMX bikes <i>types of</i>	are <i>relation</i>	some common types of bicycles. <i>category</i>
	The dandy horse, velocipede, penny-farthing and modern bicycle <i>participants</i>	are <i>sequenced relation</i>	on a timeline. <i>type of sequence</i>
	The hands logo <i>symbol</i>	symbolises <i>relation</i>	the St Vincent de Paul Society. <i>what is symbolised</i>

Expressing ideas in verbal texts

Grammar summary 2.12 is an overview of grammatical resources used to express ideas in verbal texts.

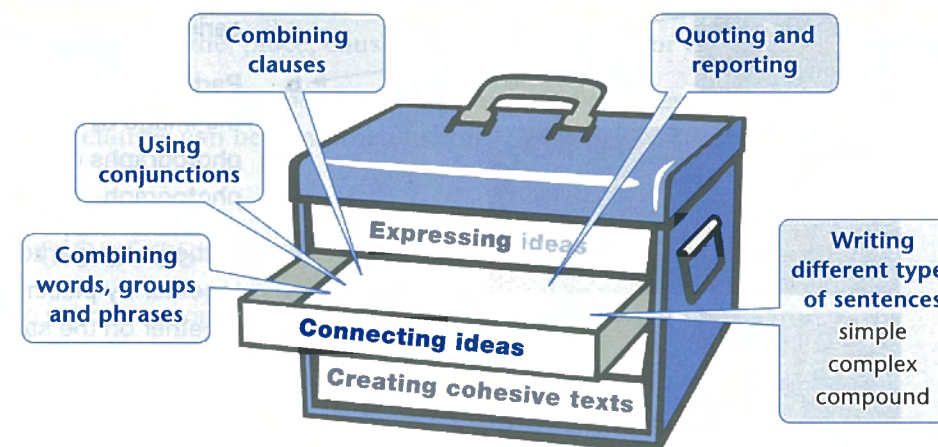
When we represent our experience and knowledge of the world, the choices we make from the language system are not random. They are patterned in ways that contribute to different types of texts achieving their purpose.

Grammar summary 2.12 Expressing ideas in verbal texts			
Meaning	Grammatical resources		Examples
Representing activities and states of being (processes)	Verb groups		The new kitten chased a mouse. I like swimming in the sea. Feral pigs are dangerous.
Representing people, places, things, ideas (participants)	Noun groups		The new kitten chased a mouse.
	Embedded clauses		I like swimming in the sea .
	Adjectives		Feral pigs are dangerous .
	Adjective groups		That is extremely kind of you .
Representing the surrounding conditions or circumstances	Adverbials	adverbs	Walk slowly .
		prepositional phrases	Walk across the road .
	Noun groups		The next day , he climbed the mountain.

The understandings of processes, participants and circumstances introduced in this chapter provide valuable resources for supporting students to express their ideas in different types of texts. If students are introduced to patterns of experiential meanings and how they work together in different text types, they will be more easily able to use this knowledge to achieve both personal and curriculum learning goals.

3

Connecting ideas



Introduction

In the previous chapter we explored the way ideas are expressed in clauses. In this chapter we will examine the way these ideas can be connected in logical ways. By connecting ideas in logical ways, speakers and writers can:

- work with more complex and intricate imaginary worlds and characters in literary texts
- build and display knowledge more precisely and comprehensively in factual texts
- use ideas to reason and persuade more convincingly.

The way speakers and writers choose to use the repertoire of resources for connecting ideas in texts reveals a great deal about how much control they have over their language use and their level of sophistication and maturity as speakers and writers.

This chapter links with Chapter 3 in *A New Grammar Companion*, Derewianka (2011).

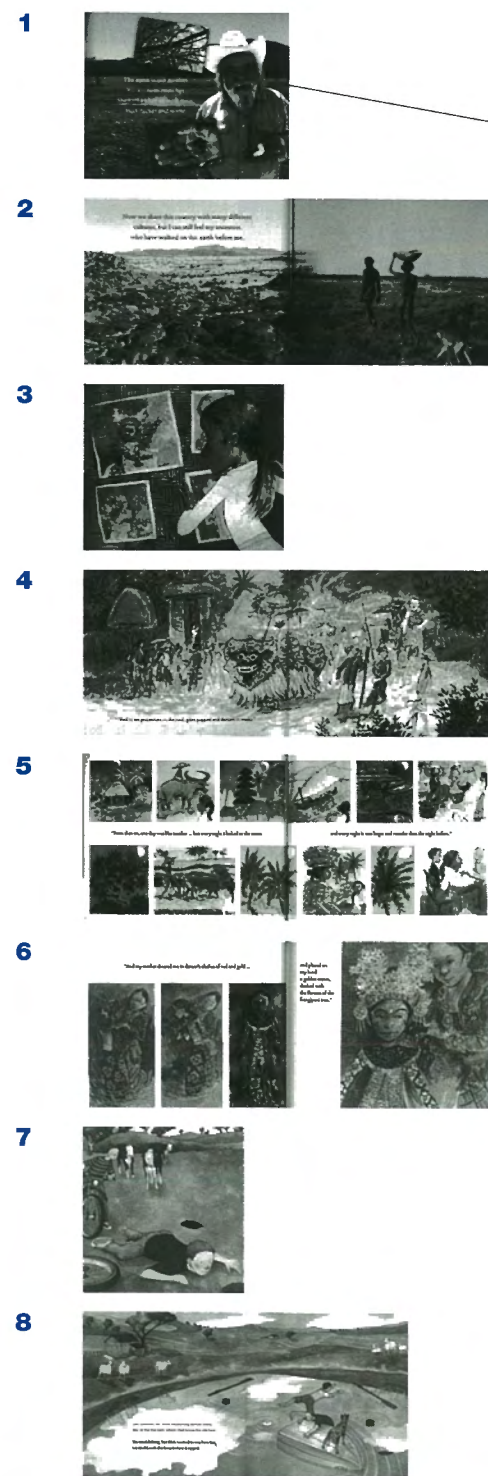
Connecting ideas in images and texts

Different kinds of connections construct different kinds of logical relationships between ideas. We will begin thinking about logical relationships between ideas by exploring how ideas are connected in images.

Exercise 3.1 Connecting ideas in images

In each of the images below the illustrator has connected two or more ideas, that is, two or more arrangements of participants, processes or circumstances. Match each picture on the left to a description on the right. The logical relationships are highlighted.

The first one has been done for you.



- a** The image shows a child holding and looking at photographs from an earlier **time**.
- b** Participants have been **added** to the image by 'pasting' two extra photographs on top of the main photograph.
- c** In the image participants are **added** together by placing them close together on the same road moving in the same direction, with some figures overlapping others.
- d** A series of small illustrations placed in a **sequence** to show chronological order.
- e** Events are connected by placing participants side by side in the foreground to show the **consequences**.
- f** Meanings in the image have been **contrasted** by merging the coloured photograph of the present into the black and white photograph of the past.
- g** Participants and processes are connected by grouping them together in a location to show **where** they are.
- h** A **sequence** of illustrations shows an adult dressing a child. In each illustration the two figures are connected by placing them so close together that the figures touch and overlap.

In Exercise 3.1 you have seen how ideas can be connected in illustrations using logical meanings such as adding, contrasting, sequencing and showing where, when and why. These same logical meanings can be used to connect ideas in texts.

Ideas in texts can be connected logically by:

- adding them together
- contrasting them
- sequencing them according to chronological order or significance
- relating them in terms of time, place, cause, manner, condition or concession.

These relationships can be used to combine words, groups and phrases and clauses. We shall first look at some ways clauses can be combined to construct these relationships.

Combining clauses

When we add, contrast or sequence ideas in clauses, we **extend** what we mean.

For example:

Idea 1	You're never lost
Idea 2	and you're never, never alone.

When we relate ideas in terms of time, place, cause, manner, condition or concession, we **enhance** what we mean. For example:

Idea 1	I liked to look at pictures of my mother
Idea 2	when she was a little girl.

We can also **elaborate** what we mean by restating, describing and exemplifying ideas.

For example:

Idea 1	Going on a bushwalk can be very educational,
Idea 2	in fact , we can learn many things about plants and animals.

In these three examples the logical relationships connecting the ideas are expressed by the words *and*, *when* and *in fact*. These words are **conjunctions**, or joining words. In each of these examples ideas are connected by using conjunctions to combine two clauses.

Grammar summary 3.1 lists different types of logical relationships used to connect ideas, and the corresponding conjunctions used to combine clauses in order to construct these relationships.

Grammar summary 3.1 Types of logic and conjunctions			
Types of logical meanings		Conjunctions	
		Coordinating conjunctions	Subordinating conjunctions
Extending meanings	addition	and	
	replacing contrast	but, yet, or, not only ... but also, either ... or, neither ... nor	instead of, besides, except that
	sequence		before, after, since
Enhancing meanings	time		when, as, as soon as, while, until, whenever
	manner		by, as if
	cause	so	because, in order to, as, since, so that
	condition		if, unless
	concession	yet, but	though, although, despite, even if
Elaborating meanings	restating reformulating describing exemplifying apposition	that is, like, such as, in fact	as

Exercise 3.2 Connecting clauses

In each of these sentences, two or more ideas are connected by combining two or more clauses. The conjunctions used to combine the clauses are highlighted. In the space beside each sentence, identify the type of logical relationship used to connect the ideas. Use Grammar summary 3.1 to help you.

Example	Dancers wear elaborate costumes and use fans in the performance.	addition
1	Because you dance so well, you must dance for the people of the village.	
2	You must dance for the people of the village one night when the moon is full.	
3	My mother dressed me in dancer's clothes of red and gold and she placed on my head a golden crown decked with the flowers of the frangipani tree.	

4	Dance and music are very closely linked; in fact , according to the Balinese dance is 'music made visible'.	
5	Then it was over, and all the people went home to bed and I went home (in order) to dream of dancing.	a
		b
		c

In the classroom

When talking or writing about an image (for example, of an older child holding the hand of a smaller child about to cross a road), after pointing out the different ideas in the drawing separately (*The traffic light is red. Ella and her little sister are waiting on the kerb*), teachers might recast the ideas using language that connects the ideas logically: *When the traffic light is red, Ella and her little sister wait on the kerb*. You can connect ideas in images using other types of logical meaning as well, for example, contrast (*but, or*) or consequence (*because, so*). This type of modelling will lay the foundation for students so they can begin to make logical connections between their own ideas in speech and writing.

Connecting ideas in sentences

When we connect ideas logically in the ways we have examined above, we combine clauses into different types of sentences. These include:

- simple sentences – containing one clause
I went to bed.
- compound sentences combining two or more independent clauses
*I ate dinner **and** I went to bed.*
- complex sentences combining an independent clause with one or more dependent clauses
***After** I ate dinner, I went to bed.*
- compound–complex sentences combining a number of different kinds of clauses
***After** I ate dinner, I went to bed **and** I read a book.*

Sentences can also be combined to **quote** and **report** speech and thoughts. In the following sections we will examine each of these sentence types in turn.

Simple sentences

A **simple sentence** is made up of a single (main) clause only, composed around a single verb group. Clauses that can stand alone like this are called **independent clauses**. The name 'simple' sentence, however, can be deceptive. Despite their name, simple sentences are not

necessarily short, nor are they only used to express simple ideas. This can be especially true when a simple sentence includes one or more clauses, which are embedded as a participant in a clause or as a qualifier inside a noun group (see Chapter 2, page 42). **Embedded clauses** are often, but not always, introduced by words called relative pronouns (eg *which, who, where, that*). They are sometimes called 'defining' relative clauses.

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Grammar summary 3.2 shows examples of the two types of embedded clauses presented in Chapter 2. The boundaries of an embedded clause are shown by using double brackets [[...]]. Defining relative clauses are written in bold.

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Grammar summary 3.2 Embedded clauses		
Type of embedded clause	Example	
Clause embedded as qualifier inside noun group	All the people [[who came to see the dancing]] went home.	This type of embedded clause is also called an adjectival, or relative, clause; it begins with a relative pronoun (<i>who</i>). Other relative pronouns are: <i>that, which</i> and <i>where</i> .
Clause embedded as participant in a clause	[[Looking at pictures of her mother [[when she was a little girl]]]] was [[what Ayu liked to do]].	This sentence has two clauses embedded as participants. Inside the first embedded clause as participant there is an embedded defining relative clause.

Exercise 3.3 Identifying embedded clauses in simple sentences

Each simple sentence in the following table includes an embedded clause. In each sentence:

- highlight the verb groups
- use double brackets to mark the boundaries of the embedded clause
- circle the relative pronoun introducing a clause embedded as a qualifier
- describe how the embedded clause is used to connect ideas.

The first one has been done for you. Use Grammar summary 3.2 to help you.

Simple sentence	Function of embedded clause
Example Bali is an Indonesian island [[where young girls dance the 'Legong' dance.]]	qualifier describing 'island'
1 It is a principle that underpins Aboriginal life.	
2 Dancing under the perfect moon was Ayu's first performance for the prince of the village.	
3 'Legong' is a traditional Balinese dance which embodies the beauty of the Indonesian island and the grace of its people	

This exercise shows us that ideas expressed in two separate clauses can sometimes be connected by embedding one clause inside another. Now we will see how clauses can be combined in different ways.

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Compound, complex and compound-complex sentences

In addition to forming simple sentences, clauses can combine as independent and dependent clauses to form the following kinds of sentences: **compound**, **complex** and **compound-complex**. Grammar summary 3.3 provides an overview of these types of sentences. The verb group in each independent or dependent clause is in bold in the examples.

Grammar summary 3.3 Different types of sentences			
Type of clause/s	Description	Ways of combining	Examples
Simple sentences	One independent clause		All the people went home.
	May have embedded clause	[defining] relative pronoun (<i>who, which, that, where</i>)	All the people [[who came to the party]] went home.
Compound sentence	Two or more independent clauses, each having equal status	coordinating conjunctions (<i>and, but, or, so</i>)	From then on one day was like another but every night I looked at the moon and every night it was larger and rounder than the night before.
		comma/s only (run-on sentence) – more common in written literary texts	Every night I looked at the moon, every night it was larger and rounder than the night before.
Complex sentence	An independent (main) + dependent (subordinate) clause/s Dependent clauses: • add details to the main clause (<i>when? where? how? why?</i>) • cannot stand alone • have unequal status in relation to the main independent clause	subordinating conjunctions (<i>when, after, because, if</i>)	When tobacco burns , it produces soot, tar and nicotine. Because Min had a sore foot, she couldn't play soccer.
Compound-complex sentence	A number of independent and dependent clauses combined	coordinating and subordinating conjunctions	Once the rope was over the roof, Ba ran to the other side of the house and tied the loose end to another sand bag.

Exercises 3.4, 3.5 and 3.6 provide practice in combining clauses to make compound, complex and compound–complex sentences.

Exercise 3.4 Combining clauses to make compound sentences

Use one or more **coordinating conjunctions** to combine the clauses into **compound sentences**. Choose coordinating conjunctions from Grammar summary 3.1.

- Mark in the clause boundaries with the symbol || in each sentence you compose.
- Circle the conjunction and identify the logical meaning.

In clause-combining activities there is often more than one possible answer. Experiment with different coordinating conjunctions.

Example In January this year Brisbane was hit by one of the worst floods in its history.
We were in the middle of it.

In January this year Brisbane was hit by one of the worst floods in its history ||
(and)(addition) we were in the middle of it.

- 1 We had started our meal. We didn't finish.
-

- 2 I got up from the table. I looked out of the window.
-

- 3 The rain was pelting down. It started to get heavier and heavier.
We raced to put the car in the garage.
-

- 4 The water around the garage was soon up to our waists. We abandoned the car.
We ran upstairs in an attempt to save our most treasured possessions.
-

- 5 We didn't know what to do. We didn't know where to go.
-

- 6 The floodwaters retreated after a day or two.
We are still coping with the consequences of that flood.
-

Compound sentences are very common in spoken language. As speakers talk to each other, they think of the next thing they want to say and add it on to what came before. For this reason, spontaneous spoken language tends to involve strings of clauses of equal status added together, one after the other, using coordinating conjunctions.

In the classroom

Teachers can provide students with opportunities to consider the way ideas are connected in dialogue, in informal spoken texts and in more formal spoken presentations. For example, students can examine the scripts of plays, films and television programs to examine how scriptwriters connect ideas by combining clauses to make the language used by the actors sound spontaneous. They can then make judgements about the effectiveness of the script in creating realistic dialogues and believable characters. Students can also experiment with using compound and run-on sentences in their own scripts written to be performed as short plays or videos.

Exercise 3.5 Combining clauses to make complex sentences

Use one or more **subordinating conjunctions** to combine the clauses below to make **complex sentences**. Choose subordinating conjunctions from Grammar summary 3.1.

- Use the same punctuation conventions as shown in the examples of Grammar summary 3.3.
- Label each clause in the sentences you compose with an M (for main clause) or a D (dependent clause) and mark in the clause boundaries with the symbol ||.
- Circle the conjunction and identify the logical meaning.

As you compose your sentences, experiment by trying out different subordinating conjunctions and by placing the clauses in a different order.

Example Our family was having dinner. We listened to the pouring rain.

(While)(time) our family was having dinner (D), || we listened to the pouring rain (M).

- 1 We ran to put the car in the garage.
The water was pelting down heavier than ever.
-

- 2 The water around the garage was up to our waists. We abandoned the car.
We ran to save our most treasured possessions.
-

- 3 The floodwaters continued to rise.
At first the silence was eerie.
-

- 4 We stayed there.
We would drown.
-

- 5 The floodwater became a raging torrent.
Cars were washed down the street.
-
- 6 We evacuated to our neighbours' place for two days.
The floodwater receded.
-
- 7 We thanked our neighbours. We walked back to our devastated house.
The sodden ground squelched under our feet.
-
- 8 The floodwaters retreated after a day or two.
We are still coping with the consequences of that flood.
-

Complex sentences are more common in written language. This is because, unlike speakers, writers have time to plan and draft their sentences.

Exercise 3.6 Combining clauses to make compound–complex sentences

Use one or more coordinating and subordinating conjunctions to combine the following clauses into a **compound–complex sentence**.

- Use the same punctuation conventions as shown in the examples of Grammar summary 3.3.
- Label the clauses you compose in the same way as Exercise 3.5.

As you compose your sentence, experiment by trying out different conjunctions and placing the clauses in a different order.

Clauses	Sentence
We arrived home.	
Our house smelled terrible.	
It was covered in stinking mud from top to bottom.	
We began a massive clean up.	

An important aspect of literacy development during the school years is for student readers and writers to gain control over an increasing repertoire of logical meanings used to connect ideas in written texts. When students start school, they often mostly connect ideas by adding ideas one after the other, using coordinating conjunctions such as *and* and *then*. Teachers can help students expand their repertoire of logical meanings for connecting ideas by teaching them explicitly how to use subordinating, as well as coordinating, conjunctions to combine clauses.

In the classroom

Students can explore the different kinds of clauses by pulling apart compound and complex sentences into their constituent clause types. In other activities, students can join clauses together to compose compound and complex sentences using different types of conjunctions. As they undertake this work, they should be encouraged to experiment with different combinations and to think about how these might be used in different types of texts in different contexts.

During guided reading and joint construction activities teachers can point out to students how writers connect ideas in compound and complex sentences. Students can consider how effective these techniques are in different types of texts. They can also use these techniques as models for their own writing.

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Other types of clauses

Complex sentences can also be composed using other types of dependent clauses. These are **non-finite clauses**, **interrupting clauses** and **non-defining relative clauses**. Grammar summary 3.4 gives an overview of these clause types. Interrupting clauses can be identified by <<...>> boundary markers.

Grammar summary 3.4 Types of dependent clauses		
Type of dependent clause	Characteristics	Examples
Non-finite clauses	process represented by a non-finite verb group	To reach safety , they had to be transported through floodwaters.
Interrupting clauses	inserted inside an independent clause separated by commas from the surrounding clause	They had to be transported, << in order to reach safety , >> through floodwaters.
Relative clauses (non-defining)	add more information rather than specify or define joined by relative pronouns (<i>who</i> , <i>which</i> , <i>where</i>)	All the people went home, where they went to bed .

Exercise 3.7 Combining clauses in different ways

Use a **non-finite clause** to combine the clauses below in order to make **complex sentences**.

- Use the correct punctuation.
- Label each clause in the sentences you compose with an M (for main clause) or a D (dependent clause) and mark in the clause boundaries with the symbol ||.
- Underline the non-finite clause and circle the non-finite verb.

As you compose your sentences, experiment by placing the clauses in a different order, by using an interrupting clause and by changing the form of the verb in the non-finite clause, for example: *created, creating, to create*. For more information on non-finite verbs, see page 32.

Example I got up from the table. I looked out of the window.

Getting up from the table (D), || I looked out of the window (M).

- 1 We huddled in the doorway.
We watched the water rising rapidly.

- 2 The floodwater became a raging torrent.
Cars were washed down the street.

- 3 We thanked our neighbour.
We walked back to our devastated house.

Different sentences types in texts

Most texts include different sentence types that combine clauses in a variety of ways. In the next exercise we will explore different types of sentences taken from a variety of texts.

Exercise 3.8 Identifying different types of sentences

In each sentence below:

- highlight the verb groups
- mark any embedded clauses with double brackets
- circle the conjunctions and mark clause boundaries with the symbol ||
- describe the composition of the sentence.

Sentence	Description
<p>Example Now we <u>share</u> this country with many different cultures, <u>but</u> I <u>can</u> still feel my ancestors [[who <u>have walked</u> on this earth before me.]] (from <i>Nyuntu Ninti</i>)</p>	<ul style="list-style-type: none"> • compound sentence composed by joining two independent clauses with coordinating conjunction 'but' • embedded clause beginning with relative pronoun 'who' is qualifier of main noun 'ancestors'

1	The Bamboo Cell Phone is an innovative mobile phone that considers modern recycling methods, making it extremely eco-friendly.	
2	My mother dressed me in dancer's clothes of red and gold and she placed on my head a golden crown decked with the flowers of the frangipani tree. (from <i>Ayu and the Perfect Moon</i>)	
3	Last summer we went swimming almost every day in the big dam where Dad keeps his old boat. (from <i>Two Summers</i>)	

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Quoting and reporting speech and thought

Sentences can also be used to **quote** and **report** speech and thoughts.

Quoted speech or thought records the actual words someone speaks or thinks. It is also called **direct** speech or thought. Inverted commas '...' are used to enclose quoted speech or thought.

Reported speech or thought reports the meaning of what was said or thought using similar, but not necessarily exactly the same words that were spoken or thought. It is also called **indirect** speech or thought. The word 'that' often introduces reported speech or thought.

Grammar summary 3.5 presents an overview of these types of sentences.

Grammar summary 3.5 Quoted and reported speech and thought				
	Speech	Thoughts	Examples	
Quoting	Saying processes ask, claim, continue, cry, deny, explain, murmur, plead, promise, reply, report, respond, say, scream, shout, stammer, suggest, tell, whisper, yell	Thinking processes (type of sensing process) assume, believe, comprehend, consider, decide, forget, hope, imagine, know, realise, recall, reflect, remember, think, understand, wonder, worry	Quoted speech	'The moon was a little bit smaller,' said Ayu.
			Quoted thought	He thought, 'Something has happened to them.'
Reporting			Reported speech	Ayu said that the moon had been a little bit smaller.
			Reported thought	He thought (that) something had happened to us.

Students often find it difficult to quote and report speech and thought correctly. Exercise 3.9 provides an opportunity to work with resources such as punctuation conventions to avoid common errors.

Exercise 3.9 Combining clauses to quote and report speech and thought

Use quoted and reported speech, or quoted and reported thought, to compose a single sentence from the sets of clauses below. Note that some clauses are not grammatically correct in their present form. For each new sentence:

- highlight the verb groups
- underline the quoted or reported speech or thought
- if the speech is reported, circle the word *that*
- mark in the clause boundaries with the symbol ||
- use the same punctuation conventions that are used in Grammar summary 3.5.

Experiment with the order of the clauses. Note how the verb group changes from quoted to reported speech.

Example At first I thought. It's a plane.

Quoted At first I thought, || 'It's a plane'.

Reported At first I thought || (that) it was a plane.

1 I said to my family. This rain is unusually heavy.

Quoted _____

Reported _____

2 I yelled. Move the car.

Quoted _____

Reported _____

3 The woman who lived next door thought. We would all drown

Quoted _____

Reported _____

4 My son called out. The water was up to his waist.

Quoted _____

Reported _____

Now use quoted and reported speech, or quoted and reported thought, to combine the five clauses below into one sentence. Use the punctuation conventions used in Grammar summary 3.5. Experiment with the order of the clauses.

5 We huddled on the landing. The woman who lived next door thought. We would all drown. She pleaded with us. Leave your house now before it's too late.

Quoted _____

Reported _____

Quoted and reported speech and thought are used in different ways in different types of texts. Here are some examples:

- Storytellers quote and report the speech and thought of characters in stories to reveal how different characters interact and react as the events of the story unfold. This contributes both to characterisation and the building of suspense.
- Journalists quote and report the speech of people involved in newsworthy events to enhance the impression that they are providing a factual record of what a witness or key player in the event has observed or said.
- Students quote from reputable sources to support their arguments and to provide evidence in persuasive texts.

In the classroom

Students can research the way writers use quoted and reported speech and thought in different types of texts. They can experiment with examples of quoted and reported speech and thought they find in different texts in order to consider how different ways of quoting and reporting might change the text. When students write responses to literary texts, they can include in their response a review of whether quoted and reported speech and thought have been used effectively.

By the later years of primary school and early secondary school, students need to become familiar with how to quote authoritative sources in order to display their knowledge of a topic in a factual text or as evidence to support an argument in a persuasive text.

An important aspect of students learning how to manage quoted and reported speech in their own writing is learning how to quote and report using the correct punctuation.

Connecting ideas in texts

In the previous sections we have seen how ideas can be connected using conjunctions to combine clauses in logical ways. Ideas can also be connected logically by using **text connectives**. In the text extract below, the text connectives, *firstly* and *furthermore*, are used to signpost logical connections between ideas.

Text 3.1

There are a number of reasons for logging rainforests. **Firstly**, it creates employment. **Furthermore**, it helps the economy.

Grammar summary 3.1 introduced different types of logical meaning, and the conjunctions used to express these meanings. Grammar summary 3.6 reviews these meanings, while also introducing text connectives used to express the same types of logical meanings.

Grammar summary 3.6 Types of logic, conjunctions and text connectives				
Types of logic		Conjunctions		Text connectives (signposts)
		Coordinating conjunctions	Subordinating conjunctions	
Extending meanings	addition	and		also, in addition, moreover, furthermore
	replacing contrast	but, yet, or, not only ... but also, either ... or, neither ... nor	instead of, besides, except that	on the other hand, in contrast, alternatively, however, at the same time
	sequence		before, after, since	first, second, third, finally, before that, afterwards, previously, at first, at last, beforehand, then
Enhancing meanings	time		when, as, as soon as, while, until, whenever	at the same time, after a while, meanwhile, now, every day, soon, still
	manner		by, as if	in this way
	cause	so	because, in order to, as, since, so that	therefore, thus, for this reason, consequently, as a result, hence
	condition		if, unless	otherwise
	concession	yet, but	though, although, despite, even if	nevertheless
Elaborating meanings	restating reformulating describing exemplifying apposition	that is, like, such as, in fact	as	for example, for instance, in other words, in summary, in short

Exercise 3.10 Accumulating arguments in a persuasive text

Text 3.1 is an exposition, written by Emily in Year 7, to argue for a greater commitment to bilingualism in Australia. To connect her ideas about bilingualism and to build the logic of her argument by accumulating these ideas, Emily has used conjunctions to link clauses inside sentences and text connectives to tie sentences together in the text.

Track the way Emily has logically accumulated her ideas in the text in the following ways:

- circle the conjunctions that link clauses and mark in clause boundaries with the symbol ||
- highlight the text connectives that tie the sentences together
- note the type of logical meaning in each case in the right-hand column.

Use Grammar summary 3.6 to help you.

Text 3.2 Bilingualism by Emily (Year 7)**Thesis**

Our government needs to make a greater commitment to promoting bilingualism. (If) more Australians were able to speak languages other than English, || we could be leaders in cross-cultural communication || and we could be an important link between Europe and Asia. In other words, there are many benefits to learning a second language.

Eg	(If) condition
1	
2	

Argument 1

Firstly, it helps with problem solving and cognitive skills, and has a positive effect on intellectual growth. As a result we develop flexible thinking and improve our understanding of the nature of language.

3	
4	
5	
6	

Argument 2

Secondly, you develop an appreciation of other countries and their history and traditions. Consequently there is greater tolerance of cultural diversity.

7	
8	

Argument 3

Finally, being bilingual offers greater career opportunities. The ability to speak a second language will become more important in the future as Australia becomes more involved with globalisation.

9	
10	

Re-statement of thesis Many children in Australia learn English as a second language. These children, however, should also be encouraged and supported in order to maintain their native language, and, therefore, to grow up bilingual. In addition, the study of languages in Australian schools should be mandatory so Australians are better equipped to communicate across the world.

11	
12	
13	
14	
15	
16	

Use your analysis of Emily's text to answer these questions.

a Do you think Emily has connected the ideas in the text successfully?

b Do you think the logic in the text accumulates in a convincing way?

c How would you assist Emily to develop her skills in these areas further?

d In what way do you think the use of conjunctions and text connectives in Emily's text might be typical of the way conjunctions and text connectives are used in expositions in general?

Connecting ideas in metaphorical and implicit ways

As we have seen, the most straightforward way to express logic in a text is by using conjunctions and text connectives. The expression of logic, however, can be shifted to other types of words, including:

- verbs eg *causes, results in, leads to, contributes to, creates*
- nouns eg *cause, consequence, result, purpose*
- adjectives eg *consequent, resulting, contributing, causal*.

In other words, logical relationships can be expressed metaphorically. As we will see in Chapter 5, these relationships, which are called **logical metaphors**, are an important way of packaging meanings in the more dense, written-like mode.

Exercise 3.11 Shifting the expression of logical relationships

In this complex sentence logic is expressed by the conjunction *because*.

*The family migrated **because** they were being persecuted.*

Now redraft the sentence to package meanings more densely, using each of the following metaphorical expressions of logic.

Original sentence	because (conjunction)	The family migrated because they were being persecuted.
Example	because of (preposition)	The family migrated because of persecution.
1	as a result of (preposition)	
2	was caused by (passive verb)	
3	the cause (noun)	

In the following sentence from *Nyuntu Ninti*, Bob Morgan and Melanie Hogan use the noun *purpose* to express logical meaning metaphorically:

*The **purpose** of life is to be part of all that there is.*

The same logical meaning could have been expressed in a more straightforward way using the conjunction *in order to*, as in the following sentence:

*We are alive **in order to** be part of all that there is.*

Using a metaphorical expression of logical meaning allows the authors of *Nyuntu Ninti* to foreground and emphasise the logic of their argument by packaging it up and expressing it in the first noun group of the sentence.

Logical meaning can also be implied, without being expressed by any words at all. The audience is left to fill in the logical meaning for themselves.

Exercise 3.12 Metaphorical and implicit expressions of logical meaning

The ideas in the pairs of sentences below are connected logically, but the meanings are implicit, ie there are no conjunctions or text connectives linking the sentences. In the space provided:

- write the type of logical meaning that is implied
- make the implicit logical meanings explicit, by choosing a conjunction to combine the two sentences into one (answers may vary).

Use Grammar summary 3.6 to help you.

Implicit logical meanings		Explicit logical meanings
Example	My culture has been around for maybe forty thousand years. We're probably the oldest culture in the world. (from <i>Nyuntu Ninti</i>)	cause My culture has been around for maybe forty thousand years so we're probably the oldest culture in the world.
1	There would be no education for girls. Mahtab could no longer go to school. (from <i>Mahtab's Story</i>)	
2	Grass grew. Trees thickened. (from <i>Flood</i>)	
3	The kindness of strangers bloomed like flowers after rain. Tens of thousands cleaned and mended, roaming the streets with mops and shovels, baskets of apples, sweet fresh water, and plates of cakes. (from <i>Flood</i>)	
4	The children swam in the Billabong after school. The water was warm and still. (from <i>Big Rain Coming</i>)	

In the classroom

Students need to learn to 'decode' (for reading) and spell (for writing) conjunctions and text connectives accurately. Some conjunctions and text connectives (*and, if, like*) can be decoded using knowledge of single letter sounds, blends and digraphs but others are sight words that must be memorised (*because*). Some text connectives are compound words (*however, moreover*).

Placing 'banks' of conjunctions and text connectives in the classroom (for example, sets of words on flash cards or charts) provides students with a useful resource they can use in their own writing.

Learning how logical meanings can be expressed metaphorically, and how logical meanings can be implied, across a range of texts is important if students are to manage the literacy demands of secondary school content areas. In addition, students who are able to comprehend and compose a wide repertoire of logical connections and who are able to manipulate them in a variety of ways are well placed for higher achievement at school.

Exercise 3.13 A variety of ways for connecting ideas in a sentence

Use Grammar summary 3.7 to help you find different ways to connect the following ideas in one sentence. Highlight the expressions of logic you use.

Ideas	Ideas connected in one sentence
Australia's carbon pollution is growing at a rapid rate.	
Australia takes no action.	
The rate will continue to grow by almost two per cent a year.	

Grammar summary 3.7 Different ways to connect ideas

Expression of logical meaning	Example
Implied logical connection	Electricity in Australia is mainly generated by burning coal. Australia's carbon pollution is high.
Text connective	Electricity in Australia is mainly generated by burning coal. For this reason Australia's carbon pollution is high.
Conjunction	Australia's carbon pollution is high because electricity is mainly generated by burning coal.
Preposition	Because of coal-burning, electricity generation Australia's carbon pollution is high.
Verb	The generation of electricity by burning coal causes Australia's carbon pollution to be high.
Noun	The result of coal-burning electricity generation is Australia's high carbon pollution.

(adapted from *What a carbon price means for you: The pathway to a clean energy future* http://www.cleanenergyfuture.gov.au/wp-content/uploads/2011/08/What_a_carbon_price_means_to_you.pdf)

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Expanding meanings by combining the parts of clauses

In this chapter we have seen how we can expand the meanings we make in texts by combining clauses to connect ideas. Just as we can connect ideas by combining clauses, we can also connect ideas by combining the parts of clauses: words, groups and phrases. Here are some examples:

- extend ideas by adding clause parts together

*the beauty of the Indonesian island **and** the grace of its people*

- extend ideas by contrasting clause parts
in spring or summer
- elaborate ideas by restating them in a different, perhaps more precise way
the picture book, 'Ayu and the Perfect Moon'

Gert-Jan van Breugel, a designer from the Netherlands.

Note: The name given for one noun group elaborating another in this way is **apposition**.

Ideas expanded in these ways can be nested inside other ideas. For example, word combinations can be 'nested' inside groups and phrases, group and phrase combinations can be 'nested' inside clauses. Nested in this sentence, taken from *Mahtab's Story*, is an example of the form of elaboration called **apposition**.

Official men in short trousers, their legs hairy for all to see, came on board and strode up and down ...

Exercise 3.14 Connecting ideas by combining clause parts

Combine clause parts to compose new sentences in the examples below. Underline the combinations you have made. Highlight the conjunctions used.

- 1 Rain pelted down onto the roof. It pelted down onto the pavement. It also pelted down onto the road.

- 2 The house was old. The house was dilapidated. It was dark. It was gloomy. In the wind it creaked. In the wind it sighed. In the wind it groaned. It was like an old person with stiff joints. It was like an old person with painful joints.

- 3 Jackie French and Bruce Whately have produced a moving picture book about the 2011 Brisbane floods. Jackie French is a well-known author. Bruce Whately is a children's book illustrator. The name of the picture book is *Flood*.

Clue: combine noun groups using apposition.

In the classroom

Combining clause parts to connect ideas initially expressed in separate sentences is one of the simplest editing skills student writers can learn. Knowing how to do this helps student writers to remove unnecessary short sentences, while keeping all their favourite ideas in the text.

Learning how to manage the comprehension and composition of combined wordings 'nested' inside clauses and sentences is one of the skills readers and writers develop as they extend their literacy skills to encompass more mature, complex and intricate texts. Managing nested meanings can be especially challenging for EAL/D students.

During guided reading and writing activities show students explicitly how to engage with layers of connected ideas and combined structures, while providing plenty of practice to enable them to learn how to use them effectively.

The ability to understand and to use **elaboration**, the reformulation of an idea in a different way, is a particularly significant marker of achievement in school (Macken-Horarik 2009). Elaboration is used in all kinds of texts, literary, factual and persuasive. In literary texts elaboration is used to build the description of a setting or a character, or to build suspense. In factual texts elaboration is used to add detail, to define and to exemplify. Any wording can be used to elaborate, or reformulate ideas: a single word, a group or phrase, a whole clause or sentence, and even a whole paragraph. In persuasive texts for example, a whole paragraph is usually used to elaborate the point of an argument.

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Sentence fragments

It is important to distinguish whole sentences from **sentence fragments**. A sentence fragment is a group, phrase or dependent clause that is *not* combined with a main clause. It is therefore *not* a complete sentence, but is used in a text with a capital letter and full stop as if it were a whole sentence.

In the following extract Libby Gleeson has used sentence fragments to highlight the unknown and uncertain future facing Mahtab and her family. The sentence fragments are underlined.

Text 3.3 Extract from *Mahtab's Story* by Libby Gleeson

Where were they driving? Down to the end of the street. She knew that part of the road ... they were going past the bazaar and the shops where she used to go with Mum ... When they could go out. So long ago now.

Exercise 3.15 Identifying sentence fragments

In the picture book *Nyuntu Ninti*, there are three fragments in the short extract below. Underline the fragments.

Text 3.4

Not many people know much about us.
That's why I want to share some things with you.
Things about us. About our land.
Things you may not have heard before.

In Text 3.4 the authors of *Nyuntu Ninti*, Bob Randall and Melanie Hogan have used sentence fragments to give the impression that Bob is speaking directly to the audience in a very personal and immediate way. While creative writers sometimes use **sentence fragments** to create specific literary effects, in most formal writing contexts, fragments should not be used.

In the classroom

Teachers can show students how to recognise sentence fragments in the writing of others. They can review the use of these fragments to decide whether the fragments contribute in a positive way to the achievement of the text's purpose, or whether they work against the text achieving its purpose effectively.

Being able to recognise fragments in their own writing is an important editing skill students can apply as they review and revise their own writing during the drafting process.

Bringing it all together

Knowledge about how ideas are connected in different types of texts is important if students are to develop the ability to write increasingly complex and sophisticated texts, especially as they move towards the secondary school years. It is also important for students to learn the types of logic used in different types of texts across the curriculum, for example, the types of logic used in narratives and creative writing in English, as well as the types of logic used in explanations in Science, or in persuasive texts.

The following exercises provide you with an opportunity to explore further the way writers connect ideas in different types of texts.

Exercise 3.16 Connecting ideas in a narrative

Text 3.5 is an extract from the story *Flood* by Jackie French and Bruce Whatley. The extract includes the orientation and part of the complication. In this extract the storyteller varies the types of sentences used as the story unfolds. The types of sentences used, and whether the ideas in these sentences are connected using conjunctions, or not, contribute to the building of a sense of menace as the floodwaters rise.

Analyse how the storyteller has achieved this effect by answering the questions below.

Text 3.5 Extract from *Flood*

Orientation The rain fell gently, onto the dry land. Grass grew. Trees thickened. It was strange not to play outside.

Complication The rain turned savage. White sheets slashed the sky ... too much for the ground to hold. A giant wave swept across the land.

The rain stopped, but the wall of water surged into the river. Hour by hour the river rose. In some places water only nibbled at the banks, but in others it burst across the river bends ... up into the street.

It sounded like a helicopter.

It sounded like a flood.

Volunteers filled sandbags to hold the river back. Night fell, as heroes searched the water.

Daylight came at last.

The river was the enemy. It swallowed everything, then wanted more.

Trees and sofas sucked and swirled into the torrent. Boats tore from their jetties. A café, wrenched from its foundations, was captured in the river's surge.

- 1 Find the simple sentences in the extract. Are these sentences short or long? Where do they occur in the text? What effect do these sentences have on the unfolding of the story?

- 2 At the beginning of the complication there is an example of elaboration. Identify the first expression of the idea and the reformulation of the same idea. What effect does this elaboration have on the narrative?

- 3 At two points in the extract an ellipsis (...) is used instead of a conjunction or text connective. In both cases the ellipsis suggests the logical connection is missing. Why do you think the storyteller has used ellipsis at these points in the text?

- 4 In this text, the word combination "hour by hour" is used as a text connective. What effect does this text connective have?

- 5 Find two compound sentences close to each other. Then find two complex sentences close to each other.

What ideas are connected in the compound sentences, using what type of logic?

What ideas are connected in the complex sentences, using what type of logic?

How does the composition of these sentences contribute to the unfolding of the story about the flood?

- 6 In the last paragraph of the extract, find:

- a a sentence with main nouns combined as a participant
b a sentence with an interrupting clause.

What impression do these sentences leave on the reader? Why?

Exercise 3.17 Chronicling newsworthy events in a news story

News stories chronicle events that are newsworthy, usually because they are disruptive in some way. Journalists write news stories to emphasise the facts of the story and to connect as many newsworthy events as possible into a compact story. Analyse how the journalist has achieved this in Text 3.6 by answering the questions below.

Text 3.6 Hold up

Lead On Saturday 24th May at 11.45 pm, three men wearing balaclavas broke into a service station on the corner of West Road and Marsh Street.

Lead development The men were carrying sawn off shotguns. They were of stocky build and one walked with a limp.

A service station attendant attempted to call for help, but the men gagged him to a post. They then proceeded to raid the till and made off with a large amount of cash.

The attendant managed to free himself and called the police. Soon after, a squad car cornered the thieves in a blind alley three blocks from the service station. Here one of the men was apprehended, but two managed to escape on foot.

Wrap-up The slower man with the limp was caught and taken to Reilly Street Police Station. The remaining member of the gang is still at large.

- 1 Circle the conjunctions used to combine clauses into sentences.

Which type of sentence is most common: simple, compound or complex?

What types of logic are used?

How do these meanings contribute to the news story achieving its purpose?

- 2 Highlight the text connectives in the news story.

What types of logic are used?

How do these meanings contribute to the news story achieving its purpose?

Exercise 3.18 Organising ideas in an information report

Information reports begin with a general statement. Ideas are then organised and packaged into 'bundles', each one describing a separate feature of the topic of the report.

Analyse how ideas have been organised in Text 3.7 by answering the questions below. This information report about a biodegradable cell phone was written by Jenny in Year 7.

Text 3.7 Biodegradable Cell Phone

General statement The Bamboo Cell Phone is an innovative mobile phone that considers modern recycling methods making it extremely eco-friendly. The phone was designed by Gert-Jan van Breugel, a designer from the Netherlands. It was a finalist in the Greener Gadgets Design Competition in 2008.

Feature 1: biodegradability The phone is biodegradable. Firstly, the case is made from made from bio-plastic which comes from renewable raw materials such as corn and bamboo. When the phone is no longer any use, you remove the battery, antenna and print board and can put the casing in the compost, where it

will eventually disintegrate. Secondly, the casing contains bamboo seeds, which will sprout new shoots and grow. After a few months they will turn into bamboo plants which compensates the impact of the manufacturing process on the environment.

Feature 2: energy efficiency The phone is recharged by muscle power. It has a cranking charger and three minutes of winding gives the phone enough power to make one call. It also has a monochrome display which is energy efficient. This gives the phone a very low carbon footprint.

Feature 3: innovation The phone is innovative because it answers the same functional demands as a normal mobile phone but incorporates green technology. It is also able to do this while keeping the design principles the same.

Feature 4: negative aspects Some of the negative aspects are:

- The phone might not last as long and therefore large numbers would need to be manufactured.
- It's not very practical for people making lots of calls.
- It can't support as many fancy features.

1 In the General statement find:

- a a complex sentence with an embedded clause used to 'define' the biodegradable mobile phone
- b an example of a noun group which elaborates on another noun group in a relationship of apposition.

How do these features contribute to the General statement stage of the text?

2 The topic sentences of the paragraphs that introduce the descriptions of Features 1 and 2 are what type of sentences?

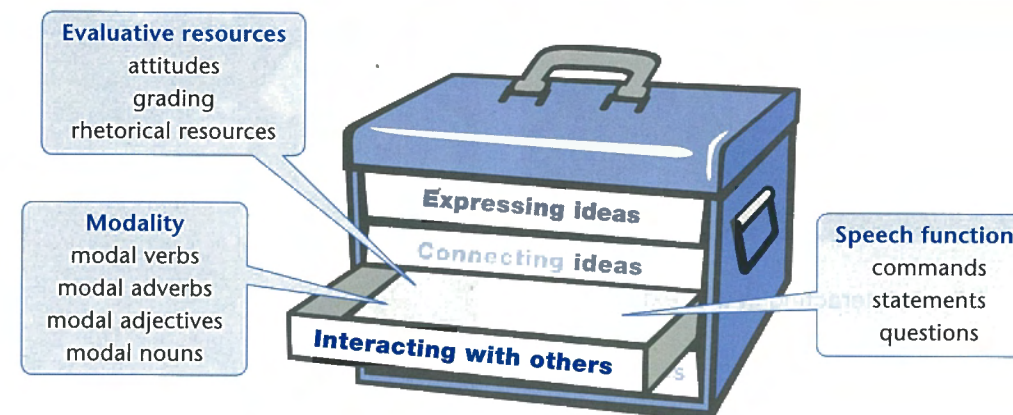
What type of sentence is the topic sentence introducing the description of Feature 3?

What type of sentence makes the most effective topic sentence? Why?

These exercises show how important it is for teachers to show students explicitly how ideas can be connected in the different types of texts they are asked to write. If students are introduced to different types of logic, and conjunctions used to express this logic, as well as to the different ways clauses can be combined into sentences, they will be able to apply this knowledge to the comprehension and composition of a range of visual and verbal texts across all areas of the curriculum.

4

Language for interacting with others



Introduction

In this chapter, we will explore the language resources which allow us to interact with others to negotiate relationships and to express opinions and attitudes. This is the interpersonal function of language, which is influenced by the tenor of the immediate context, that is, the relationship of status and solidarity between the producer of the text and the audience.

The text producer uses interpersonal meanings to interact with the audience, to endow the text with a point of view and to align the audience with this point of view.

This chapter links with Chapter 4 in *A New Grammar Companion*, Derewianka (2011).

Just as in Chapter 2, where we introduced the language for expressing ideas through examining two different images, we can also explore the resources for interacting with others by looking at how these meanings are represented in images.

Exercise 4.1 Exploring interpersonal meanings in images

Look at the image in Figure 4.1, a static conceptual image, taken from the information picture book, *Nyuntu Ninti* by Bob Randall and Melanie Hogan. Then, answer the questions to explore the relationship that is developed between the viewer and the image.



Figure 4.1 Bob Randall and Melanie Hogan in Nyuntu Ninti

- 1 Who is interacting in the text?

- 2 Are the people in the image looking directly at the viewer or at another person or thing in the image?

- 3 Does the viewer look down on the people in the image or up at them?

- 4 Are the people in the image represented in close-up or at a distance?

- 5 What kinds of emotions are expressed in the image?

- 6 Are there any elements in the image that are used as symbols? What do they symbolise?

Although at this stage we have not provided you with a metalanguage to explore the relationship being built between the photographer, people in the photograph and the viewer, you might have noted that aspects such as the direct gaze of Bob and Melanie at the camera engages our attention and perhaps invites us to share their journey. The realistic photo style of the book, presenting the couple as individuals with evident emotions is another feature that develops solidarity with the viewer. Although, as we saw in Chapter 2, the location of the people expresses experiential meanings, the obvious closeness of Bob and Melanie also symbolises positive values of reconciliation.

You might like to skip ahead to Exercise 4.24 to deepen your understanding of the resources used in this image before moving on to exploring interpersonal meanings in a second visual text.

Exercise 4.2 Exploring different interpersonal relationships in images

Figure 4.2 is a dynamic, narrative image where the image-maker has made different choices to build the relationship between the viewer and the image. Look at the image and answer the questions.



Figure 4.2 Walk Against Warming march. World Vision Get Connected, Issue 7

- 1 Who is interacting in the text?

- 2 Are the people in the image looking directly at the viewer or at another person or thing in the image?

- 3 Does the viewer look down on the people in the image, straight at them or up at them?

- 4 Are the people in the image represented in close up or far away?

- 5 What kinds of emotions are expressed in the image?

- 6 Are there any elements in the image that are used as symbols? What do they symbolise?

Figure 4.2 is also a realistic photograph of people. However, here the image-maker uses different patterns of resources, which create a different tenor relationship with the viewer. The shot is relatively close-up but people are not looking at the camera and are not interacting with each other or displaying emotion. The viewer is thus distanced from the emotional impact of events and invited to play an observer role. Symbolic meanings conveyed by the placards relate to the social purpose of the World Vision document, which is to engage the viewer with ideas around the issue of climate change.

In this chapter we will focus on the resources used by speakers and writers to interact with audiences in verbal text. However, at the end of the chapter we will revisit our analysis of visual images to examine the 'multiplied' interpersonal meanings created by the interplay of verbal and visual resources.

You might like to skip ahead to Exercise 4.24 to deepen your understanding of the resources used in this image before moving on to exploring interpersonal resources in verbal text.

In the classroom

Examining media images, even using the very general probes illustrated here, is a very effective and accessible way of showing students how viewers are positioned in relation to particular groups of people who are often marginalised from power (eg women, asylum seekers, adolescent boys). This critical viewing can be extended by examining the language resources in the accompanying verbal text to see whether these resources position the reader in similar or divergent ways.

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Patterns of interaction – speech functions

In any kind of interaction there are a number of ways in which we can exchange meanings with others – giving or asking for information or for goods and services. To interact in these different ways, we use different patterns of linguistic resources called speech functions. The speech functions we can choose from are **statements**, **questions**, **commands** and **offers**. Grammar summary 4.1 shows the speech functions typical of the different ways of interacting.

Ways of interacting	Speech function	Example	
To give information	Statement	<i>Sideways</i> has great coffee.	
To ask for information or engage audience	Question	closed (yes/no)	Does <i>Sideways</i> make good coffee?
		open (Wh-)	Who makes the best coffee?
		rhetorical	Wow is this coffee good?
To get something done directly	Command	Get me a coffee, please.	
To offer to do something	Offer	Would you like coffee? Let me get you a coffee!	

Exercise 4.3 Identifying speech functions in a literary text

Identify, in the table below, the speech function of the underlined clauses from *The Buddha's Diamonds*. Refer to Grammar summary 4.1 to help you.

		Speech function	Way of interacting
Example	On the way home, Tinh stopped off at First Uncle's house. <u>'I have rice now, Uncle.'</u>	statement	to give information
1	<u>Let me give you some.'</u>		
2	First Uncle held out a coconut shell while Tinh poured in a few spoonfuls.		
3	'Keep this for yourself,' Tinh cautioned. <u>'Don't give it away.'</u>		
4	In the distance, Tinh saw Lan and Ba walking toward him. He squinted – Lan had a new bandage on her leg. <u>'The doctor gave me a shot!' she called out when they drew closer.</u>		
5	<u>'Did it hurt?'</u>		
6	A little, but <u>now I feel better.'</u>		

You will have noticed that most of the speech functions in these extracts are statements, but that questions, commands and offers also contribute to the unfolding interaction. This patterning is typical of the dialogue in literary recounts and in narratives. Refer to *A New Grammar Companion* (page 111), where Derewianka demonstrates different combinations of speech functions in an everyday oral exchange between a boy and his mother.

In the classroom

Teachers use both open and closed questions in classroom interactions, however, open questions, which require more complex responses than a simple 'Yes' or 'No', are very important in creating rich classroom talk.

Rhetorical questions that do not require a response are frequently used in pedagogic texts such as textbooks and educational websites to encourage students to reflect on a topic before information is provided (eg *Have you ever wondered what's under the sea?*). In persuasive texts, rhetorical questions are often used to build solidarity with audiences because they present the answer as already agreed on (eg *Would you deny food to the hungry?*). When students are using persuasive texts to demonstrate their subject learning, however, these bids for solidarity may distract audiences from the field-related ideas.

Patterns of interaction in different text types

In Exercise 4.3 we saw that literary texts such as narratives use a range of speech functions, particularly when they include dialogue. We will now look at the patterns of speech functions used in three short extracts from other text types, and consider how these patterns contribute to the tenor relationships and purpose of the texts.

Exercise 4.4 Identifying patterns of interaction in factual text types

Read the following three short text extracts. Use Grammar summary 4.1 to help you analyse the main speech function/s and their effect on achieving the tenor and social purposes of the texts. Write your responses in the table provided. An analysis of Text 4.1 is provided as an example.

Text 4.1 Nyuntu Ninti

My culture has been around for maybe forty thousand years. We're probably the oldest culture in the world. When Caesar was walking the earth, we were living here, living in the moment. When Cleopatra was ruling on her throne, we were living here, living in the moment. For thousands of years, these things you think ancient, we were living here, living in the moment.

Text 4.2 To make lassi

Beat 1 cup of yogurt lightly.
Add 1 cup of cold water.
Blend in 2 tablespoons of sugar and mix together.
Serve with ice and a little rosewater.

Text 4.3 Climate change

Who is contributing to climate change? Compared to countries like China, USA, Russia and Australia, the poorest countries burn small amounts of fossil fuel. However, developing countries like Bangladesh, Kiribati and Ethiopia are impacted most by climate change. Is that fair? (*Get Connected: Climate Change*, page 8)

		Example Text 4.1	Text 4.2	Text 4.3
1	Text type	Historical recount		
2	Social purpose of the text	To retell events in time		
3	Most common speech function/s in the text	Statement		
4	How choice of speech functions contributes to tenor and purpose of text	Statements establish authoritative 'expert' status – to provide information to non-experts about historical events		

As these short texts show, the patterns of interaction in texts contribute to the different tenor relationships and this in turn helps them to achieve their social purpose. Note that the use of speech role pronouns (ie the personal pronouns *my* and *we*) in Text 4.1 also help establish the expert status of the writer because they identify him as a 'knower' of the culture. A summary of these, and other forms of address used to build solidarity, is given in Grammar summary 4.2.

In the classroom

Literary texts are particularly useful for examining patterns of interaction because they typically use a wide range of speech functions and clause types. Statements are used to establish the authoritative status of the storyteller, who gives information about the settings, characters and events. The various types of statements, commands and questions in the dialogue between characters show us such things as which characters are in charge and which ones are the 'knowers'.

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Grammar summary 4.2 Involvement: forms of address for creating solidarity

Interactive resource	Resources	Example
Speech role pronouns	personal pronouns	Go away you little pest!
Terms of address	names, nicknames or titles, or vocatives	Come here darling!
Inclusive/exclusive language	swearing, 'in-group' jargon	Beam me up, Scotty.

The grammatical form of speech functions: direct ways

The speech functions we have explored are made possible through different patterns of grammar within clauses. We will look in this section at the most straightforward clause patterns for giving and requesting information, or goods and services.

Exercise 4.5 Exploring direct ways of expressing speech functions

Identify both the speech functions and the clause patterns that express these functions in the following clauses from *The Buddha's Diamonds*. Use Grammar summary 4.3 to help you.

- Lan had a new bandage on her leg _____
- Did it hurt? _____
- Don't give it away _____
- Let me give you some _____

Grammar summary 4.3 More direct ways of expressing speech functions			
Speech functions	Typical clause pattern		Example
Statement	declarative clause		Bill gave it to me at lunchtime.
Question	open	Wh- interrogative clause	Where did you get that book?
	closed	yes/no interrogative clause	Have you been here before?
Command	imperative clause		Give me an apple.
Offer	modal interrogative clause		Would you like an apple?
	'Let' clause		Let me give you an apple.

Indirect ways of achieving speech functions: commands

The speech function examples introduced so far illustrate the most straightforward expression of these functions. There are also ways to express speech functions in more indirect and less straightforward ways. This is particularly true of commands because it can be difficult to ask people to do things for us, especially if they have more power or status than we do. For this reason, we need ways to express commands that are less direct and more polite and respectful. Grammar summary 4.4 outlines some direct and indirect ways of demanding action, or goods and services.

Grammar summary 4.4 Direct and indirect ways of achieving commands			
		Interactive effect	Examples
Direct	imperative	recognised unequal relationship of power	Don't call us, we'll call you. Clean up your room! Beware of the dog. Beat in two eggs.
	and/or	close solidarity (between family and friends)	Come and look at this. Make me a cuppa while you're up. Pass the salt, please. Go away you little pest!
Indirect (interpersonal metaphor)	interrogative	formal and informal relationships	Would you mind giving me a lift? Can you open this please?
		humour or irony	Do you live in a tent?
	declarative	formal and informal relationships	You need to clean up your room. The phone's ringing!
		humour or irony	Rosie, I'm sure Lin doesn't appreciate being poked.

Exercise 4.6 Identifying indirect clause structures of commands

The clauses below are typical of the clauses used in the regulatory talk of teachers in classrooms. All these clauses express commands.

Identify the clause structure used to express each command.

	Examples of classroom command speech functions	Clause structure
Example	Rosie, leave Lin alone!	Imperative
1	Rosie, please don't poke Lin.	
2	Rosie, can you please stop poking Lin?	
3	Rosie, you mustn't poke Lin.	
4	Rosie, it's not nice to poke.	

The examples in Exercise 4.6 are a selection from the wide repertoire of resources used by teachers to regulate the behaviour of students in direct and indirect ways. Indirect commands, sometimes called **interpersonal metaphors**, can be used to demand goods and services in more formal and courteous ways than those typically used between family and friends or in contexts where power differences are emphasised, for example, in the army.

In the classroom

Indirect commands may be confusing to students who have not yet developed a wide repertoire of interpersonal resources. Explicit teaching of the meaning and structures is needed to create these ways of interacting as it supports children in building effective relationships with teachers and later with employers and colleagues in the workplace.

Combining direct and indirect patterns of interaction in text types

To conclude this section, we will explore how direct and indirect ways of expressing speech functions can be combined to create more sophisticated tenor relationships in more complex texts.

Exercise 4.7 Patterns of interaction in classroom talk

Read Text 4.4 and then answer the questions about the social relations and patterns of interaction in the text. Use Grammar summary 4.4 to help you.

Text 4.4 Classroom interaction

- T:** So, what can you see in the picture? Lin?
- C:** There are some kids at the skateboard park?
- T:** Good Chris, and what are they doing there? Emily?
- P:** (interrupting) That big kid standing up is smoking Miss.
- T:** Yes Penny, but could you put up your hand next time? And Jenny, leave Lin alone ... move over here.
- T:** Now what do you think about them smoking at the park? Yes Penny?
- P:** My brother smokes when he goes surfing with his friends and on the weekend mum found some cigarettes in his bag and he's grounded for 2 weeks.
- T:** Does your brother smoke at home?
- P:** No.
- T:** Why might Penny's brother only smoke when he's with friends?

- 1** In what ways is this text typical of much classroom interaction?

- 2** Comment on the clauses the teacher uses to 'manage' the classroom context.

- 3** What other resources are used to manage the classroom?

- 4** How would you describe the relationship between the teacher and students?

In Text 4.4, we see that the teachers and students use different types of clauses and terms of address for different ways of interacting. These combinations are important in expressing differences in age, status, authority and frequency of contact.

In the classroom

Patterns of questions and commands help the teacher to play her role both as initiator of discussion on a topic and as the regulator of behaviour. Teachers also typically use the first names of their students and often address small children as 'Dear' or 'Sweetheart' to build a warm relationship (solidarity). However, a student at school is expected to use vocatives/terms of address such as 'Sir' or 'Miss' to show a relatively formal or 'unequal' relationship.

Exercise 4.8 Patterns of interaction in a blog

Now read Text 4.5, which is an extract from a blog posted on a youth social action website called *TakingITGlobal*. It is written by 13-year-old Lewis. Answer the questions about the social relations and patterns of interaction in the text. Use Grammar summary 4.4 to help you.

Text 4.5 Creating change

TIG suggests that you need to 'Think Globally, Act Locally! Global Change begins with positive action within communities.' It's true. To create change anywhere, you need to start locally, and at a small level. Even then, many people our age don't know how to take action. It all seems too hard, so we stop trying, happy to complain about the world and how we don't have a say. But things can be different, if we choose to make them so.

Working on the 3-Step process of 'Identify, Learn and Involve' will get you started.

IDENTIFY

Before you even start a project or your own initiative, you have to identify your talents, skills, and what it is you want to change. To do this, all you need to do is get a piece of paper and write down answers to these three questions.

- What do you care passionately about?
- What do you want to change in your community?
- What skills do you have to help create this change?

As an example; you're a good skateboarder who is concerned about theft and property damage at your local skate park. Combining your skills and interests, you may decide that lockers should be installed at your local skate parks ...

- 1** What is the social purpose of this text?

- 2** How would you describe the tenor relationship?

- 3** Comment on the clauses Lewis uses to establish this tenor and to achieve the social purpose.

4 How does his choice of personal pronouns contribute to the tenor?

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In Text 4.5 Lewis uses different clause patterns and terms of address to interact with his audience. Unlike the teacher, Lewis has no institutional status in his web-based community and needs to use the more persuasive indirect commands to direct and advise his audience of fellow bloggers. You may also have noticed that Lewis uses personal pronouns *we*, *our* and *you* to establish an 'in group' of young activists.

In the classroom

Comparing texts that are produced for different audiences is a very effective way of modelling patterns of interaction and tenor. Knowledge of how different choices of interaction and terms of address influence and are influenced by differences in status can empower students in building effective relations within and beyond the classroom.

You might have noticed that a number of the declarative clauses used to express commands in the texts shown above included auxiliary verbs called **modal verbs** (eg *must*, *need to*) to temper or strengthen the urgency of the command. In the following sections we will continue to explore modality, and other interpersonal resources needed in different kinds of interactions.

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Modality: taking positions in interactions

As well as exchanging meanings in interactions with others, speakers and writers take up particular positions, or points of view, and temper the meanings they make in statements, questions and commands. One important resource for doing this is **modality**. Instead of expressing a point of view very definitely as either positive (*yes*) or negative (*no*), speakers and writers use modality to locate their point of view somewhere between *yes* and *no*. In this way speakers and writers are able to indicate their point of view while also opening up spaces for other perspectives to be considered (see ANGC page 127). For this reason, modality is important for building both solidarity and status into the tenor of a text.

We can use modality to temper our position in terms of:

- probability and frequency
- obligation and inclination.

Before looking more closely at these meanings and their grammatical forms, let us begin by identifying the strong, medium or weak positions that can be expressed by modality.

Exercise 4.9 Grading modal verbs

In the box below are some verbs commonly used to express modality. Organise these verbs along the cline from the strongest to the weakest expression of point of view.

might	must	will
should	need	may
can	had to	could

strong

weak

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This exercise illustrates the range of points of view which can be expressed by modality between the extremes, or poles, of *yes* and *no*, or *is* and *isn't*. In fact, even strong modal expressions such as *it must be*, or *it is sure to be*, are less extreme than the unequivocal, *It is* or *It isn't*. Note however, that the verb *will* can sometimes indicate future tense rather than modal meaning.

In the classroom

Exercises such as Exercise 4.9 are an effective way of introducing modal verbs. Using a cline on an interactive white board or even a piece of string hung across the room, wordings can be shifted according to the strength of their meanings between the extreme poles of *yes* and *no*.

We shall now examine how modal verbs are used to express meanings of probability, usuality, obligation and inclination.

Exercise 4.10 Identifying the form and function of modal verbs

Read Text 4.6 from the Global Education Project document *Food for All*. In each clause:

- highlight the verb groups which include modality and underline the modal verb (modal verbs are relatively easy to identify within complex verb groups because they are in first position.)
- identify the type of modality used and write it in the space provided. Choose from these types: probability, usuality, obligation, inclination.

Text 4.6 Planning the Hunger Banquet

The Hunger Banquet can be organised as a whole school event, combined class or individual class activity **Eg**. Schools may wish to invite parents and community members to participate in the event **1**. Students could play a part in the overall organisation of the event **2**. Organisers need to consider the program, food, publicity, invitations, venue ... **3**. Discussions also need to be held **4** to make decisions as to who might be suitable as a guest speaker **5** and where the funds raised from the Hunger Banquet should go **6**. Students could prepare a power point, film or photo story of images **7** that could be used while the meal is eaten **8**.

Modality type	
Eg	probability
1	
2	
3	
4	
5	
6	
7	
8	

In this exercise, you may have noted that some modal verbs can be used to express both probability and obligation (*It **must** be lunchtime* (probability); *You **must** eat your lunch* (obligation)).

Modality expressed in different classes of words

Although modal verbs are the most straightforward way of expressing degrees of probability, usuality, obligation and inclination, modality is found in wordings at all levels of the clause (word, group and whole clause) and in different classes of words (verbs, adverbs, nouns and adjectives).

Exercise 4.11 Identifying modality in different grammatical structures

Texts 4.7 and 4.8 use a variety of grammatical structures to express modality. In these texts, modal verbs and other modal expressions have been underlined. Write the wordings beside the grammatical forms shown in the table below. Use Grammar summary 4.5 to help you.

Text 4.7 School violence

There are a number of possible reasons for school violence. Studies suggest that children who have problems at school or at home may feel frustrated because they cannot solve their problems. They might not be able to talk to their teachers or parents and may sometimes feel that they have no friends. This frustration could possibly turn to anger and they may take it out on other people. It is also likely that children who watch violent TV shows might think that violence is the best way to solve problems. If these reasons are recognised, it is possible to help children express their feelings in a peaceful way.

Text 4.8 Letter to the Minister

Dear Minister,

I believe that Australia has an obligation to accept more refugees into the country. Last year many people had to leave their country because of war or their beliefs. They could not wait to get visas or stay in camps for many years so they risked their lives to come to Australia. They would not do this if they did not have to. These people need to have homes. We must help them to settle in to the country, not send them away. It is essential that our policies about refugees are changed before it is too late.

Yours faithfully

Ming

	Text 4.7	Text 4.8
Modal verbs (auxiliaries)		
Modal adverbials		
Modal adjectivals		
Modal nouns		
Modal clauses and phrases (interpersonal metaphors)		

Grammar summary 4.5

Grammatical structures	Higher modality	Medium modality	Lower modality
Modal verbs (auxiliaries)	must, ought to, need to, has to, had to	will, would, should, is to, was to, supposed to	can, may, could, might
Modal adverbials	certainly, definitely, always, never, absolutely, surely, in fact	probably, usually, generally, likely	possibly, perhaps, maybe, sometimes
Modal adjectivals	certain, definite, absolute, necessary, obligatory	probable, usual	possible,
Modal nouns	certainty, necessity, requirement, obligation	probability	possibility
Modal clauses and phrases (interpersonal metaphors)	It is essential (that) ... I believe (that) ... It is obvious (that) ...	I think (that) ... In my opinion ... It's likely (that) ... It isn't likely (that) ... This suggests (that) ...	I guess (that) ...

As with the interpersonal metaphors that we examined on pages 90–91 of this chapter for creating indirect commands, modal clauses and phrases are more indirect ways of expressing modality. Interpersonal metaphor will be discussed in more depth in Chapter 6.

In the classroom

Students will benefit from exercises that enable them to change the modality of interactions such as statements and commands, so that the position or request is stronger or weaker and expressed in more or less direct ways. Indirect ways of expressing modality in statements make the meanings seem more objective and difficult to argue against; indirect modality makes commands seem more polite. Student writers of persuasive texts such as expositions and discussions can be encouraged to construct an 'expert' tenor relationship with their audiences by using objective and impersonal modal clauses such as '*experts agree (that) ...*' and '*it is necessary (that) ...*' rather than subjective clauses such as '*I think*'.

Modality and text types

The purpose of the text determines whether modality is used to temper points of view related to either probability and frequency, or obligation and inclination.

Exercise 4.12 Identifying meanings of modality in text types

Read Texts 4.7 and 4.8 again and answer the questions below in relation to each text.

		Text 4.7	Text 4.8
Example	What is the purpose of the text?	to explain causes of a phenomenon	to persuade the audience to take action
1	What is the main type of modality used (eg probability, usuality, obligation, inclination)?		
2	Is the position of the writer expressed with higher, medium or lower modality?		
3	How does the modality construct the tenor of the text?		
4	How does the modality help the text achieve its social purpose?		

As in the different types of clauses, the degree of modality used by speakers or writers in different types of texts is influenced both by the speaker or writer's commitment to their point of view as well as by how they view their relative status in relation to their audience. For example, the writer of Text 4.7 may be indicating to their readers that they are not taking a position of high status on an issue which may be contentious and that they are willing to negotiate with other viewpoints. The writer of Text 4.8, on the other hand, has used a high degree of modality (*must*) in order to persuade the minister to act. This shows that he feels a high level of commitment to his point of view and that there is less room for disagreement. Grading meanings of modals to add more or less urgency and commitment will be explored in the next section of this chapter. We will also explore resources from across grammatical categories which are used to evaluate phenomena in literary, factual and persuasive texts.

In the classroom

Introducing the resources of modality to students can best be done in the context of the work these resources do in texts that present new information and knowledge. Specifically, these are texts such as scientific reports and explanations, and persuasive texts such as expositions and discussions. Scientific reports typically build a picture of how the world is and, thus, they use modality of probability or frequency. Persuasive text types, in contrast, build a picture about how the world might or should be. This involves using modality to temper or moderate judgements and recommendations so that they do not seem too extreme or non-negotiable.

Evaluative resources: expressing and grading attitudes and controlling alternative perspectives

In other sections of this book we have been primarily concerned with the function of different clause parts. When looking at interpersonal meanings, however, it is also important to examine the way vocabulary is used across texts to make different kinds of evaluations. In this section we will look at language systems which:

- express positive and negative attitudes towards people and phenomena
- grade the force and focus of attitudes
- control alternative perspectives (by expanding and contracting spaces for these perspectives).

These three sets of evaluative resources combine to form a system of meanings called **appraisal**. These sets are introduced separately below, although it is important to consider interactions between these resources in exploring how writers and speakers develop an evaluative stance to create and respond to different tenor relationships.

We shall begin therefore with an exercise which explores how the resources interact within one text. For this exercise, and some others in this section, we have chosen texts produced by upper primary and secondary students in order to illustrate the full range of evaluative resources required for effective rhetorical work.

Exercise 4.13 The interaction of evaluative resources

Read through the following text, written as a post on a Harry Potter fan site by a Year 9 student and answer the questions that follow.

Text 4.9 Harry Potter – Jenny’s Blog

Well, I finally saw the last Harry Potter movie. It made me really sad to feel that it is over now. My whole childhood has been spent with Harry and the gang. Does that mean I have to grow up? Jamie and Adam were disappointed with the movie but I loved it. Sure there’s a lot of violence. The action sequences are really gruesome with all the fighting and lots of blood and gore. And of course it was tragic when X died (I won’t spoil it!), even though it happened off camera – I cried and cried.

But even though it was a bit on the intense side, the movie still showed the characters developing – You get to see them growing up. Ron finally learns to trust that Hermione could actually love such a ‘nobody’ and Neville becomes a real hero. I heard some academic say that the characters are one-dimensional but looking back over the whole series, I actually think they aren’t black and white. JK always managed to keep me guessing about them. I thought the way Snape’s true character was revealed was brilliant.

I know some people on this forum have said that Harry Potter is too simplistic, but I for one don’t agree. There are quite complex and relevant themes like how ordinary people can become powerful through love and friendship and facing fear together. Maybe some of the books needed a bit of an edit but on the whole I think JK is a great writer and describes the characters and places really vividly.

I’ll miss looking forward to having a new HP book and then a new movie to look forward to. Wouldn’t it be amazing to have a new series built around their kids? That last scene on Platform 93/4 made me want to start again. They may not be everyone’s cup of tea but I’m sure I’ll enjoy rereading the books and re-watching the movies even when I’m an old lady!

- 1 What is the social purpose of the text?

- 2 How would you describe the tenor relationship between the writer and audience?

- 3 Which aspects of the movie did the writer like?

- 4 Highlight the wordings which express Jenny’s feelings, judgements and opinions about these aspects.

- 5 Circle wordings which express strong feelings, judgements and opinions.

- 6 Underline wordings which express feelings and opinions of people other than Jenny (eg friends, other bloggers).

- 7 Did you notice any other wordings which contribute to the evaluative purpose of the text?

You may have recognised Text 4.9 as a response genre, written to interpret and evaluate aspects of a literary text. The choices Jenny makes in expressing and grading her feelings and opinions, and in acknowledging the perspectives of others, depend on the aspects of the text she is evaluating (ie the field) as well as the relationship of equal status and close solidarity with her real or imagined audience (tenor).

Expressing attitudes through evaluative vocabulary

Evaluative vocabulary, or more specifically, vocabulary expressing **attitude**, refers to the resources writers and speakers use to make positive and negative evaluations of a range of phenomena. Expressions of attitude can be divided into three categories, according to whether they:

- express feelings to build up empathy and suspense (eg in stories, **affect**)
- make moral judgements of people’s behaviour (**judgement**)
- assess the quality of objects such as literary or artistic works, people’s appearance or other natural or man-made phenomena (**appreciation**).

When exploring these resources in texts, it is common to use coloured highlighters (eg, affect in pink; judgment in blue; appreciation in green). This allows you to see the patterns of attitude across stages of the text in response to what is being evaluated (the target).

Grammar summary 4.6 provides a framework for analysing resources that express attitude.

Grammar summary 4.6 A framework for analysing attitude categories			
Type of attitude		Examples of explicit values	
Affect (probe questions)		Positive +ve (feel good)	Negative -ve (feel bad)
Am I happy/ unhappy?		happy, laugh, love, hug	sadly, misery, dislike
Am I secure/insecure?		reassure, trusting, together	frighten, tremble, fearful
Am I satisfied/dissatisfied?		engaged, attentive, impressed	to bore, empty, to enrage, embarrassed
Judgement (probe questions)		Positive +ve (admire)	Negative -ve (criticise)
Social esteem	Is he/she capable and socially competent?	special: lucky, fashionable, normal	unfortunate, odd, weird
		capable: powerful, intelligent, skilled	weak, insane, stupid
		tenacious: brave, tireless	rash, cowardly
Social sanction	Is he/she morally and/or legally sound (a good person)?	truthful, genuine, frank good, just, kind, noble	dishonest, manipulative bad, corrupt, cruel, evil
Appreciation (probe questions)		Positive +ve	Negative -ve
Reaction	Did I like it?	good, lovely, enjoyable, funny, entertaining, beautiful	dull, boring, smelly, weird, ugly
Composition	Was it well constructed?	well-written, well-drawn, imaginative, effective, manicured, clean	simplistic, hard to follow; too detailed, untidy
Valuation	Was it worthwhile? Was it significant?	challenging, profound, meaningful, worthwhile; unique, relevant	shallow, insignificant, irrelevant, worthless
Note: Although some words and expressions are common to more than one type of attitude (eg <i>good</i>), others are quite specific to particular fields and purposes. The term <i>well-written</i> , for example, would only be used to assess a written text. The probe questions can be used to find the kinds of evaluations being made.			

Exercise 4.14 Identifying explicit attitudes

Jenny's movie review (Text 4.9) makes use of resources from each of the three categories of attitude. Below are extracts from each of the stages of this text.

- Use three different coloured highlighters to identify the explicit attitudes that are italicised in the extracts. Write the type of attitude in the space provided and add '+ve' or '-ve' to indicate whether positive or negative evaluation is used.
 - Use pink to mark words and expressions which tell us the feelings of the writer or characters (affect).
 - Use blue to mark words and expressions which judge the behaviour or personality of the author or characters (judgement).
 - Use green to mark words and expressions which evaluate the qualities of things (appreciation).
- Underline what or who is evaluated.
- Circle the source of the evaluation (if it is given).

	Extracts from Text 4.9	Type of attitude
Example	It made me really <i>sad</i> (pink) to feel <u>that it is over now.</u>	-ve affect
1	Jamie and Adam were <i>disappointed</i> with the movie	
2	but I <i>loved</i> it.	
3	The action sequences are really <i>gruesome</i>	
4	And of course it was <i>tragic</i> when X died	
5	But even though it was a bit on the <i>intense</i> side,	
6	Ron finally learns to <i>trust</i>	
7	Neville becomes a real <i>hero</i> .	
8	I heard some academic say that the characters are <i>one-dimensional</i>	
9	I know some people on this forum have said that Harry Potter is too <i>simplistic</i> ,	
10	I thought the way Snape's true character was revealed was <i>brilliant</i> .	
11	There are quite <i>complex</i> and <i>relevant</i> themes	
12	like how <i>ordinary</i> people can become <i>powerful</i>	
13	on the whole I think JK is a <i>great</i> writer	
14	Wouldn't it be <i>amazing</i> to have a new series built around their kids?	
15	I'm sure I'll <i>enjoy</i> rereading the books	

You may have been uncertain about how to categorise some of these indirect expressions. For example, the expression 'made me want to start again' can be interpreted as a feeling (ie enjoyment) but also as an opinion of the book (well written). While it may be frustrating to code indirect values exactly, it is the fuzziness of meaning which gives audiences more room to interpret the meanings.

In the classroom

Working with students to identify implicit evaluative resources in literary response and persuasive texts can alert them to the way authors craft their texts rhetorically to engage and persuade different audiences. For example, authors often use implicit values of attitude to build empathy and to position readers more subtly across literary texts. This is a way of 'showing' the emotion rather than 'telling'. Analysis of the evaluative work that expert writers create provides models for students as they develop evaluative meanings in their own writing.

Adjusting the strength and focus of attitudes: grading

One of the distinguishing features of explicit attitudes is that the meanings can be graded. Attitudes can be adjusted from low to high strength or intensity (force), or made more or less sharp (focus). Grammar summary 4.8 provides an overview of grading resources, which are more technically known as **graduation**. As we will see in the following section, some of these grading resources, such as comment adverbials and modality, also function to expand or contract the space available for alternative opinions to be considered.

Grammar summary 4.8 Resources for grading explicit attitudes	
Grading resources	Examples
Graded core words	irritated → annoyed → angry → furious → enraged
Intensifiers	<i>incredibly</i> angry
Adverbials	She was <i>so</i> angry
Adjectivals	a <i>burning</i> anger
Other grading resources eg	repetition of wording or attitude It was <i>sad, sad, sad</i> ; we <i>laughed, we cried, we hugged each other</i>
	comment adverbials <i>All in all</i> , it was good
	modality It's <i>probably</i> good

Exercise 4.16 Identifying grading resources

Look again at the extracts from Text 4.9 in Exercise 4.14. In the table below write the wordings which grade the attitudes expressed in the text in terms of either force or focus. Use Grammar summary 4.8 to help you. One example has been done for you.

Grading resources (force and focus)	Extracts from Text 4.9
Graded core words	
Intensifiers	
Other grading resources	On the whole (I think JK is a <i>great</i> writer)

In the classroom

Students can be introduced to the idea of grading the force of an attitude if the teacher asks them to think in terms of 'adjusting the volume' of the emotions, judgements and opinions they express in their texts. For example, students can be encouraged to act out different emotions with varying degrees of force and to build corresponding word banks of evaluative vocabulary along clines. The idea of grading the focus of a text can be similarly introduced using images of word clouds with blurred edges becoming sharper towards the centre.

Grading core meanings of wordings

Another important way to grade the expression of attitude in a text is to adjust core meanings of wordings, which may not be themselves evaluative. For example, by infusing the meaning of action verbs or adverbials with more or less force, writers and speakers add dramatic effect to events (*the car lurched from side to side; she ran full pelt down the street*). Similarly, infusing core adjectivals and nouns in the text intensifies descriptions (*the interminable wait; the majesty of the scene*).

Exercise 4.17 Grading core meanings of words

In the table below, core meanings of a range of grammatical forms are provided (eg verbs, nouns, adjectives). Complete the table with words of the same grammatical form, but which add force and attitude to the core meaning. One example has been provided.

You will have noticed that attitude is used across all stages of the movie review. This is predictable because of the text's evaluative purpose. You may also have noticed that different types of attitude are used to evaluate different aspects of the movie and books she is reviewing.

- Affect is used to tell us about the emotional response of the writer in the beginning and end of the review.
- Judgement is used to evaluate the characters and the writer's skill.
- Appreciation is used to evaluate the themes and stylistic features.

Although Jenny includes negative attitudes, these are mostly attributed to other appraisers (eg *Jamie and Adam, some academic*). She positions us to take up her own positive evaluative stance by 'answering back' to these appraisers.

Choosing from this wide range of resources for expressing attitude enables Jenny to influence readers who might respond to emotion as well as those who might respond to more objective assessments. As children move towards the middle years of schooling, they need to expand their evaluative resources beyond emotional responses (affect) to create a more authoritative and objective tenor through judgement and appreciation (ie moving the evaluation 'from the heart to the head').

In the classroom

Working with children to identify evaluative meanings can open up very interesting discussions about where the boundaries between categories of attitude lie. While these boundaries are fuzzy, identifying the categories can be made easier by firstly identifying who or what is being evaluated (the target). Introducing judgement and appreciation as resources for moving attitudes 'from the heart to the head' is an effective way of encouraging young learners to expand their repertoire of evaluative vocabulary.

Implicit expressions of attitude

The types of attitude identified in Exercise 4.14 are all direct or explicit expressions of feelings. That means the evaluative meaning is written into or inscribed in the dictionary meaning. However, you might have noticed that Text 4.9 also contains expressions which cannot be directly ascribed to one word or even a phrase. Grammar summary 4.7 provides an outline of some common ways to create implied evaluative meanings. Some of these resources, such as *intensification, quantification, repetition* and *listing* will also be explored as grading resources, which vary the intensity of the attitudes.

Grammar summary 4.7 Resources for expressing attitudes implicitly

Resource	Examples of expression of attitude	Attitude category of example
Intensification	The movie was <i>incredibly</i> long.	-ve appreciation (reaction)
Quantification	The movie was seen by <i>over a million</i> people.	+ve appreciation (valuation)
Repetition and listing	I could watch it <i>again and again!</i>	+ve affect (satisfaction)
Punctuation	I said <i>NO!</i>	-ve affect (dissatisfaction)
Figurative language (eg metaphor and simile)	The movie <i>grabbed me</i> .	+ve appreciation (reaction)
References to values and icons shared in the community or culture	He visited me when I was sick. He writes like JK Rowling.	+ve judgement (social sanction) +ve judgement (social esteem)

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Exercise 4.15 Identifying implied expressions of attitude

The indirect expressions of attitude in the table below are from Text 4.9. For each example identify the type of evaluative resource used and the type of attitudinal meaning made.

	Indirect expression of attitude	Resource	Attitude meaning
Example	<i>all the fighting and lots of blood and gore</i>	listing/quantifying	-ve appreciation
1	<i>I cried and cried</i>	repetition	
2	such a ' <i>nobody</i> '		
3	they (the characters) <i>aren't black and white</i>		
4	JK <i>always managed to keep me guessing</i> about them.		
5	some of the books <i>needed a bit of an edit</i>		
6	That last scene on Platform 9¾ <i>made me want to start again</i> .		
7	They may <i>not be everyone's cup of tea</i> .		

Graded meaning (less force) ←	Core meaning	→ Graded meaning (more force)
lope, flit, amble, jog, trot	run	sprint, dash, hurtle, charge
	loud	
	sadness	
	flow	
	said	
	angrily	

In the classroom

Working with students to adjust the force of the grammatical forms they use in their literary texts is an important way of building their vocabulary and supporting them to create suspense, particularly in narratives. Exercises such as 4.17 can be adjusted to allow students to use a word bank or thesaurus to expand their evaluative vocabulary for writing narratives.

Attitude and grading in different text types

Although evaluative vocabulary from all attitude categories is used across a range of text types, the purpose of the text does have a significant influence on the choices writers and speakers make. In this section we will explore how patterns of attitude and grading resources are used in particular types of text to:

- create empathy with and/or judgement of characters
- build vivid descriptions
- judge the character of historical or political figures
- evaluate the significance of phenomena
- appraise the crafting and worth of texts, artworks or performance.

Exercise 4.18 Exploring attitudes for creating empathy with characters

Read the story and answer the questions that follow. Refer to Grammar summary 4.6 to help you.

Text 4.10

‘Please fasten your seatbelts for take-off!’

This was it! Take-off! That dreaded word! The last of Amy’s confidence evaporated and a wave of fear swept over her. Oh how she hated take-off! She fumbled nervously with the clasp of her seatbelt and then she grasped her father’s hand as the great white plane moved slowly along the runway. Her father pressed her hand reassuringly but Amy was too frightened to look up at him. The plane picked up speed and the fear rose to pure terror in Amy’s stomach. She stole an anxious glance around her – Gilly was grinning delightedly as she pointed out landmarks to an equally excited Andrew. How could they be so happy? Her mother, too, seemed relaxed and confident as she gazed calmly out over the water and her father ... why, was that a nervous tick she detected on her father’s cheek as he studiously studied the inflight magazine? Amy was momentarily distracted as she contemplated her anxious father staring unseeingly at the page, his hand growing ever tighter around Amy’s on the arm of the seat. But then as the plane lurched into the air, her own fear returned with full force and the insides of her stomach churned like butter. Up! Up! Oh when would it stop? Her fingernails dug into her father’s hand as the plane continued its ascent – higher, higher ... and then:

‘Ladies and gentlemen, boys and girls! You may now unfasten your seatbelts and move around the cabin ...’

It was over! The realisation hit her with a bolt – the anxiety vanished and she looked up excitedly. Her father looked at her a little sheepishly. Then they both laughed with relief.

‘Whoopee!’ Amy cried joyously, ‘Currumbin Beach, here we come!’

- 1 What is the social purpose of the text?

- 2 Use the same coloured highlighters you used in Exercise 4.14 to identify the attitude values in Text 4.10 and underline the grading resources.
- 3 What is the main pattern of attitude in the text?

- 4 How do the choices of attitude and grading contribute to the social purpose?

- 5 Record the attitudes of each character at different stages of the story in the table provided.

Character	Feeling/s		
	Beginning	Middle	End
Amy	afraid	terrified	relieved and happy
Father			
Gilly			
Andrew			
Mother			

You will have noted that the feelings of the main character and her father change as the events unfold in the narrative. This helps to build suspense and to resolve the tension at the end. The writer also makes the negative feelings of these characters in the complication stage more vivid by contrasting them with the positive feelings of the other members of the family.

In the classroom

Expressions of affect and grading work closely together to involve readers and listeners in stories such as narratives and literary recounts. Affect is also used in media stories to evoke an emotional response from readers. However, expressions of affect are not generally valued in factual texts and analytical persuasive texts where writers attempt to build more objective constructions of reality. In some persuasive texts, such as political speeches or advertisements, affect is often used to align audiences emotionally with the speaker.

In the next exercise we will explore the attitudes and grading used in a factual text.

Exercise 4.19 Attitudes judging historical figures and institutions

Using highlighters and underlining as in Exercise 4.14, identify the direct and indirect expressions of judgement and the grading resources in Text 4.11. Use Grammar summary 4.6 to help you decide if the judgements are of social sanction or of social esteem.

Text 4.11 Pemulwuy

Pemulwuy was one of the most famous and effective Aboriginal leaders at the time of the first British settlement in Australia. He was a brave and intelligent leader who led the Eora people in a guerrilla war against the invaders.

From 1770 Pemulwuy organised many attacks against the British who had invaded and occupied sacred land. In 1797 he was shot and captured during a raid, however, he was so strong that he managed to escape from his chains. His ability to escape capture and survive made many British soldiers afraid because they believed that he was magic and could not die. However, in 1802 he was finally shot and killed by a British patrol.

Pemulwuy is a very important historical figure because he encouraged his people to defend their land and free themselves from white invaders.

1 What is the purpose of this text?

2 Complete the table below with information about the patterns of attitude used in the text.

Person, group or institution who is judged	Main type/s of attitude used	Positive or Negative	Examples
Pemulwuy			
British			
British soldiers			

3 How do the patterns of attitude reveal the evaluative stance of the writer?

You may have noticed that in Text 4.11 particular types of judgement are used to evaluate particular individuals, groups or institutions. For example, Pemulwuy is associated with positive judgements about his capacity and humanity. The British people, on the other hand, are mostly associated with negative capacity (*unable to capture him; afraid*) and inhumanity. Contrasting positive and negative values allows the author to build up a vivid picture of the people and situation and also to encourage the reader to take a particular position.

Sometimes, too, feelings can be used as indirect judgements. For example, in a culture where courage is highly valued, a statement such as *'Many soldiers were afraid'* would be read as a negative judgement of tenacity (ie weak). It is always important to remember that an understanding or 'reading' of a text might be influenced by such factors as our cultural background, class, age, gender and socio-economic status.

In the classroom

Identifying expressions of judgement in the texts students are reading is an effective way of revealing the way writers and speakers influence the opinions their audiences have of the people represented in the texts. Judgement is typically used in narratives, media articles, recounts (particularly historical recounts and biographies), expositions and discussions. In literary texts such as narratives and recounts, judgement is used to describe characters (eg *heroic, evil, kind*) so that the reader builds a relationship (identifies) with them and engages with their actions and responses. In response texts such as reviews, writers use judgement to evaluate the characters' attitudes and behaviour.

To develop critical literacy, students also need to be made aware that judgement may be indirectly used in factual texts, for example, because the writer selects some events, and not others, to throw a positive or negative light on the behaviour of people represented in the text.

Exercise 4.20 Attitudes for assessing qualities in description

Read the following text, written by a Year 5 student, and answer the questions which follow. Refer to Grammar summary 4.6 to help you.

Text 4.12 Grandpa Bill's garden

My Grandpa Bill has a wonderful peaceful garden far away from the noisy, busy city. In his garden Grandpa Bill has planted lots of beautiful tropical plants which have bright colourful flowers in the summer and vivid green leaves all year round. Grandpa has a greenhouse in his garden so that he can grow rare and delicate plants like orchids. There are lots of special places in the garden. We love to run through the paths and hide from each other in the ferns.

- 1 What type of text is Text 4.12?

- 2 Highlight the expressions the writer uses to describe the qualities of the garden.

- 3 Comment on how the expressions of attitude help the text achieve its purpose.

As you can see, the expressions of appreciation used by the writer of Text 4.12 are different from those used by Jenny in Text 4.9 above. The expressions of appreciation are used by the writer of Text 4.12 to react emotionally to the features of the garden. However, Jenny in Text 4.9, uses a wider range of attitude to evaluate the Harry Potter books and movies, including her emotional reaction to theme, as well as her evaluation of the 'craft' and value of the movie and books.

In the classroom

As with other values of attitude, showing students how to identify expressions of appreciation can help expand their repertoire of evaluative language resources. They can use these resources to build effective tenor relationships with their audience.

For example, appreciation is typically used in descriptions, narratives and response texts as well as in expositions and discussions. In descriptions and personal responses appreciation (reaction) is a function of the emotional reaction of the person describing or assessing the object. Appreciation is also used in narratives to set the scene and to describe the physical features of characters and objects.

Appreciation is also used in reviews such as the Harry Potter review we examined earlier. In reviews, the categories of composition and valuation are often used to shift the focus from the reviewer's emotional responses to a book, artwork and film to an evaluation of the work as 'constructed text'. When writing reviews, students are also expected to make critical judgements about the text and its value. Encouraging students to use vocabulary from the composition and valuation categories can assist them to produce reviews that are valued at upper primary and secondary level.

Looking at the form of attitudes and grading resources

As we have seen in the exercises in this chapter, resources for expressing and grading attitudes are found across all grammatical categories.

Exercise 4:21 Identifying grammatical categories used to express attitude

The box below contains expressions of affect. Use these expressions to complete the table below.

sad	frighten	bored
happy	impressed	reassuringly
afraid	in despair	joyously
nervously	attentiveness	boredom
laughter	with relief	fear
enrage	to hug	engage

Grammatical form	Examples
Adjectival	happy
Verb	frighten
Adverbial	nervously
Noun group	fear

In the classroom

It is very important for students to be guided to see that the expression of evaluative meanings is not limited to grammatical forms such as adjectives and adverbials. Although adjectives and adverbials are very effective grammatical resources for building an evaluative stance in literary texts, attitudinal meanings expressed as verbs and nouns are also needed to express evaluations in mature writing.

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Resources for expanding and contracting spaces

The third set of resources used to develop an evaluative stance and to build solidarity with the audience are those which allow for alternative perspectives to be 'voiced' in the text but which control the space available for those perspectives. These resources are referred to as 'expanding' and 'contracting' resources but are more technically known as resources of **engagement**. We have already introduced a number of these resources (eg modality, quoting, reporting, negation, contrastive and concessive clauses), but here we will focus on their interpersonal function and particularly their role in 'getting the audience onside' in persuasive and response texts.

While all expanding and contracting resources function to introduce other perspectives into the text, they are categorised in terms of two functions:

- expanding space – to actively make allowances for alternative perspectives
- contracting space – to rebut or restrict alternative perspectives.

Grammar summary 4.9 on page 115 provides an overview of expanding and contracting resources.

Exercise 4.22 Identifying, expanding and contracting resources

The following sentences use resources to either expand or contract space for alternative views. Highlight the resource used and identify the function of the resource and its grammatical form in the space provided. Use Grammar summary 4.9 to help you.

Example Some people **claim** that asylum seekers should not be allowed to live in Australia.

expanding (endorsing verb) – distancing author's opinion from that of the source

- 1 Although many refugees leave their countries, most seek refuge within their own country.
-

- 2 The government reported that children had been freed.
-

- 3 Child asylum seekers do not have their rights protected.
-

Grammar summary 4.9 Expanding and contracting resources			
	Grammatical resources		Examples within a text
Expanding			
Modality	modal verbs, etc. (see Grammar summary 4.5)		Planting trees probably won't do much good.
Expanding questions	interrogative		Would you like to know how much energy Australia consumes in one year?
Attribution: acknowledge	'neutral' reporting verbs	state, suggest	Scientists report that global warming is getting worse.
distance	'negative' reporting verbs	claim, assume	Some people assume we can keep burning fossil fuels.
Contracting			
Negatives	no, won't, isn't		Planting trees won't stop global warming.
Countering	modal adjuncts	incredibly, amazingly, admittedly, sure	Amazingly some people argue that the planet is not warming.
	concessive/contrastive conjunctions	but, yet, however, although, while, even though, whereas	Planting trees does help. But this will not be enough. Although planting trees helps, it is not enough.
	prepositional phrases	despite instead of, in spite of	Despite the cost, it is necessary
	continuatives	already, finally, still, only, just, even	He has finally admitted that the climate change is real. Many people have already started doing something.
Proclaimers	'endorsing' reporting verbs	demonstrate, show	The study has shown that the planet is warming.
	comment clauses		I contend (that) ... [[What really matters to me]] is ... we have to remember (that) ... The fact is (that) ...
	comment adverbials		Of course ... Obviously ...
	rhetorical questions		Do you want the planet to die?

- 4 There are still too many children living in danger.

- 5 The report found that 5,298 children were held in detention centres.

- 6 It is absolutely clear to me that people are contributing to global warming.

You will have noticed that some reporting verbs are relatively neutral (*state, report*) while others (*claim, assume*) distance the 'saying' and effectively direct the audience not to take the alternate view seriously.

In the classroom

Speakers and writers who persuade effectively draw on patterns of expanding and contracting resources, combined with negative or positive attitudes and grading resources, to build convincing arguments. Working with students to identify these patterns across phases and stages of texts provides an effective way to model how effective persuasion is achieved.

Teachers can use concrete means to model how a persuasive stance is developed. For example, the role of a persuasive writer can be likened to someone standing at a door with a hand on the doorhandle. They open the door to allow 'other voices' into the text (eg by quoting and paraphrasing) and then contract the space for other voices by closing the door, controlling which other voices are allowed to speak and how much they are allowed to say.

Having examined the resources used to expand and contract spaces in isolated sentences, we shall now see how these resources work with other resources to build an evaluative stance and engage audiences across whole texts.

Exercise 4.23 Combining expanding and contracting resources with attitudes and grading in text types

Identify the numbered evaluative resources in the extract of Text 4.12 (Jenny's Harry Potter review). Use the following key:

- coloured highlighting for attitudes
- underlining for grading
- circle expanding and contracting resources.

There may be more than one resource used in each expression. Name each resource in the space provided and then answer the questions which follow.

Text 4.12 Harry Potter – Jenny's fansite post

Well, I (finally) **Eg** saw the last Harry Potter movie. It made me sad **1** to feel that it is over now. My whole **2** childhood has been spent with Harry and the gang. Does that mean I have to grow up? **3** Jamie and Adam were disappointed **4** with the movie but **5** I loved it **6**. Sure **7** there's a lot of violence **8**. The action sequences are really gruesome **9** with all the fighting and lots of blood and gore. **10** And of course **11** it was tragic **12** when X died (I won't spoil it!!), even though **13** it happened off camera – I cried and cried. **14**

Evaluative resources			
Eg	grading (adverbial)	5	10
1		6	11
2		7	12
3		8	13
4		9	14

- a What combination of appraisal resources does Jenny mostly use in this extract?

- b What effect do you think this combination has on the writer's relationship with the audience (tenor)?

- c Read through the remaining paragraphs of the review (see page 100). How do the resources of appraisal help Jenny develop the tenor of her text and achieve the purpose of the text?

Even in this short extract, we can see that Jenny uses a wide range of resources to interact with her audience and to position them to agree with her perspective on the movie. For example, she opens up space for alternative voices, allowing them to express negative attitudes (*Jamie and Adam were disappointed*) but contracts that space by presenting a counter view of graded positive attitude (*but I loved it*). Opening spaces for alternative voices allows her a great deal of 'room' to negotiate attitudes with her audience.

Now let's compare the resources Jenny uses to build solidarity with her audience to those used in a discussion written by a Year 8 Geography student.

Exercise 4.24

Text 4.13 is the introduction and conclusion to an analytical discussion. This text type functions to argue more than one point of view before coming to a position.

The key resources for evaluating have been marked in the text, following the coding system used for Exercise 4.23. Identify these resources and then answer the questions which follow. Remember that there may be combinations of resources used within groups and clauses.

Text 4.13

There has recently been a great deal **Eg** of debate **Eg** over whether rainforests **should** **Eg** be logged. The logging industry **thinks** **1** that logging is **necessary** **2** for employment and the economy **while** **3** conservationists **believe** **4** that rainforests **must** **5** be protected as habitats for **valuable** **6** plants and wildlife ...

After considering the arguments on both sides, **it is clear that** **7** the issues are **not simple** **8**. Employment is **very important** **9** to rural Australia, **however**, **10** our environment is **priceless** **11**. One solution **could** **12** be to phase out logging **gradually** **13** and develop eco-tourism. This **could** **14** be a way of creating **sustainable** **15** development for these areas.

Evaluative resources		
Eg	grading (quantifier)	7
Eg	expanding – attribution (reporting noun)	8
Eg	expanding – modality (modal verb of obligation)	9
1		10
2		11
3		12
4		13
5		14
6		15

a What appraisal resources are mostly used in this text?

b What effect do you think this combination of appraisal resources has on the writer's relationship with the audience (tenor)?

c How would you compare the use of appraisal in Text 4.13 compared with Text 4.12?

In general, persuasive texts written to demonstrate knowledge in school subject areas combine expanding resources and expressions of appreciation (attitude) to establish a more distant tenor relationship with the audience by relying on the authority of 'outside' evidence.

In the classroom

Understanding how resources for expressing attitude are used contributes greatly to the development of students' critical literacy. These resources are often used to manipulate audiences to support political or ideological positions. In Chapter 6 we will explore more fully how an understanding of the appraisal resources can assist students to recognise how speakers and writers might disguise persuasion and manipulation within seemingly straightforward factual texts.

Expressing interactional meanings in visual texts

Visual resources such as the angle, the type of shot, whether or not people are looking straight at the viewer, how realistic the style is and the way the people are situated in relation to each other have a big impact on the relationship being built between an image and the viewer. Grammar summary 4.10 shows how some of these visual resources work to construct different types of relationships, using examples from Figure 4.1.

Exercise 4.25 Analysing interactional meanings in images

Complete the following table by analysing the visual resources used in Figure 4.2. Comment on the relationship constructed between the image and the viewer. Use the table in Grammar summary 4.10 to help you. You might also refer back to the understandings about tenor introduced in Chapter 1.

Visual resource	Options	Interpersonal effect in Figure 4.2
Gaze	indirect no gaze	Viewer invited to be engaged with issue rather than people's emotions.
Shot		
Angle of vision		
Proximity and involvement (of people with each other in image)		
Style		
Colour – saturation type and familiarity		

In the classroom

Examining with students how visual resources are used in media images is a very effective and accessible way of showing how viewers are positioned to establish particular relationships with some groups of people (eg women, asylum seekers, adolescent boys). This can be followed up with an examination of the language resources in the accompanying verbal text to see whether these resources position us in similar ways. Often, different people are responsible for selecting images and laying out the news stories and commentaries in newspapers and other media.

An analysis of the relationship between verbal and visual text can help students to develop a sense of point of view, or *focalisation*.

Grammar summary 4.10 Expressing interactional meanings in visual texts

Feature	Options	Interpersonal effect	Figure 4.1
Position/ gaze	direct	demanding interaction with the viewer	Melanie and Bob are demanding our attention, perhaps inviting us to share their journey
	indirect	offering viewer the role of observer	
Shot	close-up	intimate relationship with viewer	Close-up shot with not much background, brings us into a close relationship.
	medium		
	long shot	more distant relationship with viewer	
Angle of vision	high	viewer has more power or status	Eye level, indicating a relatively equal relationship with the viewer.
	eye-level	equal power	
	low	viewer has less power or status	
Proximity and involvement (of people with each other in image)	close/ angled towards each other	intimate	Bob and Melanie are touching, showing positive emotion and symbolising reconciliation.
	widely spaced/ angled away from each other	distant	
Style	minimalist	reveals restricted emotional range ie distances viewer	Photo – realistic. People presented as individuals; stance and smiles indicate emotion (happiness, love, harmony).
	generic	reveals generalised emotional range ie emotional types	
	realistic	reveals greater emotional range – engages viewer	
Colour – saturation type and familiarity	vibrant, warm, full 'realistic' range	amplified emotion – excitement, energy, emotionally engaged	Vibrant saturated and bright colouring; cool colours of clothes but warm colours on Melanie's face – suggesting the intensity of her emotional response to Bob's story.
	muted, cool, restricted range	quieter low key feelings, detached, emotionally withdrawn	
	no colour	no emotional 'atmosphere' requires reader to respond to ideas	

Bringing it all together

In summary, the following table shows some key ways in which interpersonal resources can be expressed.

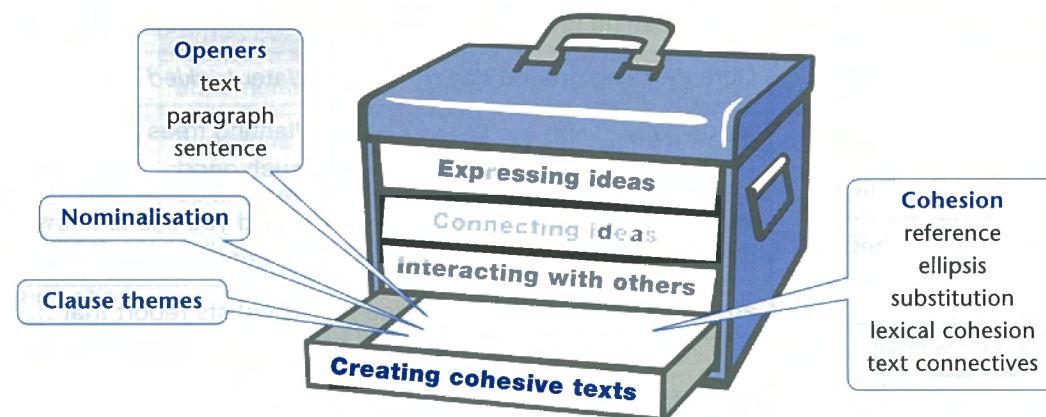
Grammar summary 4.11 Interpersonal resources		
Meanings	Interpersonal resources	Examples
Interacting in different ways, for example: <ul style="list-style-type: none"> giving information asking for information making an offer demanding action 	Types of clauses	
	statements	Spiders are invertebrates.
	questions	Are spiders insects?
	commands (Imperative)	Put that spider down!
To take up particular high, medium or low positions, for example: <ul style="list-style-type: none"> probability usuality obligation inclination 	exclamations	What a horrible spider!
	modal verbs	We shouldn't kill spiders.
	modal adverbials	Spiders rarely attack.
	modal adjectivals	It's an absolute fact.
	modal nouns	It is my duty to protect you.
To evaluate phenomena positively or negatively, for example, expressing feelings	modal clauses and phrases	I think spiders are great!
	Evaluative vocabulary affect	
	happiness/unhappiness	She loved the garden.
Making moral judgements of people's behaviour	security/insecurity	He had a fear of spiders.
	satisfaction/dissatisfaction	She stormed off. (implicit)
	Judgement	
Assessing the quality of artistic works, people's appearance or other natural or man-made phenomena	social sanction	The robbers fled.
	social esteem	Hagrid cared for the spiders.
	Appreciation	
	reaction	It was a lovely garden.
	composition	It had a manicured lawn.
	valuation	It inspired peace.

To grade and intensify evaluations of phenomena	Direct graders	
	adverbial graders	It was <i>incredibly</i> big.
	adjectival graders	That's <i>fabulous</i> !
	repetition	<i>Yummy yummy!</i>
	exclamations or swearing	<i>No! You're kidding!</i>
	Indirect graders	
	Core meaning graded up	Water <i>gushed</i> from the pipe.
Core meaning graded down	Water <i>trickled</i> from the pipe.	
Rhetorical resources for expanding space	Modality	
	Planting trees <i>probably</i> won't do much good.	
	expanding questions	
	Would you like to know how much we consume in one year?	
attribution	acknowledge	Scientists report that ...
	distance	Some people assume ...
Rhetorical resources for contracting space	Negatives	
	That won't do anything.	
	countering modal adjuncts	
	Amazingly ...	
	concessive/contrastive	
	But ...	
	conjunctions	
	Although ...	
	prepositional phrases	
	Despite ...	
Proclaimers		
continuatives		
Many people have <i>already</i> started doing something		
'endorsing' reporting verbs		
The study <i>has shown that</i> ...		
comment clauses		
I contend (that) ...		
comment adverbials		
Of course ...		
rhetorical questions		
Do you want the planet to die?		

If you would like to apply and deepen your knowledge of how the resources we have explored in this chapter can be used to analyse and assess the development of students' literacy and learning, you can skip to Chapter 6 before continuing to explore language resources for creating cohesive texts in Chapter 5. You might also like to spend some time examining how interpersonal resources assist to achieve the social purpose of a range of text types in Appendix 1.

5

Creating well organised and cohesive texts



Introduction

In this chapter we will examine the grammatical resources used to weave meanings into coherent and cohesive whole texts. These resources, called textual resources, are like threads that tie together the ideational and interpersonal meanings in order to compose a unified text. Unlike a random collection of clauses or sentences, a unified whole text is one that an audience can comprehend and recognise as relevant and purposeful.

Textual resources are concerned with:

- the organisation and flow of information and ideas at different levels of text: text openers, paragraph openers (topic sentences) and sentence openers (clause theme)
- the shift between meanings closely aligned to concrete experience and meanings which are compressed and packaged into abstractions (nominalisation)
- the different types of links and connections across a text that make the text cohesive.

These text-creating resources are deployed in different ways according to the **mode**, or channel of communication. Differences in mode account for the organisational differences between, for example, web-based texts, scientific textbooks, oral storytelling or telephone conversations.

This chapter relates to Chapter 5 in *A New Grammar Companion*, Derewianka, (2011).

Exploring textual meanings in images

One way to begin thinking about the composition of texts, and how they are made cohesive and coherent, is to look at how textual meanings are used in the composition of images.

Exercise 5.1 Composing a literary visual text

Refer to Figure 2.1 on page 14. It is an image from *Two Summers* by John Heffernan and Freya Blackwood. In Chapter 2 we used this illustration to explore how participants, processes and circumstances were represented in the image. In this exercise we will consider how the participants, processes and circumstances in the image are organised; in other words, we will consider the **composition** of the image.

Use the image to answer the questions about its composition below. As you answer each question consider what effect each composition choice made by the illustrator has on the meanings in the image.

- 1 Where are the main participants and processes placed in the image, for example, towards the left or right, towards the top or bottom, in the centre, at the margins or spread across the page? Where are elements of the setting (circumstances) placed in the image?

- 2 Is the image framed using a border or white space, or is there no frame at all?

- 3 Are elements of the image connected, for example, by lines or overlapping, by superimposing one on another or are they not connected at all?

- 4 Are elements of the image left whole, are they cut off or are they placed outside the frame?

- 5 Which elements of the image stand out the most? How did the illustrator achieve this effect, for example, by using size, weight, sharpness and/or colour intensity, or by placing them in foreground?

Dynamic literary texts such as this, both visual and verbal, are carefully composed to guide and focus the viewer or reader's attention on the characters (participants), activities (processes) and setting (circumstances) in particular ways. Although at this stage we have not provided you with a metalanguage to explore the composition of images in detail, you may have already noted that the main characters (the boys and the dog) and the problematic

events they are involved in are placed in the bottom right-hand side of the image. These characters overlap or touch, tying them all to the problem, and are more intensely coloured than the dam, making them the most significant part of the image.

You might like to skip ahead to Exercise 5.21 to deepen your understanding of the resources used in this dynamic image before moving on to exploring experiential meanings in a second visual text.

Let's now compare the way this image has been composed with the composition of a static image from a factual text.

Exercise 5.2 Composing a conceptual visual text

Refer to Figure 2.2 on page 15. It is a factual text. It represents **static** conceptual knowledge. Look at the illustration and answer the questions below.

- 1 Where are the main participants and processes placed in the image, for example, towards the left or right, towards the top or bottom, in the centre, at the margins or spread across the page? Where are elements of the setting (circumstances) placed in the image?

- 2 Is the image framed using a border or white space, or is there no frame at all?

- 3 Are elements of the image connected with lines or overlapping, by one element being superimposed on another or are they not connected at all?

- 4 Are elements of the image left whole, are they cut off or are they placed outside the frame?

- 5 Which elements of the image stand out the most? How did the illustrator achieve this effect, for example, by using size, weight, sharpness and/or colour intensity, or by placing them in the foreground?

In static visual texts, like Figure 2.2, the composition of the image draws the viewer's attention to the most salient elements on the page, in this case, the bicycle (the topic), which is centred. It is linked by lines to labels of its parts. In colour images, the illustrator can use variations in colour to draw attention to salient elements.

You might like to skip ahead to Exercise 5.21 to deepen your understanding of the resources used in this static image before moving on to the next section.

Now that we have examined some of the resources used to organise meanings in images let's focus on the resources used to organise meanings in verbal texts, beginning with the organisation of meanings at the whole text and paragraph level.

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Text and paragraph level organisation

In casual conversation speakers spontaneously take turns to keep the conversation going, but often when speakers choose to take a longer turn to recount something that has happened or to tell a story of any kind, they signal this to their listeners with a 'signpost' or opener such as 'Guess what happened to me!' or 'Let me tell you a story!' to orient their listeners to this change in direction in the unfolding conversation.

In more formal spoken texts, such as speeches and spoken presentations, and in most written texts, the signposts used to orient the audience as the text unfolds from one stage or phase to the next need to be carefully planned and well-organised if the text is to be coherent. This is particularly true of longer written texts, which need to be organised in such a way that the signposts, guiding the reader from the introduction via the intermediate paragraphs to the conclusion, give the text a kind of rhythm.

Exercise 5.3 Signalling the organisation of a text

Read Text 5.1 by Veda, a Year 5 student, and answer the questions that follow.

Text 5.1 Trail bikes in national parks

Trail bikes in national parks have become a huge problem for park rangers and there are many reasons why they should be totally banned.

The first reason is that trail bikes cause lots of damage to the native plants in the area. Riders make tracks through the bush and destroy many of the plants and trees. The tracks are used again and again which makes it hard for the plants to grow back. This also causes severe soil erosion.

The second reason is the noise from the trail bikes. This noise is very annoying and spoils the peace and quiet of the park for visitors. It also scares many of the native animals away from their natural environment.

Another reason is the danger of riding in National parks. Many riders go to isolated and rugged parts of the park. This increases the risk of an injury and means that riders are a long way from help if they have an accident.

All visitors to national parks should do their best to protect the natural environment for everyone to enjoy. Therefore trail bikes should be totally banned and there should be severe fines for anyone who is caught.

1 What is the purpose of Text 5.1?

2 How does the writer help the reader make an initial prediction about the way the whole text will develop?

3 How does the writer signal the content of each paragraph?

4 How do these 'signals' help organise the writer's argument?

Text 5.1 is an exposition. As you can see, Veda has used paragraphs to organise the arguments of her exposition into 'groups' of related points (in this case 'reasons'). The arguments are previewed in the introduction by the clause *'and there are many reasons why they should be totally banned'*. This kind of preview is called a **text opener**. A text opener previews the text, signalling for the reader its organisation, and thus helps the reader predict and follow a pathway through the unfolding text.

The reader of Text 5.1 is further guided through the text by the use of **paragraph openers** (often referred to as topic sentences) at the beginning of each paragraph. In Text 5.1 these openers generate a textual rhythm, each one giving prominence to a 'reason', ie linking *back* to the text opener and making the reason the focus of the paragraph, as well as signalling *forward* to the paragraph's elaboration of the reason. In this way, paragraph openers contribute to the overall coherence of a text. The text and paragraph openers used by Veda in Text 5.1 are marked in Grammar summary 5.1.

Grammar summary 5.1 Text and paragraph openers

Trail bikes in national parks

Text opener	Trail bikes in national parks have become a huge problem for park rangers and there are many reasons why they should be totally banned.
Paragraph openers	The first reason is that trail bikes cause lots of damage to the native plants in the area. Riders make tracks through the bush and destroy many of the plants and trees. The tracks are used again and again which makes it hard for the plants to grow back. This also causes severe soil erosion.
	The second reason is the noise from the trail bikes. This noise is very annoying and spoils the peace and quiet of the park for visitors. It also scares many of the native animals away from their natural environment.
	Another reason is the danger of riding in National parks. Many riders go to isolated and rugged parts of the park. This increases the risk of an injury and means that riders are a long way from help if they have an accident.
	All visitors to national parks should do their best to protect the natural environment for everyone to enjoy. Therefore trail bikes should be totally banned and there should be severe fines for anyone who is caught.

Learning to use text and paragraph openers becomes increasingly important as students move into upper primary and secondary school. In longer factual texts, more than one wave, or layer, of text openers may be necessary (eg argument openers and section openers), as well as paragraph and sentence openers. It is important that students use openers to signpost clearly for their audience how the information in the text is organised. These signposts are important not only in longer written texts, but also in spoken texts such as speeches and oral presentations.

In the classroom

As well as helping students write more effective texts, knowledge about text openers and paragraph openers helps students develop reading strategies, such as skimming and scanning, more effectively. These strategies are central to research skills such as reading for information and note-taking. They are particularly helpful when students are searching for information in multi-layered online resources and textbooks.

To help students learn to read more effectively across the content areas, they can be asked to highlight text and paragraph openers on copies of key texts. They may then skim read the highlighted text only, and predict specific information they might find in the text before scanning the text to find that information, using the paragraph openers as a guide.

Exercise 5.4 Layering openers from text level to paragraph level

Text 5.2 is an explanation, but the introductory paragraph of the text is not complete. First, highlight all the paragraph openers in the text. Then return to the introductory paragraph and finish writing it so that it becomes an effective text opener for this text.

Text 5.2 Adapted from *Wildlife at Risk* (Howes 1994: 5)

Many species of animals are threatened with extinction because of the way people change the land. _____

Loss of habitat

Loss of habitat has already led to the extinction of many species of animals. When people clear land for housing and roads, there is no longer enough space and food for the animals living in the area. This kind of development also increases the amount of pollution that harms animals and their habitats.

Introduced animals

Introduced animals are those that are brought to an area where they do not naturally live. Many introduced animals, such as cats, foxes and rabbits, threaten the survival of native animals. For example, in Australia, foxes and cats hunt native animals, and rabbits eat the plants the native animals feed on.

Hunting

Many animals are hunted by people. Some are killed for their meat, fur and body parts. Others are hunted for sport or for trophies and souvenirs. Some of the biggest animals in the world, such as whales and elephants, have almost been hunted to extinction.

What is the relationship between the order of the main points in the text opener and their order in the body of the text? Why is this important?

As Texts 5.1 and 5.2 illustrate, writers of effective factual and persuasive texts set up an information flow from the text opener to the paragraph openers and, in more complex texts, signal not only the topics covered in the text but also the *order* in which they are covered.

Exercise 5.5 Using text and paragraph openers to signal meanings

Text 5.3 is a report classifying and describing different types of poems.

- 1 Read the report. Then write a short introductory paragraph as a text opener for the report. What additional information will you need to include? Why?

Text 5.3 Different types of poems

An acrostic poem uses the letters in a word to begin each line of the poem. All lines of the poem relate to or describe the main topic word. The term acrostic is derived from the Greek words *akros*, 'at the end,' and *stichos*, 'line.' These poems were common among the Greeks of the Alexandrine period as well as with the Latin playwrights Ennius and Plautus.

The haiku originated in Japan and its name is generally translated as 'good words.' It is Japan's most popular unrhymed poetic form. It traditionally consists of three lines. The first line contains five syllables, the second line contains seven, and the last line five. The traditional subject matter is a description of a location, natural phenomena, or wildlife.

The limerick is a nonsense poem that has five lines, thirteen metric feet, or the 'aabba' rhyme pattern. The form has appeared throughout the history of the English language, from the bellowing songs of half-naked street beggars during the sixteenth century to the drinking songs of inebriated pub-crawlers in the seventeenth century.

- 2 Rewrite the text in a notebook or on your computer. Use paragraph openers to organise the report into paragraphs. You may change the order of the topics and some of the wording if necessary.

In the classroom

Students can be helped to craft more 'reader-friendly' texts through activities such as:

- matching paragraph openers (topic sentences) to paragraphs
- completing texts in which the text and/or paragraph openers are missing
- using 'skeleton' texts made up of text and paragraph openers only, as the starting point for drafting a complete text
- using knowledge about text and paragraph openers to edit their own drafts, or the drafts of classmates, in preparation for publication.

Text and paragraph openers play an important role in orienting readers (and listeners) to how the topic is being developed at a 'macro' level across a text. Text openers orient the reader to the overall direction of the text and predict the paragraph openers that are likely to follow. Similarly, paragraph openers orient readers to what is going to be explored and developed in each paragraph.

In the next section we will look at the organisation of text at a 'micro' level, by exploring how **sentence and clause beginnings** are also used to contribute to the flow of information across a text.

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Sentence level organisation

The choice and patterning of sentence and clause beginnings help to organise the flow of information across texts. They also help structure texts to achieve their purpose effectively. At the level of the sentence, these 'starting points' are often referred to as **sentence openers**. As we have seen in Chapters 2 and 3, however, the basic unit of meaning is the clause and, hence, it is *clause* beginnings that focus the reader's attention on the topic and its development across the text. The technical term for the starting point of a clause is the **theme**.*

Exercise 5.6 Looking at clause beginnings

Read the following extract from a tourist guide.

Text 5.4 Kangaroo Valley

There are many ways to explore the natural beauty of magnificent Kangaroo Valley. Take a bushwalk around caves and the rocky outcrops surrounding Beehive Point || or kayak through the rapids along the picturesque Kangaroo River. Swim in the crystal clear rock pools at Minni Ha Ha Falls || or enjoy a picnic alongside Bendeela pondage.

- 1 What is the purpose of Text 5.4?

* In this book we will only be looking at the themes in finite clauses.

- 2 Clause beginnings are underlined in Text 5.4. What type of meaning do most of these make? How does this help the text achieve its purpose?

- 3 Now in a notebook, or on your computer, rewrite the text to give it a different focus by changing the clause beginnings. Use the paragraph opener below as a clue.

Text 5.5 Paragraph opener

There are many places to explore in magnificent Kangaroo Valley. Beehive Point ...

- 4 How does your redrafted text differ from Text 5.4?

As Exercise 5.6 illustrates, we make choices about how to start each clause depending on the purpose we want to achieve with our text and the meanings we want to foreground.

Just as the paragraph opener in a text orients the reader by signalling back to the text opener and forward to what the paragraph will be about, themes signal back to the paragraph opener and forward to where the clause is going. As the text unfolds, the accumulation of themes contributes to a coherent, overall sense of what the focus of the text is. For example, Text 5.4 focuses on activities, whereas Text 5.5 focuses on naming places to visit.

Next we shall examine the various grammatical elements that can function as the 'theme' or starting point for the message of a clause.

Clause level themes

Writers use the theme of a clause to give prominence to or 'foreground' different kinds of meaning. Some clause themes foreground experiential or interpersonal meanings and others highlight the logical relationships between parts of the text. Some clause themes consist of only one element, while others may consist of several. Typically, the theme of a clause is made up of *all* the grammatical elements up to and including the *first experiential element* (ie the participant, process or circumstance) but when a circumstance is used as theme (ie as 'marked' theme), the next experiential element also plays a role in organising meanings. The role of marked themes and other experiential themes in creating well organised and cohesive texts will be further discussed in the following section.

The different types of clause themes used to orient readers or listeners are shown in Grammar summary 5.2.

Grammar summary 5.2 Different types of theme			
Type of theme		Grammatical structure	Examples
Experiential theme	Foregrounding people, places, things or concepts (the participant)	noun group	The moon is a natural satellite. Our moon orbits the planet Earth. It is a sphere and has lots of craters and mountains.
	Foregrounding action or behaviour (the process)	verb group	Take a bushwalk. Slice the bread.
	Foregrounding the circumstances relating to the topic, such as time, manner, place (marked theme)	adverbial	Last weekend my friend Callum came over. After morning tea we went over to the creek.
Interpersonal theme	Foregrounding the viewpoint of the writer or speaker	comment adverbial	Amazingly , Monday was bright and sunny. In my opinion , this book is boring.
Textual theme	Signalling relationships between ideas and connections between parts of a text	conjunction	I went to the dentist because I had toothache. Although he is old, he is still fit.
		text connective	Therefore trail bikes should be banned.

Exercise 5.7 Identifying different types of clause themes

Use Grammar summary 5.2 to help you identify the types of clause themes in the following selection of clauses. The first clause is completed as an example.

Example	Without carbon dioxide	all plant life	would die.
	experiential theme (circumstance)	experiential theme (participant)	rest of clause
1	Loss of habitat	has led to the extinction of many animal species.	
		rest of clause	
2	Remove	lid before use.	
		rest of clause	

3	Most importantly	we	need to source additional funding.
			rest of clause
4	In an urban environment	the brush tail possum	is a pest.
			rest of clause
5	Furthermore,	an appreciation of other countries	is developed.
			rest of clause
6	Unfortunately,	the decision	has already been made.
			rest of clause
7	Suddenly	the old women	crowded around the basket.
			rest of clause
8	It		is important to visit the dentist.
			rest of clause
9	because	she	helps look after your teeth.
			rest of clause

Marked themes

You may have noticed that in some of the clause in Exercise 5.6, the theme is a circumstance (adverbial). Placing a circumstance in theme position in a clause is not a typical choice in English so, when this occurs, we call it a **marked** theme. Marked themes play a very important role in signalling the move from one stage or phase of the text to the next in many types of texts. For example, in an historical recount, the move from writing about one segment of time to the next might be achieved by using a marked theme such as *In the following decade ...*. In procedures, circumstances of manner are often used as marked themes to give prominence to the way a step in the procedure can be made safer or more exact. As we noted earlier, however, when marked themes are used, the next experiential element (eg a participant or process) retains its role in foregrounding meanings.

Marked themes are also used in literary texts, often to mark a new phase in the build-up of the unfolding story, locating characters and events in time and place. In this phase of the story *Ayu and the Perfect Moon*, circumstances of time are used in a sequence of marked themes, each one standing out from the text to create a music-like beat that carries the reader along towards the climax of the story:

Text 5.6 Extract from *Ayu and the Perfect Moon* by David Cox

From then on, one day was like another || ... **but every night** I looked at the moon || **and every night** it was larger and rounder than the night before. **And on the night of the full moon**, people came ...

Exercise 5.8 Identifying marked themes and other experiential themes

Highlight the marked themes in the following extract and underline other experiential themes. Comment on the effect of these choices.

Text 5.7 Extract from *The Hunt* by Narelle Oliver

On silent wings, the frogmouth flies, || watching for a flicker of movement, || listening for the faintest sound.

At that moment a Bark Moth flutters towards a tree || ... Nearby, a Bush Cricket hops from leaf to leaf. The frogmouth follows, || but in a flash, the Bush Cricket has vanished. Just then a Retiarus Spider swings down across the breeze || ... Out from the leaves a stripy Tree Frog long-jumps into view. All of a sudden the stripy frog is nowhere to be found.

What is the effect of the marked theme choices in Text 5.7?

You may have noticed that, while the marked themes in Text 5.7 orient the reader to experiential meanings of time and place, the participants which follow the marked themes orient the reader to experiential meanings about the types of animals involved in the hunt.

At sentence level, when **dependent clauses** are placed before the main clause, they can function in a similar way to marked themes (eg *When I was six*, || *I was very small*). Like other adverbials, dependent clauses in first position function to orient the audience to experiential meanings such as time, place, cause and manner, as illustrated in Text 5.8, an extract from an explanation.

Text 5.8 Extract from an explanation

When two plates collide || one plate is forced under the other. **As the plate moves downwards**, || it heats up. This heating creates magma. **As the heat and pressure continue to build** || the magma bursts through the crust.

In the classroom

To be effective readers, and note-takers, across the subject areas, students need to recognise shifts in meaning made by these types of marked clause theme. They also need to be able to use them effectively in their own writing.

Patterns of theme choice across text types

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The pattern of theme choices across a text aligns with the function of each stage of that text type. To add further to the coherence of the text, there is an interplay between clause themes and the rest of the clause that sets up patterns of information flow. Three important patterns, linear, chronological and zigzag, are illustrated in Grammar summary 5.4.

Grammar summary 5.4 Theme patterns**Linear pattern – repetition of theme**

Theme	Rest of clause (where new information is introduced)
Water	is an integral part of life on this planet.
It	is an odourless, tasteless substance that covers more than three quarters of the earth's surface.
Most of the water on earth	is salt water found in the oceans.
Two percent of the earth's water	is in solid form in ice-caps and glaciers
and only one percent	is in a form useable to humans and land animals.
This fresh water	is found in lakes, rivers, streams, ponds and in the ground.

Chronological pattern* – use of marked themes to foreground time
(*The Buddha's Diamonds*, Carolyn Marsden & Thay Phap Niem, page 8)

Marked theme	Theme (participant)	Rest of the clause (new information)
Last summer	Tinh	had also flown kites
(But) when he'd turned ten at Lunar New Year	he	'd left that childhood behind
Now, during the long days of summer vacation	it	was his job to help Ba with the fishing

* Marked themes can also be used to foreground place, for example, in geographical reports.

Zigzag theme pattern – information introduced in previous sentence as 'new' is picked up in the theme of the following sentence

Theme	Rest of the clause (new information)
A cold front	begins when cold air moves into an area which has warmer air.
The warmer air	rises over the heavier cold air.
As this	occurs,
The warm air	cools and condenses into water droplets.
These droplets	join to form larger heavier droplets
and then the droplets	fall as rain.

Exercise 5.9 Clause theme patterns in factual and persuasive text types

In the texts below, highlight the themes of each clause. The clause boundaries within sentences have been marked. Use Grammar summary 5.3 to help you. The first ones have been done for you.

Remember: In some clauses the experiential theme is ellipsed and there is no experiential theme in non-finite clauses.

Text 5.9 Dawn Fraser

Orientation Dawn Fraser is an Australian swimming legend. She was born in 1937 in Balmain, Sydney.

Record of events When she was a young child, Dawn had asthma and began swimming because it helped her breathing. During her teens, she trained with coach Harry Gallagher and in 1955 she won her first gold medal at the Melbourne Olympics. In 1952, Dawn became the first woman to swim 100 metres in less than a minute. After the Tokyo Olympics in 1954, Dawn was banned from competition for ten years for something she didn't do. Following this, she retired from swimming at a young age.

Reorientation/evaluation Dawn Fraser has become an icon for many Australians.

- 1 Comment on the relationship between the clause theme patterns and the purpose of Text 5.9.

Text 5.10 Extract from *The Goanna and the Crane Fly* by Rita Hall

Classification Goannas are reptiles [[which are especially adapted for capturing and eating other animals]].

Description (of parts) Their pointed snouts and long tongues help to locate food by probing into the smallest holes. The powerful limbs and sharp claws of the goanna enable it to dig up the prey. Numerous teeth with serrated edges, like steak knives, are used to dispatch prey or to cut and tear the food.

- 2 Comment on the relationship between the clause theme patterns and the purpose of Text 5.10.

Text 5.11 Bilingualism by Emily (Year 7)

Position Our government needs to make a greater commitment to promoting bilingualism. If more Australians were able to speak languages other than English, we could be leaders in cross-cultural communication and we could be an important link between Europe and Asia. In other words, there are many benefits to learning a second language.

Argument 1 Firstly, it helps with problem solving and cognitive skills, and has a positive effect on intellectual growth. It also results in flexible thinking and improves your understanding of the nature of language.

Argument 2 Secondly, you develop an appreciation of other countries and their history and traditions. Consequently, there is greater tolerance of cultural diversity.

Argument 3 Finally, being bilingual offers greater career opportunities. The ability to speak a second language will become more important in the future as Australia becomes more involved with globalisation.

Reinforcement of thesis Many children in Australia learn English as a second language. These children, however, should also be encouraged and supported in order to maintain their native language, and, therefore, to grow up bilingual. In addition, the study of languages in Australian schools should be mandatory so Australians could be much better equipped to communicate across the world.

- 3 Comment on the relationship between theme patterns and the purpose of Text 5.11.

- 4 Redraft the paragraph openers of Arguments 1 and 2 in Text 5.11 to improve the flow of information.

The use of clause themes in Texts 5.9, 5.10 and 5.11 illustrate the role they play in the organisation and flow of information across different types of texts. Clause theme patterns are *resources* used to organise the flow of information across a text. For this reason, these patterns are not 'fixed'. The ways writers use these patterns across paragraphs and texts vary according to the purpose of each text. Writers might use the same pattern throughout the paragraphs of a text or they might combine several patterns in the same paragraph or text if that achieves their purpose more effectively.

In the classroom

To improve the coherence of their texts, student writers can highlight sentence and clause themes in different colours. They can then use their knowledge of theme patterns as an editing strategy to improve the flow of information and 'readability' of their texts.

More about theme in literary texts

Literary recounts and narratives, like biographical and historical recounts, are organised temporally, but theme patterns are used less predictably in literary texts. This is because literary texts can be thought of as 'verbal art'. Just like visual artists, writers of literary texts often push their media and tools, in this case language resources and patterns, to the limit in order to experiment with the effects they can create.

Exercise 5.10 Examining patterns of theme in literary texts

Highlight and compare the clause themes in the following narrative extracts.

Text 5.12 Extract from a narrative by Mikael (Year 4)

Once upon a time, in the middle of a dark forest, there lived a small girl named Jane. She lived in an old tumbledown house with her father, her brother and three cats. One day, Jane's father went into the forest to cut some wood. By nightfall, her father had not returned. Jane and her brother decided to look for him. After two long hours, they heard a voice in the distance.

Text 5.13 Extract from *Mahtab's Story* by Libby Gleeson (2008:40)

Then the truck inched forward. Stopped. A man's voice. He was so close, she felt she could reach from her hiding place and touch him. She concentrated, willing herself to hear what was said.

The language was strange. The man was talking, then Jamal. They moved away.

Was this truly the last time someone, anyone could stop them, haul them from their hiding place?

Texts 5.12 and 5.13 use themes in different ways in order to vary the focus of each phase of the narrative. In Text 5.12 marked experiential themes (circumstances) help set the story

in a time and place, while in Text 5.13, there is no clear theme pattern. Some sentences of Text 5.13 are fragments without any distinct theme (eg *Stopped*), which helps to build the suspense as the complication stage unfolds.

The organisation of narratives is much more fluid than that of other text types. In narrative, theme is used in different ways. In the orientation stage of a narrative, for example, the themes might focus on the main character, as the writer builds up a description of the character, or on circumstances (adverbials) that help set the story in a time and place. In the complication and resolution stages of a narrative, however, the themes may be totally *unexpected* and no clear pattern emerges. This helps build suspense and adds to the element of surprise because the reader cannot predict what will happen next!

If student writers attend to the organisation of their texts at whole text, paragraph and sentence level, their texts will become increasingly well crafted. Exercise 5.11 requires you to make motivated choices at each level in order to draft a coherent and well-organised report.

Exercise 5.11 Drafting a well-organised report

Use the information in the table below to draft a report comparing the Northern Territory and Tasmania. Compose effective text and paragraph openers, and carefully choose clause themes to help structure the text. Provide the reader with clear signposts to show where each section of the text has come from and where the text is going next. Pay attention to the flow of information within each paragraph.

	Northern Territory	Tasmania
General description and location	Largest territory; located in the mid-north; capital Darwin; population 159,000; north of the territory is tropical, south is arid desert.	Smallest & southernmost island state; capital Hobart; population 472,000; one of a group of 300 small islands.
Climate	Tropical north has two distinct seasons – wet and dry; wet season brings high humidity, tropical storms, cyclones.	Mild temperate maritime climate; snow in alpine areas; highest average rainfall in Australia.
Geography	Coast – swamps, mudflats, mangroves; north east – Kakadu National Park, Katherine Gorge; south – desert, arid plains, Uluru (Ayers Rock).	More than half is a World Heritage Area; extensive areas of mountain terrain; alpine heathland; ancient Huon pine forests; pockets of remote untouched rainforest in southeast.
Fauna	North – freshwater and saltwater crocodiles, deadly box jelly-fish, water birds (jabiru & magpie geese); desert – dingo, bilby.	Tasmanian devil; Tasmanian tiger (now extinct); migrating whales; eastern quoll.

Write your completed report in a notebook or on your computer. Compare your text with those written by others.

Using passive voice to shift the focus of a clause

The focus or orientation point of a clause can be shifted by choosing either the **active** or the **passive** form of the verb. As we saw in Chapter 2, if a clause is active, the person or thing *doing* the action comes first in the clause. If a clause is passive, the person or thing *affected by* the action comes first.

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Exercise 5.12 Changing the focus of a clause

Change the focus of the following clauses by completing both the active and passive forms. Highlight the themes in each clause. The first clause is completed as an example.

Example **Active** Soldiers destroyed the entire village.
Passive The entire village was destroyed by soldiers.

1 Active Early settlers cleared large areas of rainforest for industrial use.

Passive _____

2 Active _____

Passive Poor countries are being affected by climate change.

3 Active Farmers cut down trees for wood.

Passive _____

We use the active form when we want to focus on the person or thing doing the action (ie the 'responsible' participant). We use the passive form when we want to focus on the person or thing affected by the action. The passive form enables speakers and writers not only to change the theme of a clause, but also to 'ignore' and leave out the responsible participant altogether. In the sentence below, for example, the people responsible for the destruction of the village are not identified.

The entire village was destroyed.

Because the passive form makes it possible to leave out the 'responsible' participant, it is often used in historical and bureaucratic discourse and news stories, especially when the writer wants an event, outcome or phenomenon to be more prominent in a text, than those responsible. If teachers make this use of the passive form of the verb explicit to students, this knowledge will help them develop critical literacy.

Nominalisation: moving towards abstraction

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In this section we look at another important textual resource – **nominalisation**.

Nominalisation is the process of turning words that are not typically nouns (ie verbs, conjunctions, adjectives, and adverbs) into nouns. For example, the verb *employ* can be 'nominalised' as the noun *employment*. Different ways of forming nominalisations are shown in Grammar summary 5.6.

Nominalisation is an important resource for building abstract nouns, as well as technical terms based on abstract nouns. Before exploring the forms nominalisation can take, we shall compare Texts 5.13 and 5.14 to illustrate the difference between concrete everyday language and the nominalised abstract language used by specialists in their field.

Exercise 5.13 Comparing concrete language and abstract language

Read Texts 5.14 and 5.15 and answer the questions which follow.

Text 5.14

When people clear land for houses and roads they change the environment. They destroy the forest and bushland and so many animals lose their homes. Some animals have become extinct because their homes have been destroyed. More houses and roads will pollute the environment even more.

Text 5.15

Clearing and development of land often results in the destruction of the natural habitat of many local species. Loss of habitat has already led to the extinction of many species of animals. Land degradation may also increase the level of pollution.

1 What are the main differences between these texts?

2 Which text do you think would be more highly 'valued' as students move through school? Why?

The main differences between Text 5.14 and Text 5.15 relate to the use of 'nominalisation'. Text 5.14 uses everyday concrete language to describe the impact of people's actions which are represented by processes, and the people and things in the actions by participants. The participants in Text 5.15, in contrast, are combinations of actions condensed and packaged as abstract nouns (eg *destruction, pollution, loss, extinction*). The logic that relates the abstract participants is represented in relating processes (eg *results in, led to, increase*).

Identifying and forming nominalisations

As we noticed above, nominalisation occurs when we convert verbs, conjunctions, adjectives or adverbs into nouns. Texts containing a great deal of nominalisation can seem dense and difficult to read. This is because nominalisation changes how information is 'packaged' in a clause. Different ways of forming nominalisations are illustrated in Grammar summary 5.6.

Grammar summary 5.6 Forming nominalisations			
Types of nominalisation		Examples	
From verb to noun	Many verbs can be changed into nouns	by adding a suffix to the verb form	discuss → discussion identify → identity arrange → arrangement
		by using the form verb +ing	her acting an old saying
	Some verbs can be used as abstract nouns without any change		the cause , a visit , a struggle
From conjunction to noun	Nouns can also be used to represent relationships typically expressed by conjunctions	expressing cause	The customer left because the food was cold. (conjunction) The customer's reason for leaving was the cold food. (noun)
		expressing comparison	Roebourne is a small town whereas Karratha is large. (conjunction) One difference between Roebourne and Karratha is their size. (noun)
From adjective to noun	Adjectives can also be nominalised ie turned into a noun form		expensive → expense unstable → instability tense → tension
From clause to noun group	Noun groups containing nominalisations are often used to condense meanings that would otherwise be spread across a number of clauses		I am going to develop my ideas in a logical way because that helps me structure my essay. The logical development of ideas contributes to the structure of an essay.

Exercise 5.14 Identifying nominalisations

Using Grammar summary 5.7 to help you, highlight the nominalisations in the following clauses. The noun groups containing nominalisations have been underlined. The first clause is completed as an example.

Example Ecologists study the division of the land's surfaces into biomes.

- Each biome has a distinctive combination of life forms.
- The distribution of habitats such as coral reefs is an important consideration for marine biologists.
- Animals that eat other animals are known as secondary consumers.
- These studies can assist with an understanding of population growth.
- Greenpeace uses non-violent creative confrontation to expose global environmental problems.
- The burning of fossil fuels has significantly altered the atmosphere.
- This process is called evaporation.

You may have noticed that some of the nominalisations in Exercise 5.13 were part of complex noun groups and some had more than one nominalisation (eg *understanding* and *growth*). One of the effects of nominalisation is that it condenses meaning into the noun group. Once something has been turned into a noun or *nominalised*, we can then use all the resources of the noun group to further describe, classify, evaluate or measure it. Grammar summary 5.7 describes the functions of the resources for modifying nominalisations.

Grammar summary 5.7 Nominalisation and the noun group		
Classifiers	Classifiers can help define the main noun by specifying type or subject area. Many of these are also abstractions	medical facilities, physical isolation, political unrest, economic rationalism
Describers	Describers (adjectivals) often express importance or significance	complex internal relationships, widespread political unrest
	Adverbs can be added to intensify describers	extremely complex internal relationships
Quantifiers	Quantifiers (adjectivals) may help generalise about quantity or extent	additional medical facilities, several contributing factors, many important reasons
Qualifiers	Qualifiers (adjectival phrases and clauses) help expand the meaning of the abstract noun and are often a vital part of condensed, specialised noun groups built around nominalisations	A rapid increase in the <u>rate of population growth</u> ... The inconvenience and expense of <u>participation in programs such as this</u> ...

In the classroom

Students can be helped to read dense, specialised texts with a high proportion of complex and abstract noun groups if the teacher asks them first to find the process in each clause (often a relating or cause-effect process) and then to use the probe questions introduced in Chapter 2 to identify the abstractions used as participants.

Exercise 5.15 Describing and classifying nominalisations

The following noun groups all contain nominalisations (shown in bold). Increase the complexity of the noun groups by modifying the nominalisations to expand the meaning of the noun group as indicated. You may want to refer to Grammar summary 5.7 to help you.

- 1 a variety of _____ influences
(describer) (classifier)
- 2 another _____ solution
(describer) (classifier)
- 3 the _____ destruction [of _____]
(intensifier) (describer) (phrase as qualifier)
- 4 a _____ decision [[that _____]]
(classifier) (clause as qualifier)

Nominalisation is used to condense a lot of meaning, which might otherwise have been expressed using one or more clauses, in order to repackage it as a single, abstract noun. Further meanings can be added to the abstract noun, including describers, classifiers and qualifiers, to build an extended noun group which functions as a single participant in a clause. These condensed re-packaged meanings are what makes specialised written language so different from everyday spoken language, and for many students so much more challenging to understand.

In the classroom

Students moving into the middle years of schooling are expected to use nominalisation to demonstrate that they understand the abstract concepts central to specialised subjects. Guidance in *unpacking* (for reading) and *repacking* (for writing) the nominalisations in their textbooks and other reading materials will support students as they make the transition to the reading of the abstract and condensed texts used to build knowledge in the secondary years.

Exercise 5.16 Packaging meanings

Use nominalisation to redraft the following examples. Try to compact the meaning represented in each example into a single *simple sentence*. To do this you will need to build a noun group around a nominalisation, then decide how the noun groups *relate* to each other. You may want to refer back to Grammar summaries 5.6 and 5.7 to help you. Write your more abstract, condensed version in the space provided.

Example Original When people plant a lot of crops year after year, many of the nutrients go out of the soil.

Rewritten Overcropping often causes a breakdown in the soil.

- 1 Over the last couple of years, people from all over the world have been arguing about whether or not the hole in the ozone layer has been getting bigger.

- 2 Many people live in urban areas but if the population gets too high the city will get really polluted and there mightn't be enough houses for people to live in.

You may have noticed that the verbs you used to re-write the sentences are mostly relating verbs, either 'being' (eg *is*) or of cause/effect (eg *causes*, *results in*). As we saw in Chapter 3, these verbs are used to express logic in metaphorical ways.

Nominalisation enables students to identify abstract ideas, arguments, reasons, factors and causes. It is an important resource for the successful development of many factual text types. For example, it is often through nominalisation that we are able to introduce technical terms into explanations and reports. Nominalisation also enables writers and speakers to:

- sum up an explanation sequence or process using a single technical term (eg *evaporation*, *urbanisation*).
- 'get their themes right' – Many theme patterns rely on nominalisation to condense previous information into a single word that can then be used in the clause theme to move the information along in a paragraph. The nominalisation *evaporation* is used in this way in a zigzag pattern of theme development in the following example:
When the sun heats up the water, it evaporates into steam. Evaporation causes the steam to rise into the air.
- use abstractions representing general categories of meaning (eg *reasons*, *factors*, *issues*, *arguments*) as headings and in text and paragraph openers to signpost the organisation of the information in the text. These terms can be used as a framework for reading, research and note-taking.

Cohesion: making connections

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Cohesion refers to the way in which a text is composed so it 'hangs together'. A cohesive text is achieved by choosing language resources that tie the meanings in clauses together so that they become unified in a whole text. There are five main cohesive resources – **reference**, **ellipsis** and **substitution**, **lexical cohesion** and **text connectives**. We shall look at each of these in turn.

Reference

Referring words refer back to people and things, even sections of text, which have been mentioned before in the text. They can also refer forward to people and things that will appear later in the text. Chains of **referring words** keeping track of people and things as the text unfolds contribute to text cohesion. Grammar summary 5.8 gives examples of referring words.

Grammar summary 5.8 Examples of referring words		
Personal pronouns	I/me/mine/my we/us/ours/our he/him/his it/its	you/yours/your they/them/theirs/their she/her/hers
Demonstratives	definite article	the
	pronouns	this, these, that, those, other, another
	adverbs	here, now, there, then
Comparatives	same/different, other, bigger/est, more/less	
Text reference	this, these	

Exercise 5.17 Identifying referring words

Text 5.16 is a segment of mother/child interaction. Using Grammar summary 5.8 to help you, highlight the referring words.

Text 5.16 Mother/child interaction

- M:** Susie, here's your apple.
S: Yuk! That piece has got a brown spot on it. I want a different one!
M: Susie, it's fine ... stop fussing.

- S:** It's not fair. James hasn't got any brown ones. His are nice.
M: Well, put it there and eat the others.
S: Don't want them either! Can I have one of those instead?

The kind of reference found in Text 5.16 is typical of spoken language, where many of the referring words point *outside* the text itself – to objects and behaviours in the physical context, and to experiences and understandings that are shared and 'understood' by both speakers. As a result, it can be difficult to retrieve the meaning of referring words like *that*, *it* and *those* in texts such as these unless you are actually part of the context. We shall now look at how reference is typically used in written texts.

Exercise 5.18 Using reference in written texts

Highlight the referring words in Text 5.17. This extract accompanies a labelled diagram in the published text. Note the kind of reference that is used and how this kind of reference differs from the kind used in Text 5.16.

Text 5.17 From *The Human Body* (Harris 2000:11)

The oesophagus lies beneath the trachea inside the chest. It runs behind the lungs and heart. This is the view down the inside of the oesophagus. Beneath its mucus-covered lining there are muscles that run down the length of the oesophagus and in a circular pattern around it. These muscles take over from the throat muscles after food is swallowed. They work together to squeeze the softened food down towards the stomach.

In Text 5.17 most of the referring words point back to words within the text itself. Pronouns (eg *it*, *they*, *these*) refer back to participants in the text and the definite article *the* is used to refer to things that are assumed to be part of our general knowledge of the topic. The pronoun *this* is used to refer the reader to the accompanying diagram.

In the classroom

Students can be shown how to use reference in written texts to avoid unnecessary repetition. Students also need to learn how to refer the reader to a previous section of the text (*This means ...*) or to visual images accompanying the text such as illustrations, diagrams, tables and graphs. Some students, such as those from EAL/D backgrounds, may need help to ensure their use of reference is accurate, for example, in gender or number.

Students can highlight pronouns in model texts and draw in the chains of reference. Teachers can design cloze activities in which specific types of pronouns are blanked out of the text and placed into a box below the text. Students then use the pronouns in the box to fill in the blanks.

It is important to ensure that emergent readers and writers can decode (for reading) and spell (for writing) pronouns accurately. Knowing the sounds of single letters, blends and digraphs can be useful for decoding and spelling some pronouns (*his, hers*), but other pronouns are sight words that must be memorised (*you*).

If pronoun 'banks' (on flash cards in containers or on charts) are placed in the classroom, students will be able to incorporate pronouns into their writing more effectively.



Ellipsis and substitution

As a text unfolds, it is not necessary to repeat every participant, process and circumstance again and again. To avoid repetition, we sometimes leave out parts of a clause (ellipsis) or replace them with a shorter word (substitution).

Ellipsis

Omitting a clause part is called **ellipsis**.

Example Original	The oesophagus lies beneath the trachea inside the chest. It runs behind the lungs and heart.
Ellipsis	The oesophagus lies beneath the trachea inside the chest and (it) runs behind the lungs and heart. (The pronoun 'it' is left out, or ellipsed, from the second clause when these two clauses are combined into a compound sentence.)

Substitution

Replacing a noun, verb or whole clause with a shorter word (eg *one, some, do, else, so, other, another, more, same*) is called **substitution**.

Grammar summary 5.9 Types of substitution		
Noun substitution	one, ones, same, other, another, more, else	She wore a red shirt, her friend wore one too but I wore something else .
Verb substitution	do, does, did	They can't sing as well as he does .
Clause substitution	so, not	Will it rain? – The forecast says so but I hope not .

Exercise 5.19 Using ellipsis and substitution

How are ellipsis and substitution used in Text 5.18? How does the use of these resources contribute to the description of the character's situation?

Text 5.18 Extract from *The Fisherman and the Theefyspray* by Paul Jennings

Deep in the still dark cold shadows the last Theefyspray looked out from her lonely lair. There was not one other like her now. Not in the heavens. Or the hills. Or the deeps of the hushed green sea.

In Text 5.18 ellipsis leads to the series of sentence fragments which keep the reader's focus on the setting and build an image of the Theefyspray as isolated and hidden from the world.

Ellipsis and substitution are typical features of spoken texts, where much of the meaning is shared and taken for granted, and so need not be repeated in every turn. In written narratives, as Text 5.18 illustrates, ellipsis and substitution can be used for literary effect. In factual texts, however, these resources need to be used sparingly. It can be very tiresome for the reader if information is difficult to 'retrieve' because ellipsis and substitution are overused in a written text.

Lexical cohesion

Lexical cohesion refers to word association, or the way words, or lexical items, are tied together by meaning in order to contribute to text cohesion.

Grammar summary 5.10 illustrates the different kinds of lexical cohesion in Text 5.19.

Text 5.19 Wombats

Wombats are Australia's largest burrowing marsupial. There are two types of wombat, the Common wombat and the Hairy-Nosed wombat.

The Common wombat has coarse fur and no hair on its nose. Their body is 1.1 metres long and they have a short tail. In comparison, the Hairy-Nosed wombat has soft, silky fur and white hair on its nose. They have a slightly smaller body and a longer tail. All wombats have short legs and very sharp claws for digging.

Wombats live only in southeast Australia. The Common wombat lives in forests and woodlands, whereas the Hairy-Nosed wombat lives in open scrub and grasslands.

Wombats are nocturnal. They sleep in their burrows during the day and come out to feed at night. Wombats are also herbivores, which means that they are plant-eaters.

Grammar summary 5.10 Types of lexical cohesion		
Type of lexical cohesion		Examples from Text 5.19
Synonyms	words that are similar in meaning	herbivores/plant-eaters
Antonyms	words that have opposite or contrastive meanings	long/short coarse fur/soft, silky fur woodlands/grasslands day/night
Repetition	words that are repeated across a text	wombats the Common wombat the Hairy-Nosed wombat
Collocation	words that tend to co-occur	sleep/day/feed/night
Classification	words that identify a class or category and its sub-classes or sub-categories	burrowing marsupial/wombat wombat – Common/Hairy-Nosed nocturnal/wombat herbivore/wombat
Composition	words that identify a whole and its parts	body – fur/nose/tail/legs/claws South-east Australia – forests/woodlands/ open scrub/grasslands

Exercise 5.20 Recognising lexical cohesion

Read Text 5.20 and use a highlighter to mark examples of lexical cohesion, or word association. Then, following the example provided in Grammar summary 5.10, record these word sets in the table below.

Text 5.20 Junk food in the school canteen

I believe that junk food should not be sold in the school canteen for the following reasons. The main reason is that junk food is bad for your health. Unhealthy foods like chocolate bars, ice-creams, coke and sweets are full of sugar, fat and food colouring. Another reason is that it creates more rubbish in the playground because of all the packets and wrappers. Also, if students buy junk food their behaviour may be affected by all the sugar and chemicals. However, if they bought healthy foods they would have lots of energy and brainpower.

Type of lexical cohesion		Examples from Text 5.20
Synonyms	words that are similar in meaning	
Antonyms	words that have opposite or contrastive meanings	
Repetition	words that are repeated across a text	
Collocation	words that co-occur because they share a common element of meaning	
Class/sub-class	words that identify a class or category and its sub-classes or sub-categories	
Whole/part	words that identify a whole and its parts	

The lexical items in a text form 'sets' of words that are associated in different ways. Although Text 5.20 is an exposition, it builds its 'analytical framework' in a similar way to the report (Text 5.19 in Grammar summary 5.10), by using class/sub-class, whole/part and contrastive associations. Together these different types of word associations help build the evidence necessary to support the arguments.

Word association is a useful resource students can use to build story worlds in literary texts and to display their knowledge of the topic in factual texts.

Some types of word association, such as repetition, are quite easy for students. Others, such as classification and composition associations, may need to be taught explicitly. Knowing how to build vocabulary sets based on these types of association helps students integrate into their texts the 'deep taxonomies' valued in secondary education.

In the classroom

Students' word association repertoires can be expanded through a wide range of field-building and word-building activities. For example, before students write about a particular topic, they can build their knowledge of the topic through excursions (field trips, museum, zoo) and research (books, encyclopaedias, internet). During these activities they build the vocabulary needed to talk and write about the topic, recording the words, and their associations, in word lists, labelled images and graphic organisers. In this way, by the time students start writing, all the vocabulary they need is available and already organised in associated sets. If vocabulary building activities are combined with spelling activities, when students come to drafting and proofreading their texts, they will either already know how to spell the words they need to use, or they will have lists of words they can refer to in order to check their spelling.

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Text connectives

Ideas across sentences and stretches of text are connected using **text connectives**. As we saw in Chapter 3, text connectives make explicit the logic used to connect ideas from one sentence or paragraph to the next. Text connectives are often, but not always, placed at the beginning of sentences.

In the classroom

Teachers can show students the way logic is used in different types of texts. Take for example, the types of logic used in narratives and creative writing in English, as well as the types of logic used, for example, in explanations in Science, or in persuasive texts across the curriculum.

Students can colour code conjunctions in model texts and draw in chains of logic. Cloze activities can be designed in which text connectives are blanked out of the text and placed into a box below the text. Students then use the connectives in the box to fill in the blanks. They can note if more than one type of text connective is possible and how different choices might change the meaning. They can compare text connectives used to connect ideas from one sentence to the next to compose cohesive paragraphs, and those used to connect ideas from one paragraph to the next.

Bringing it all together

Composing cohesive visual texts

At the beginning of Chapter 2 we looked at the composition of a dynamic image from a children's picture book (Figure 2.1), and a static image from an information text (Figure 2.2). These images are shown on pages 14 and 15.

Exercise 5.21 Composing cohesive visual texts

Use Grammar summary 5.11 to summarise the resources used to compose these two images so they are cohesive and coherent.

- 1 **Figure 2.1** _____

- 2 **Figure 2.2** _____

Grammar summary 5.11 Resources for composing cohesive visual texts

Resource		Choices
Placement	Where are the elements (participants, processes, circumstances) placed on the page?	<ul style="list-style-type: none"> • to the left (given) or right (new) of the page • at the top (ideal) or bottom (real) of the page • in the centre (nucleus) or margins of the page • spread across the page (polarised)
Framing	How is the image framed?	<ul style="list-style-type: none"> • with a frame (eg lines, a border, white space), or no frame • frame is strong or weak • elements in the image are connected (eg linked with lines, overlapping, superimposed), or not connected • elements are left whole or cut off (eg cut off by space or lines, or placed outside the frame)
Saliency	Do some elements stand out more than others?	<ul style="list-style-type: none"> • size (big or small) • weight (heavy or light) • sharpness of focus • intensity of colour • in foreground or background

Composing cohesive verbal texts

Grammar summary 5.12 is an overview of the resources used to compose verbal texts that are cohesive and coherent.

Grammar summary 5.12 Composing cohesive verbal texts

Meaning	Grammatical resources	Examples
Text openers	introductory paragraphs (part or whole paragraph)	Trail bikes in national parks have become a huge problem for park rangers and there are many reasons why they should be totally banned.
Paragraph openers	topic sentences	The first reason is that trail bikes cause lots of damage to the native plants in the area.
Sentence openers	dependent clauses	Because the tracks are used again and again, it is hard for the plants to grow back.
	marked theme (adverbial)	Because of this, it is hard for plants to grow back.

Clause themes	noun groups	The tracks are used again and again.	
	adverbials	Every weekend, riders use the park.	
	verb groups	Do not ride trail bikes in the park.	
Abstraction	nominalisation	Trail bikes cause soil erosion in the park.	
Reference	articles, pronouns, demonstratives, comparatives, text reference	Because the tracks are used again and again, it is hard for the plants to grow back. This then causes severe soil erosion.	
Ellipsis	leaving a grammatical element out	Riders make tracks through the bush and (they) destroy many of the plants and trees. I hope they catch one (ie a rider) soon.	
Substitution	short words (one, some, do, else)		
Lexical cohesion	sets of associated lexical items (synonyms, antonyms, repetition, collocation, class/subclass, whole/parts)	collocation	national parks, park rangers, native plants, bush, trees
		whole/part	national park – native plants, tracks, bush, trees
Logic across sentences and paragraphs	text connectives	Therefore train bikes should be totally banned.	

In this chapter we have provided an overview of a range of resources which help to craft a text into a cohesive whole. These textual resources are particularly important for students to use when organising their ideas as written texts. This is because, in the written mode, readers do not share the writer's context and so do not have access to clues such as gesture and tone of voice to guide them through the text and to focus their attention on the meanings the writer wants to foreground. These functions have to be woven into the text itself using the textual resources described in this chapter.

6

Learning and language across the school years (and beyond)

Introduction

In previous chapters we have worked with clauses, and their parts, as well as whole texts to build a practical 'toolkit' we can use to help students use language more effectively during their school years and beyond. We have organised our toolkit in terms of *metafunctions*, using general headings to identify the four main functions of language.

In this chapter we return to the central premise of the book introduced in Chapter 1 to explore how the toolkit can be applied to the development of literacy and learning. We focus on the genres and registers across the different **domains*** in which learning occurs across the stages of school.

Domains of learning and language

Domains can be understood as the different places, 'worlds' or broad contexts in which learning occurs. Three domains have been identified as particularly important for learning as students move through the stages of schooling:

- the everyday and familiar world of home and the community (**everyday domain**)
- the specialised subject areas within schooling (**specialised domain**)
- the often contradictory and socially diverse world within and beyond schooling (**critical or civic domain**).

* The concept of domains was developed by Mary Macken-Horarik (1996) in the context of research within junior secondary schooling. However, domains are understood as important across all areas of learning, within schooling as well as in the social affiliations beyond.

The **everyday domain** of learning is associated with commonsense knowledge, generally passed on orally, outside school, when children and young people participate in activities with parents or caregivers who know them well. While everyday learning continues to be relevant at school, for example, observing people, places and things and sharing understandings as a starting point for many topics, this learning is mainly associated with the home and community. The language associated with everyday learning is generally spoken and informal, concerned with topics of immediate experience.

The **specialised domain** of learning refers to the systematised learning that occurs in mainstream educational institutions. This learning is based on understandings that are different from those we operate with in everyday life, for example, specialised classification systems. In the everyday domain, items such as food are often loosely grouped according to where they are bought or kept, or which meals they are used for. In the specialised domain, however, these items might be more precisely classified according to scientific categories, such as carbohydrates, proteins or vitamins. The language associated with the specialised domain is increasingly discipline specific, technical, formal, generalised and involving a range of modes, especially the modes of organised written language and technical diagrams.

The **critical domain** (also called the **civic domain**) is where the knowledge built up in everyday and specialised domains is questioned and deemed problematic. In the critical domain language is used to deal with complex and often contradictory issues. Not only is the language of this domain produced using a variety of media, but it also enables people who may have different perspectives to negotiate with each other.

Language development across the domains of learning

Learning at school occurs across all domains, although the goal of most school learning is to apprentice students into specialised domains. Teachers can design effective pathways from everyday to specialised and critical domains if they understand the relations between the domains. These are described by Macken-Horarik (1996: 244) in the following way:

... learning in any domain is a product of the relationship with the one adjacent to it. Students build up the meaning potential of specialized contexts – its registers – on the basis of the prior learning they have done in the everyday world. And they begin to move into reflexive learning by challenging the understandings they have established in the specialized domain.

In general, when students begin school they are using the language of the everyday domain. As they move through primary school, they encounter, and need to engage with, the language of specialised domains of learning. In addition, to participate fully in learning within and beyond school, students need to be prepared to engage with the critical domain. These steps, from one domain to the next, are achieved when students consciously and actively, with the support of others including teachers, use language at school as a resource for learning. This learning occurs across a number of dimensions, as outlined in Figure 6.1 adapted from Macken-Horarik (1996:236).

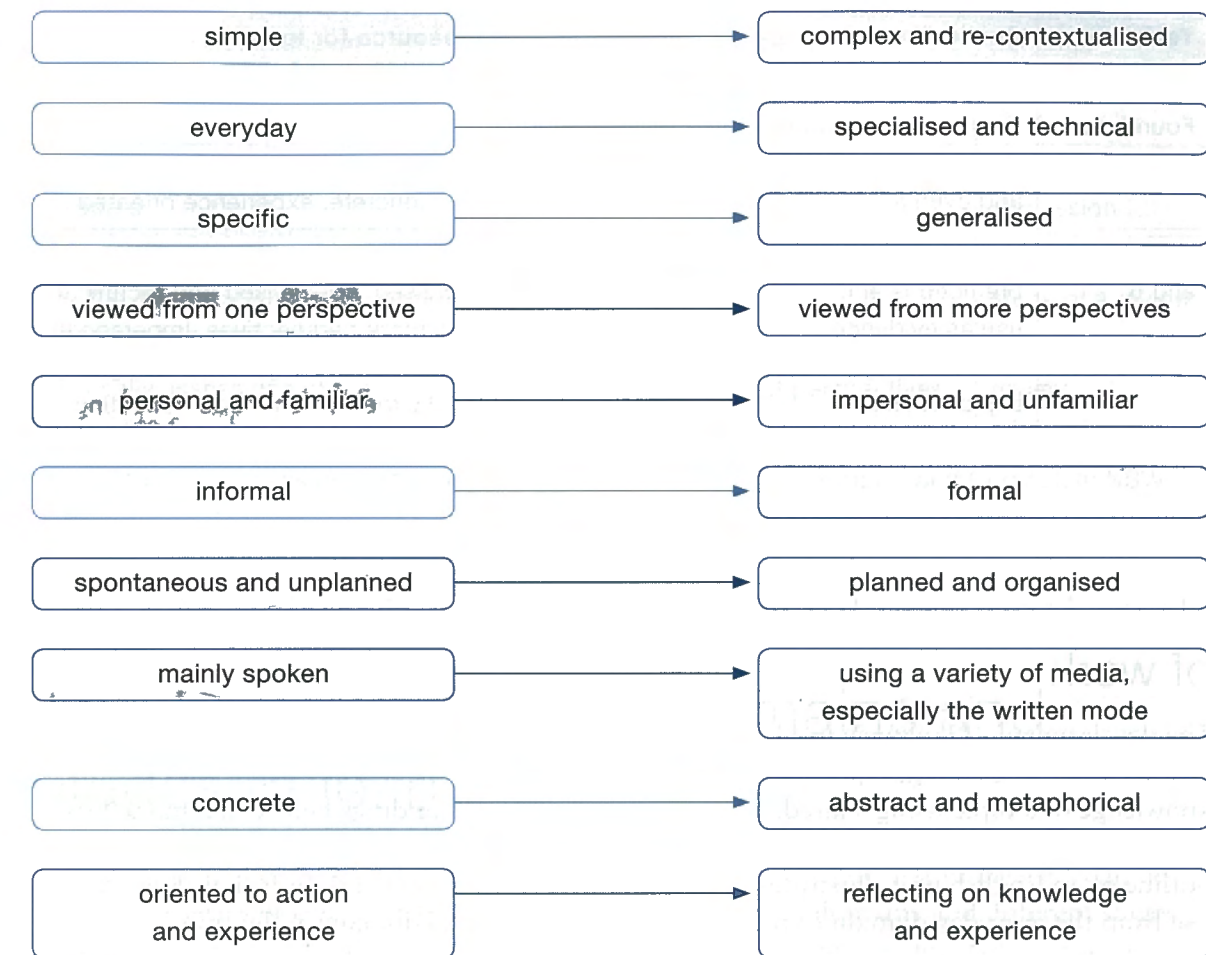


Figure 6.1 Language as a resource for learning across the domains

The dimensions of language and learning shown in Figure 6.1 apply across all stages of the curriculum, as well as across specific units of work and specific topics.

Developing language as a resource for learning across the stages of school

The way language is used as a resource for learning develops and expands as students move through the stages of school (and beyond). This is reflected in scope and sequence statements in every curriculum area. On page 160 are two curriculum outcomes taken from the Science Inquiry Skills Strand of the *Australian Curriculum Science Scope and Sequence*: the first a Foundation Year outcome and the second a Years 5 and 6 outcome. The third column identifies the language students need to use if they are to achieve each outcome. Note how developing inquiry skills in Science depend on the development of language as a resource for learning across different domains.

Year	Curriculum statement	Using language as a resource for learning
Foundation Year	Respond to questions about familiar objects and events	Everyday domain simple, everyday, specific, personal and familiar, informal, mainly spoken, concrete, experience oriented
Years 5 and 6	Compare data with predictions and use as evidence in developing explanations	Specialised domain complex and recontextualised, specialised and technical, generalised, viewed from more perspectives, impersonal and unfamiliar, formal, planned and organised, using a variety of media, especially the written mode, reflecting on knowledge and experience

Using language for learning over the duration of a unit of work

The development of language used for learning is taken into account when programming a unit of work or teaching sequence. For example, units of work generally begin with building knowledge of a topic using shared, everyday, familiar understandings before moving to less familiar, more specialised and perhaps even problematic areas of the topic. The following outline of an English unit illustrates how, as the unit unfolds, students shift their language use from the everyday domain to more specialised and critical domains of learning.

As illustrated in Grammar summary 6.1, the development from everyday to more specialised and critical uses of language does not always occur in a neat, evenly paced way. For example, some children may be confidently using a variety of media while still dealing with concrete and everyday topics. Similarly, some children at early stages of learning are able to build quite technical classification systems of phenomena they find interesting, for example types of dinosaurs, and to use the technical terminology that constructs those systems very effectively.

Grammar summary 6.1 Developing language used for learning over the duration of a unit of work		
Sequence of teaching and learning activities	Language used at each stage of the sequence	Text type
Send introductory email to other participants in <i>Bookrap</i>	Everyday, personal (about self), informal; using a variety of media	description
Reading a range of picture books shortlisted for Children's Book Council of Australia awards	Everyday but beyond 'own world', informal	narrative
Read background information on authors	Impersonal and unknown	biographical recount

Give personal opinions on favourite book and justify opinions	Viewed from one perspective but reflecting on knowledge and experiences	personal response
Respond to opinions of other rappers	More complex and recontextualised	exchange, discussion
Explain how the techniques used by the illustrator and writer work together to create meaning	Technical; generalised; planned and organised	text description stage of a review
Critically assess one of the shortlisted books	Viewed from a variety of perspectives	review, interpretation

Adapted from *Bookweek-Picture Books Rap 2001*, Professional Support and Curriculum NSW Department of Education and Training

Text types across the domains and stages of learning

The development of language used for learning outlined in Grammar summary 6.1 can be seen in the series of genres or text types used across different domains and different stages of schooling. Research into language and learning has found that the text types students are expected to read and write as they progress through school become increasingly complex.*

A useful starting point for tracking this increasing complexity is to align the foundation text types identified in primary school curriculum documents with groups, or families of text types closely related in purpose and structure. The text types in each 'family' can then be compared in terms of both complexity and the domain of learning with which they are associated. It is then possible to view gaining control of each elemental text type in the early years as a foundation for developing control of a series of increasingly complex text types of the same family.

Families of text types important to learning across the domains and stages of learning are presented in Grammar summary 6.2 in terms of increasing complexity. More details of the staging and language features of key genres within these families are found in the appendices of this book. It is worth noting that as students move through the school years and beyond, and find themselves using language to achieve increasingly complex purposes, the texts they produce are also more likely to exploit features of more than one type of text in innovative and creative ways. They are also likely to compose longer texts that are combinations

* Much of this research was conducted by the NSW Department of Education and Training Disadvantaged School's Program (Metropolitan East Region) within the Write it Right project.

of more than one text type. For example a project report might combine a procedure, a taxonomic report, an explanation and an analytical exposition alongside photographs, tables and diagrams. See Grammar summary 6.2 following Macken-Horarik (1996); Christie and Derewianka (2008); Martin and Rose (2008).

Grammar summary 6.2 Developing language used for learning in the school years and beyond		
Text type family	Foundation text types	Increasing complexity across the domains of schooling and beyond
Story	everyday observation, personal recount, anecdote	specialised literary description, moral tale/fable, literary recount, narrative, news story
		critical thematic narrative, exemplum
Response (to works such as literary texts, film and art works)	everyday personal response	specialised descriptive response, review, character analysis
		critical thematic interpretation, critical response (to challenge message/common interpretations of the work)
Procedural	everyday instructions, procedure (how to), protocols (rules)	specialised specialised/technical procedure, specialised protocol, conditional procedure, flowchart, procedural recount, experimental record, design brief
		critical scientific/technical note
Chronicle	everyday personal recount, factual description	specialised recounting empathetic autobiography, biographical recount, historical recount, historical account
		describing site study (space), period study (time)
		critical site interpretation, historical exposition/discussion
Report	everyday factual description	specialised descriptive report, classifying report, demonstration, field study
		critical research article

Explanation	everyday explanation	specialised sequential explanation (how), causal explanation (why), theoretical explanation, factorial/consequential explanation
		critical exploration
Persuasive	everyday personal opinion/comment, giving reasons	specialised analytical exposition (persuading <i>that</i> using authoritative evidence), specialised discussion
		critical hortatory exposition (persuading <i>to</i> using rhetorical resources), challenge

Most text types identified in school curriculum documents fall within specialised domains. For this reason, we can say that these text types are **privileged** in the school curriculum. In other words, teachers use these types of text more frequently than others, and students are more often rewarded when they produce them in response to assessment tasks. Importantly, however, learning how to use the text types of the everyday domain is a foundation for learning the text types used to speak, read and write about specialised domains. Similarly, gaining control of text types used to construct specialised knowledge becomes the basis for effective evaluation of that knowledge in the critical domain.

The three texts below belong to the family of response text types. Each of these text types represents choices which are privileged in different domains.

Text 6.1 Personal response – *The Deltora Quest*

I liked *The Deltora Quest*. It was a really exciting story. I liked Jasmine and Lief best but I also liked the little Kin. He was really cute.

The writer of Text 6.1, a personal response, presents positive observations about a story and characters in the story. The observations seem to be presented in the order in which they occur to the writer; there is no obvious planning. Nevertheless, the text belongs to the response family of text types, because it includes evaluation, in this case, evaluation of the emotional effect of the story on the writer.

Text 6.2 Review – *Fox*

Fox is an interesting picture book written by Margaret Wild and illustrated by Ron Brooks. It is a story of a friendship between a magpie and a dog, which is challenged by an evil Fox.

The illustrations in the book are very effective because they seem quick and rough but they are really sophisticated and full of texture. Oil and chalk and charcoal are used effectively to give a bushy feeling.

The writing seems messy like a draft but this matches with the outback pictures. The writing and pictures work together for the exact effect that the writer and illustrator wanted.

Fox is a beautiful and meaningful story, suitable for all ages.

Text 6.2, a review, also evaluates a story. This time, however, the evaluation includes identification of the story's message and an analysis of generalised features used by the storyteller. The writer-reviewer also displays some specialist knowledge of techniques used by the storyteller to create specific effects. Furthermore, Text 6.2 is planned. The text is organised around the two general features of the story the writer-reviewer is evaluating: the illustration (paragraph 2) and the writing (paragraph 3).

Text 6.3 Critical response – *Harry Potter and the Order of the Phoenix*

Harry Potter and the Order of the Phoenix is the fifth book in the Harry Potter series. In this book J.K. Rowling has attempted to show the wizarding world as more complex than in the other books. Harry and the other 'heroes' like James, his father, are shown as not always so heroic. We see Harry as moody and unreasonably angry at times and James as often quite a nasty young man. The author also makes us feel some sympathy for Snape, as we see how badly he was treated by James as a boy.

However, despite these attempts, the world presented in the Harry Potter series is still oversimplified and the characters are stereotypical. It is only wizard characters who are presented as complex. Muggles, represented by Harry's aunt, uncle and cousin are still presented as stupid and afraid with no hope of change and goblins are always obsessed with money. Even sympathetic characters like Hermione and Ron and Professor McGonagall seem to be caricatures rather than personalities.

There is no doubt that J.K. Rowling knows how to tell a good story. However many of the characters in these stories are stereotypical and are not presented as real personalities.

Text 6.3 is a critical response to a well-known work of fiction highly valued in the culture. While the text includes positive evaluations of how the work is 'crafted', the effectiveness of this crafting is challenged. Like the writer of Text 6.2, the writer of this text is able to generalise. This is achieved by grouping the characters (*wizard, muggles, goblins*) in order to evaluate them in general terms (*complex, stupid, afraid, obsessed with money*). The focus of the response, however, is an evaluation of how realistically these characters have been constructed by the author, that is, whether they are complex, stereotypical or sympathetic. The text is structured by presenting first the expected, or mainstream, view of the characters. This view is then presented as problematic and challenged in such a way that, by the end of the response, the reader is oriented towards agreeing with the writer-critic's evaluation of the book.

Exercise 6.1 Features of field, tenor and mode in response texts

Use the knowledge you have gained of the four language systems we have worked with in Chapters 2 to 5 to begin to analyse and compare language features that create the field, tenor and mode of the three response texts presented above. In the table below note the key language features of each text, as well as the field, tenor and mode these features create. You may like to refer to the overview of response genres provided in Appendix 1 (page 197) to guide you in selecting relevant features.

	Text 6.1 Personal response	Text 6.2 Review	Text 6.3 Critical response
Language for expressing ideas: function and form			
Language for connecting ideas			
What field is created?			
Language for interacting with others			
What tenor is created?			
Language for creating cohesive texts			
What mode is created?			

Your analysis of these texts so far may have revealed patterns of grammatical features that were similar across the three texts (eg evaluative vocabulary, particular named participants as well as some abstract participants referring to the text and some logical relationships of cause). You may also have noted patterns that were different (eg more affect and sensing processes as well as simple and compound sentences in Text 6.1; a greater range of relating processes and abstract participants in Text 6.3). In the next section we will revisit the language resources used to achieve each of the functions of language – experiential, logical, interpersonal and textual, and further explore how knowledge of these resources can help students to develop the language knowledge, skills and understanding associated with everyday, specialised and critical domains of learning. The perspective on development will help you to track your students' progress and achievement more systematically as they develop control of the text types and registers of the specialised and critical domain.

Developing grammatical resources across domains: register

Just as the foundation text types of the everyday domain are the first step in a learning pathway towards increasing control of more sophisticated texts in specialist domains, so too are the grammatical resources associated with the everyday domain a foundation for a pathway towards specialist knowledge and control of more sophisticated and specialised language resources.

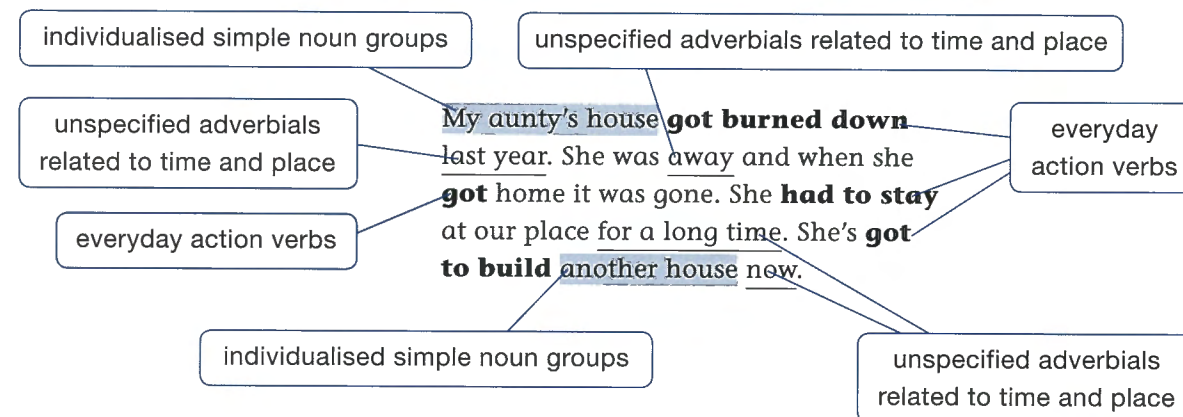
Experiential meanings – language for expressing ideas

Student writers need to build their knowledge of a variety of lexical and grammatical resources for naming and describing as they move from everyday domains to specialised and critical domains of learning. Grammar summary 6.3 on page 182 illustrates potential development of some of the language resources used to represent experience across these domains.

Exercise 6.2 Developing language for expressing ideas

Texts 6.4, 6.5 and 6.6 are extracts from texts which illustrate the use of grammatical resources to express experiential meanings in different domains. Text 6.4 has been annotated to show the use of resources of the everyday domain. Use the overview of grammatical resources shown in Grammar summary 6.3 to annotate Texts 6.5 and 6.6 in a similar way. Then use the space below each text to make notes on how the language features you have annotated help to develop the particular field and text type.

Text 6.4 Annotated text extract showing everyday experiential meanings



Example Contribution of experiential patterns to field and purpose

The language represents a simple, everyday, familiar world of individual experience in a text that is a personal recount (not developed into distinct stages) used to achieve the goal of retelling personal events.

Grammar summary 6.3 Resources for expressing ideas	
Everyday domains of learning	Specialised and critical domains of learning
Vocabulary for representing everyday participants, processes and circumstances	Discipline-specific and technical vocabulary Academic vocabulary used across discipline areas
Particular participants	General, abstract and/or metaphorical participants
Simple noun groups	Expanded noun groups, including: <ul style="list-style-type: none"> • technical descriptors and classifiers in noun groups to build specialised distinctions • increasingly sophisticated descriptors to build story worlds and imagery in literary texts • qualifiers (adjectival phrases and clauses) in noun groups to add more detailed description
Noun groups with simple descriptors representing evidence of the senses	
Everyday action processes including those represented by phrasal verbs	Wide range of processes including those represented by subject specific and formal action verbs
Simple relating processes for identifying and describing phenomena	Wide range of relating processes to identify, define, classify, describe phenomena
Small range of circumstances represented by simple adverbials (adverbs, adverbial phrases) mainly used for locating events in place and time	Range of circumstantial meanings represented by adverbs, adverb groups, adverbial phrases and adverbial clauses to represent the circumstances of events in precise and detailed ways. These include: <ul style="list-style-type: none"> • details of time, place and manner etc to build the settings, characters and events of story worlds in literary texts • dates for accuracy in factual texts • precise locations and measurements • causes and reasons

Text 6.5 Factual text extract showing specialised experiential meanings

Fires are usually started by an external heat source. One factor which affects fire behaviour is the moisture content of the fuel. Very fine fuels like grasses lose moisture quickly. The wind speed at the fire front is also an important consideration.

Contribution of experiential patterns to field and purpose

Text 6.6 Literary text extract showing specialised experiential meanings

After watching the spectacular sight of the fire we were told some news that was frightening. The fire was raging rapidly towards our homes. It was a horrifying thought. The local fire brigade battled the fierce heat. We began to wonder whether our homes would survive this dreadful natural disaster.

Contribution of experiential patterns to field and purpose

Logical meanings – language for connecting ideas

The way ideas are connected varies as language users move from everyday to specialised and critical uses of language. In everyday domains connections between ideas represented by language correspond quite closely to the way participants, processes and circumstances are connected in the material setting in which language is being used. For example, events that unfold over time in the material setting are likely to be represented in a text by sequencing clauses in time.

As students progress towards using language in more specialised domains, they increase the number of ways they can combine clauses to connect ideas. For example, they begin to use complex sentences to represent some ideas as independent, supported by other ideas that add to, reformulate or enhance the independent ideas. Eventually, students are expected to connect ideas in ways that support the discipline-specific logic required in specialised and critical domains. Grammar summary 6.4 illustrates the potential development of some of the language resources used to connect ideas across the domains of learning.

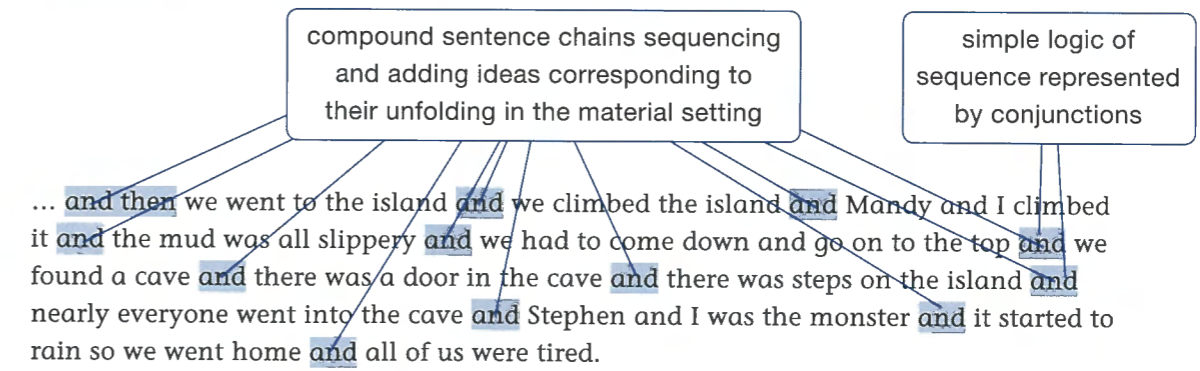
Grammar summary 6.4 Resources for connecting ideas	
Everyday domains of learning	Specialised and critical domains of learning
Ideas represented in short, simple sentences in which processes, participants and circumstances are represented in simple groups and phrases. Logical relations between sentences difficult to retrieve if audience is not familiar with the activity, setting, etc.	Ideas are connected logically in compound and complex clauses
	Participants are represented by noun groups with adjectival clauses embedded as qualifiers
	Participants, processes and circumstances are represented by combined groups and phrases
	Text connectives are used to connect ideas across sentences

Ideas added together or sequenced in time in chains using coordinating conjunctions (corresponding to the accumulation of experiences and the unfolding of events in the material setting)	Connected ideas are differentiated in terms of significance in complex sentences using subordinating conjunctions (main clause, dependent clause) eg in literary texts
	Ideas connected using logical relations are distanced from the material setting eg arguments ordered according to author's understanding of relative importance in explanations and persuasive texts
	Ideas are connected in implicit and metaphorical ways
	Ideas are connected using discipline-specific logic eg relations within a classification system, part-whole relations, cause-effect relations
Re-telling the words of oneself or others without attribution or with personalised or imprecise attribution	The speech and thoughts of oneself and others are projected in sentences that quote or report
	Quoted and reported speech and thought are attributed to their sources

Exercise 6.3 Developing language for connecting ideas

Texts 6.7, 6.8, 6.9 and 6.10 are extracts from texts which illustrate the use of grammatical resources used to express logical meanings in different domains. Text 6.7 has been annotated to show the use of resources of the everyday domain. Use the overview of grammatical resources shown in Grammar summary 6.4 to annotate Texts 6.8, 6.9 and 6.10 in a similar way. Then use the space below each text to make notes on how the logical language features you have annotated help to develop the particular field and text type.

Text 6.7 Literary text showing everyday logical meanings



(Christie and Derewianka, 2008: 38)

Example Contribution of logical patterns to field and purpose

The unfolding of the everyday world of experiences in a simple time sequence helps sequence events in time to achieve the purpose of a personal recount.

Text 6.8 Literary text showing specialised logical meanings

When we noticed that a big wave was coming, we tried desperately to swim away from the rocks so we wouldn't be crushed. My sister succeeded to do this but I was stuck stranded, trying to swim to shore.

(Christie and Derewianka 2008: 43)

Contribution of logical patterns to field and purpose _____

Text 6.9 Literary text showing specialised logical meanings

Once she reached the throne where the Queen sat, she slid gracefully off Sparkle's back, bowed to the Queen and turned to face her watchful audience. 'You have discovered the problem for yourselves, and you have also answered it,' she called out in a clear, ringing voice. ... The Fairies all looked at Rowena and they realized that she was right.

(adapted from Christie and Derewianka 2008: 49)

Contribution of logical patterns to field and purpose _____

Text 6.10 Persuasive text showing specialised and critical logical meanings

On the other hand there are many people who believe that the radiation emitted by mobile phones is perfectly harmless. As no solid evidence has been found to prove that mobile phones are a health risk, there is no need to worry about it. Even if mobile phones do emit harmful radiation, there are so many more appliances that would emit radiation, like computers and televisions.

In conclusion, there is much speculation about the safety and health risks of mobile phones. While there are many concerns for public safety, the case against the mobile phone is yet to be proved. Some manufacturers produce radiation shields (in order) to protect the public. However, until something concrete can be proven, I think the mobile phone is a harmless communication tool.

(adapted from Christie and Derewianka, 2008: 209)

Contribution of logical patterns to field and purpose _____

Interpersonal meanings – language for interacting with others

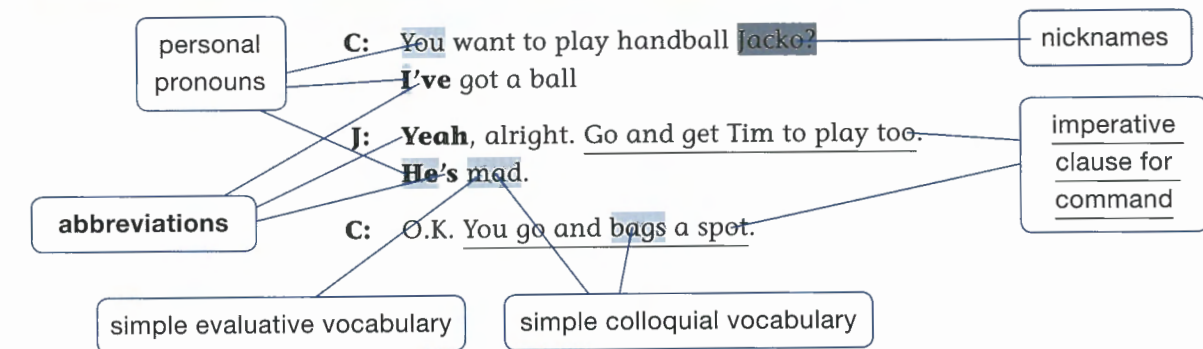
The resources needed for interacting with others also vary as students progress from everyday to specialised and critical uses of language. Interactions in the everyday domain involve personalised, informal language, while interactions in the specialised and critical domains require more impersonal and formal uses of language. Lexical and grammatical resources for expressing interactions in these domains are shown in Grammar summary 6.5.

Grammar summary 6.5 Resources for interacting with others	
Everyday domains of learning	Specialised and critical domains of learning
Interrupted and overlapping turn taking in spontaneous spoken interaction	More formal and motivated turn taking in spoken interactions such as debates, negotiations, interviews and problem-solving
Participants in action and mental processes represented by first person pronouns to provide a personal perspective	Participants rarely represented by personal pronouns
	Generalised, authoritative sources used as evidence to support opinions and claims
	Concessive clauses and phrases used to incorporate other perspectives
Commands expressed as imperative clauses	Commands often expressed metaphorically using Interrogative clauses with modal verbs in the process
Colloquial lexis, contractions, abbreviations and slang	Formal language, full forms of words
Vocatives such as first names, diminutives and nick-names	Titles or no names
Attitude expressed using simple evaluative vocabulary, especially expressions of emotional (affect), including mental processes	Objective and factual expressions of attitude, especially judgements about behaviour and evaluations of worth, effectiveness and qualities (appreciation)
	In literary texts, a range of expressions of attitude to build story worlds, characterisation, imagery and suspense. Attitude expressed directly and indirectly and across all grammatical categories
Evaluation expressed using adjectives	Metaphors and similes used to evoke evaluative meanings in literary texts
Simple graduating expressions used to amplify meanings or 'turn up volume'	More formal graduating expressions used to qualify assertions in factual texts
	Range of graduating expressions to vary intensity of events and descriptions in literary texts, including grading of 'core' meanings
	Grammatical parallelism to add intensity to persuasive texts in civic domain
Straightforward expressions of modality using modal verbs or adverbs	Less straightforward ways of expressing modality using interpersonal metaphor

Exercise 6.4 Developing language for interacting with others

Texts 6.11, 6.12 and 6.13 are extracts from texts which illustrate the use of grammatical resources to express interpersonal meanings in different domains. Text 6.11 has been annotated to show the use of resources of the everyday domain. Use the overview of grammatical resources shown in Grammar summary 6.5 to annotate Texts 6.12 and 6.13 in a similar way. Then use the space below each text to make notes on how the interpersonal language features you have annotated help to develop the particular tenor and text type.

Text 6.11 Dialogue showing everyday interpersonal meanings



Example Contribution of interpersonal patterns to tenor and purpose

These patterns create a relationship of equal status and close solidarity in a children's conversation used to achieve shared playtime goals.

Text 6.12 Persuasive text showing specialised interpersonal meanings

Finally, there are political reasons for ceasing logging. Although supporters of logging claim that conservationists represent only a small proportion of the population, a recent opinion poll commissioned by the National Conservation Foundation found that 69 per cent of people in New South Wales favour preserving rainforests. This shows that rainforest protection is an important conservation issue.

Contribution of interpersonal patterns to tenor and purpose

Text 6.13 Persuasive text showing specialised and critical interpersonal meanings

Harry Potter and the Order of the Phoenix is the fifth book in the Harry Potter series. In this book J.K Rowling has attempted to show the wizarding world as more complex than in the other books. Harry and the other 'heroes' like James, his father, are shown as not always so heroic. We see Harry as moody and unreasonably angry at times and James as often quite a nasty young man. The author also makes us feel some sympathy for Snape, as we see how badly he was treated by James as a boy.

However, despite these attempts, the world presented in the Harry Potter series is still oversimplified and the characters are stereotypical. It is only wizard characters who are presented as complex. Muggles, represented by Harry's aunt, uncle and cousin are still presented as stupid and afraid with no hope of change and goblins are always obsessed with money. Even sympathetic characters like Hermione and Ron and Professor McGonagall seem to be caricatures rather than personalities.

There is no doubt that J.K.Rowling knows how to tell a good story. However many of the characters in these stories are stereotypical and are not presented as real personalities.

Contribution of interpersonal patterns to tenor and purpose**Textual meanings – language for creating cohesive texts**

The language needed to organise the information in a text and for creating cohesion across a text becomes increasingly important as students move into specialised and critical domains of learning. Grammar summary 6.6 shows some of the textual resources that are associated with the different domains.

Grammar summary 6.6 Resources for creating well organised and cohesive texts

Everyday domains of learning	Specialised and critical domains of learning
Texts are spontaneous and unplanned	Texts are planned and organised to achieve different purposes, for example: <ul style="list-style-type: none"> information in reports is 'bundled' together in categories so each stage of the text addresses one topic, feature or aspect of the topic each argument stage in an exposition and discussion is organised by making a point and supporting the point with evidence the events of story texts are sequenced so the story unfolds over time, although many storytellers disrupt this expectation to engage the audience and to build suspense
Texts are often shorter, spoken dialogues between those who share the same social context so there is little need for text and paragraph openers	Texts are more often longer monologic texts which require text and paragraph openers to contribute to the text being coherent and cohesive, and making sense to the reader
Themes of texts often vary without clear patterning	Texts vary theme patterns according to purpose and text type, for example: <ul style="list-style-type: none"> repeated use of experiential themes from one sentence to the next in report and description texts zig-zag theme pattern from one sentence to the next in explanation and exposition texts themes used to foreground time, place, manner and interpersonal meanings in narrative text types time span expressions used as theme in historical recounts
Logical relations connecting ideas represented by simple conjunctions functioning as textual themes	Logical relations expressed in: <ul style="list-style-type: none"> text connectives used as textual themes to link meanings across sentences and paragraphs dependent clauses often in theme position processes (verb groups) and circumstances (adverbials) in clauses
Texts organised around concrete participants and events expressed in: <ul style="list-style-type: none"> simple noun groups built around concrete nouns action processes 	Factual texts organised around abstract participants and processes and the relations between them. This is achieved using: <ul style="list-style-type: none"> nominalised participants and relating processes in simple sentences packaging information into complex noun groups using nominalisation

Texts include reference to objects and behaviours outside the text in the shared physical context	Texts include reference back and forward to: <ul style="list-style-type: none"> • elements within in the text itself • sections of the co-text • diagrams, tables and graphs accompanying text
Lexical cohesion mostly achieved by repetition and collocation	Lexical cohesion using a range of resources, including repetition, synonyms, antonyms, collocation, class/subclass relations and part/whole relations

Exercise 6.5 Developing language for creating cohesive texts

Texts 6.14, 6.15 and 6.16 are extracts from texts that illustrate the use of grammatical resources used to express textual meanings in different domains. Text 6.14 has been annotated to show the use of resources of the everyday domain. Use the overview of grammatical resources shown in Grammar summary 6.6 to annotate Texts 6.15 and 6.16 in a similar way. Then use the space below each text to make notes on how the textual language features you have annotated help to develop the particular mode and text type.

Text 6.14 Dialogue showing everyday textual meanings – spoken dialogue

varied themes showing dialogue is unplanned spontaneous, although most themes orient sentences to human participants

beginning of more monologic text organised as a sequence in time

E: Mummy we made Vietnamese rolls at Day Care today and Angus' dad came in to do it with us **because** he's a cooker in a restaurant.

M: Yum ... that sounds like fun. Angus' dad is a called a chef **and** mummy **and** daddy have been to his restaurant. What did they have inside them?

E: Well you have to put the paper in water first to make it soft **and** then you put something in it but **not** peanut butter ... like special noodles and salad ... Angus' dad had all the stuff in silver bowls **and** you have to fold one end first **and** then the side one over **like this**. Laina doesn't like the soy sauce on hers.

participants represented by simple noun groups, proper names and pronouns

simple logic (mostly sequence, but also cause and contrast) represented by **conjunctions**

reference outside the text

Example Contribution of textual patterns to mode and purpose

The spoken, dialogic, spontaneous, concrete mode is oriented in clause themes to human participants. The child draws on the reference system (*you, this, hers*) and text connectives (*first, then*) to retell events not shared by the mother.

Text 6.15 Persuasive text showing specialised and critical textual meanings

The main argument for why logging should continue is that the rainforest logging industry creates many jobs for people and also supports the economy of many small towns. If logging is stopped, many workers will lose their jobs. That will lead to significant social upheaval for the workers and could, in some cases, result in the death of 'mill' towns.

On the other hand, rainforests are extremely important to maintaining the diversity of Australian plant and wildlife species. The delicate rainforest ecosystem is already at risk because of logging operations. In addition to destroying irreplaceable trees, logging operations kill many animals directly and also indirectly by destroying their habitats.

Contribution of textual patterns to mode and purpose

Text 6.16 Literary text showing specialised and critical textual meanings

One dark gloomy night Jack and I were driving to the show. As we looked out the window, we saw lightning in the distance. We knew a storm was coming. The wind grew stronger and stronger then suddenly, without any warning, a huge gum tree fell behind us. Almost immediately, we heard an ear-splitting explosion as another bolt of lightening hit the tree in front of us. Feeling terrified, we carefully picked our way through the shattered branches. We drove along and realised that the storm had passed and now there was nothing but an eerie silence. "What on earth is that?!" whispered Jack. We stared at the tall, mysterious figure standing in the middle of the road. I gulped. This was all we needed.

Contribution of textual patterns to mode and purpose

Exercise 6.6 Going further with analysing and interpreting register

Now revisit and extend the notes you made in Exercise 6.1 and add to the notes of the key features in the table below. Use these notes to write an interpretation comparing the language features of the three texts and evaluating the extent to which each shows development of the genre and register needed for learning at school and beyond.

	Text 6.1 Personal response	Text 6.2 Review	Text 6.3 Critical response
Language for expressing ideas: function and form			
Language for connecting ideas			
What field is created?			
Language for interacting with others			
What tenor is created?			
Language for creating cohesive texts			
What mode is created?			

Composing increasingly complex texts across the school years and beyond

As students move through the school years, they are expected to interpret and produce increasingly complex texts. These can be composed in a number of ways:

- Features of elemental text types can be integrated into texts of other types, for example, explanations used as evidence in exposition and discussion texts, literary and factual description used in narratives, or recounts used within reviews.
- Texts of different types can be combined to create composite texts, for example, biographical recount, historical account, information report and explanation used in project/research reports.
- Evidence from named and/or referenced sources can be included in expositions, discussions and reviews to support and refute arguments and perspectives.
- Arguments from different sources and perspectives can be integrated into expositions and reviews, often as a 'concession' that is then refuted (eg *Although logging creates employment, it greatly damages the environment*).
- Multiple complications and partial resolutions can be woven into a narrative to heighten the suspense and engage the reader.
- Multiple 'worlds' can be woven into fantasy, historical or science fiction narratives, for example, an original 'real' world and in an imagined 'other' world, often by drawing on specialised or technical knowledge, and by developing sequences of events in the 'real' world as well as in the 'other' world.
- Multiple modes can be used to publish texts, for example, by combining verbal and visual elements or composing 'dynamic texts' using digital technology.

Texts 6.17 and 6.18 are examples of complex texts that illustrate some of these techniques.

Text 6.17 Exposition (analytical) – Rainforest logging**Thesis**

At present much of the rainforest area of Australia is logged by selective or clear felling methods.

While the logging industry argues that logging should be continued because of the employment it creates and the need for rainforest timber, there is strong evidence that logging practices cause significant damage to the environment and therefore should be phased out.

concession
to 2nd
perspective

Argument 1

The most important reason for phasing out logging is its impact on the environment. Firstly, rainforests provide a habitat for many species of rare and/or endangered animals which have evolved to suit the conditions there. If the rainforests are logged, many of these species will become extinct.

Although supporters of logging argue that rainforests regenerate quickly, biological scientists have found that new forests do not provide the same variety of vegetation and young trees do not have hollows which act as habitats for many animals.

concession to 2nd perspective

evidence from outside 'authority'

Argument 2

Rainforest soils are also affected by removing trees. When the canopy of trees is removed by logging, large areas of soils are left exposed to rain and wind. The water and nutrients are transported out of the area by the rain and the wind resulting in soil erosion.

explanation sequence as evidence

Argument 3

Finally there are political reasons for ceasing logging. **Although supporters of logging claim that conservationists represent only a small proportion of the population,** a recent opinion poll commissioned by the National Conservation Foundation found that 69 per cent of people in New South Wales favour preserving rainforests. This shows that rainforest protection is an important conservation issue.

concession to 2nd perspective

evidence from outside 'authority'

Reinforcement of thesis

The arguments presented above make it clear that continuing to log rainforests would be irresponsible. Therefore logging should be phased out over the next few years and other industries such as eco-tourism should be encouraged in rainforests.

Text 6.18 Historical narrative – The First Prime Minister

Orientation

'Come on, Ed! Time for bed! You can finish your project in the morning.'

real world

Ed reluctantly pushed his history books aside.

'I wonder what it would be like to be a Prime Minister?' he pondered as he slowly prepared for bed.

bridge to imagined 'other' world

A little later, as Ed lay in bed, his thoughts took him back to the time of Federation.

Biographical recount (extra stage integrated in narrative)

He was Edmund Barton, on his way to Centennial Park for the Federation ceremonies. He would be officially sworn in as the first Prime Minister of Australia. As the horse and carriage proceeded along Grand Drive, Edmund wondered about the decisions he had already made with his cabinet ministers. He had promised to give women the vote. And he had decided to send troops to the Boer War. He squirmed in his seat. Was it really right for Australia to be fighting a war for Britain so far away?

imaginary recreation of historical events

critical reflection on events

Complication

Suddenly Ed's thoughts were interrupted by a loud shot. The horses reared and bolted out of control through the screaming crowd. Edward shouted loudly at the guards

'Help, get me out of here!'

Resolution

'Eddie, Eddie, wake up. You've been dreaming!'

return to original 'world'

'What? Where am I?' Edward sat up to find his mother leaning over the bed holding him tightly return to original 'world'

Coda

'Oh Mum, I don't think I'm ready to be Prime Minister just yet'

Texts 6.17 and 6.18 illustrate learning across domains. Text 6.17 shows the student writer is able to reproduce Science and HSIE curriculum content successfully, while at the same time is able to use writing conventions to organise that specialised knowledge as evidence in support of an argument within an exposition text. The text also shows the student writer brings a critical perspective to the curriculum content by using specialised knowledge to consider an issue which is significant, not only within the immediate school curriculum, but also within the wider social and political context.

Text 6.18 provides evidence of the student writer's learning in everyday domains, where cultural values are routinely transmitted through stories. The text also displays evidence of specialised knowledge across the curriculum, including knowledge of historical events and of narrative structure. By interweaving two 'worlds', and embedding a biographical recount chronicling historical events into the text, the student writer demonstrates the ability to manipulate, exploit and embroider narrative structure creatively.

Exercise 6.7**Comparing stages of low graded and high graded persuasive texts**

Examine the staging of some examples of low graded and high graded texts which are provided in the marking guide for the Australian National Assessment Program: Literacy and Numeracy (NAPLAN) writing test.

For example, you might like to use the 2011 persuasive writing marking guide to compare the staging of the texts *The Lion's Glorious Hair* (p. 58) and *Any other animal* (p. 32) (http://www.naplan.edu.au/verve/_resources/Marking_Guide_2011.pdf). Discuss with colleagues or classmates the degree to which the texts have achieved the persuasive purpose through controlling and/or manipulating the staging typical of this type of text.

Conclusion

In this chapter we have demonstrated practical and flexible ways for exploring the development of language across the years of schooling and beyond. To participate in all curriculum areas of schooling successfully, students must move beyond the language of the everyday domain to the language of specialised and critical domains of learning. If teachers know about the language features that make this possible, they will be able to plan for language development at each stage of learning.

In the final section of the book we have provided an overview of the key text types needed for learning in the primary and middle years, including descriptions of the key language features which combine to achieve the social purpose. We have organised these language features according to the meanings we have examined in this book to emphasise the work of meanings from each metafunction in achieving the social purposes of the culture.

It is important to note here, however, that the development of the language repertoires described in this chapter does not happen 'naturally'. It happens in social contexts (usually those of schooling and other educational institutions) in interaction with language-aware teachers. The understandings about the relation between language and learning can be aligned with the concept of **scaffolding** derived from the theoretical work of Lev Vygotsky and Jerome Bruner. We recommend that teachers who would like to explore in more depth the idea of scaffolding language development across the years of schooling refer to the publications listed in the bibliography.

Appendix 1

Overview of text types for learning

This appendix contains descriptions and examples of the information, literary and persuasive text types we have explored throughout the book. The example texts presented in the appendix have been written by students.

Factual description

Social purpose

Factual descriptions describe the characteristic features of particular people, places or objects. These texts do not always stand alone and are often embedded in other longer texts.

Structure

- Identification – gives a general orientation to the topic.
- Description – a simple description of features or characteristics of the topic.

Key grammatical features

Language for expressing ideas	<ul style="list-style-type: none"> • relating processes (verb groups) to define, describe and classify • action processes (verb groups) to describe activities and behaviours • particular and generalised concrete participants • detailed noun groups to describe features or characteristics • circumstances expressed as adverbials to express details (eg place, time, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • simple, compound and some complex sentences • logical relationships of addition expressed through coordinating conjunctions
Language for interaction	<ul style="list-style-type: none"> • statements expressed as declarative clauses with little evaluation
Language for creating cohesive texts	<ul style="list-style-type: none"> • lexical cohesion achieved largely by repetition, class/sub-class and whole/part relations

Text 1 Factual description

The Dentist	
Identification	A dentist is a special kind of doctor who helps clean your teeth and lets you know if there is something wrong with them.
Description	He pulls out your teeth if they are too sick. Sometimes you can just go to the dentist to check your teeth but sometimes you go for fillings. A dentist works in a dentist surgery. A dentist uses a drill and toothbrush, mirror, a bib, lamp, tap, sucker, pick and water.

Information report

Social purpose

Information reports are used to give generalised information about an entire class of thing, eg snakes, cities, computers, rocks etc.

Structure

- General statement – identifies the subject of the report; may define or classify it.
- Description – expanded descriptions of various 'aspects' such as parts, attributes, types, uses, behaviours, appearance, location, etc.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • relating processes (verb groups) to define, describe and classify • action processes (verb groups) to describe activities and behaviours • simple present tense to indicate the 'general' nature of the information • generalised and increasingly technical participants • quantity, factual and classifying adjectives to build expanded noun groups • adjectival phrases and clauses to add detail to noun groups • circumstances expressed as adverbials to express details (eg place, time, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • expanded noun groups and relating verbs often result in simple sentences • dependent clauses in complex sentences to express important details about place, time, manner etc.
Language for interaction	<ul style="list-style-type: none"> • statements expressed as declarative clauses with little evaluation
Language for creating cohesive texts	<ul style="list-style-type: none"> • repeated naming of the topic in theme position • lexical cohesion achieved through class/sub-class and whole/part relationships

Text 2 Information report (classifying)	
Triangles	
General statement	A triangle is a geometrical shape with three sides and three angles. There are three basic types of triangles: scalene, isosceles and equilateral.
Description 1 (scalene)	A scalene triangle has no sides or angles the same. Some scalene triangles are also right angle triangles.
Description 2 (isosceles)	An isosceles triangle has two sides and angles that are the same and one that is different. A right-angled isosceles triangle has a 90° angle.
Description 3 (equilateral)	In an equilateral triangle all the sides and angles are the same. Each of the angles of an equilateral triangle is 60°.

Text 3 Information report (descriptive, delivered in spoken mode)	
Toogong Jenny (age 7)	
General statement	Today I am going to speak about a small rural community called Toogong where my grandparents live.
Description (town name)	Toogong is an Aboriginal name which is said to mean 'a smoky fire near water' in the Wiradjuri language. It was probably a favourite hunting and camping place for Aboriginal people before European people came to Australia.
Description (location)	Toogong is located over the Blue Mountains about 320 kilometres west of Sydney. The Boree Creek runs through Toogong on its way to the Lachlan River. Mount Canobolas stands out as a landmark. It is an extinct volcano and the highest mountain west of the Blue Mountains. When it was active the volcanic lava flowed down the Boree Creek and that is why the land is so fertile near Toogong.
Description (primary)	The main products from the farms around Toogong are wheat, oats and canola. Sheep and cattle are also fattened to sell for meat. More recently, grapes and olives are also important enterprises.

Procedure

Social purpose

Procedures tell how to make or do something by giving a sequence of steps to follow (eg instructions, directions, rules and recipes).

Structure

- The goal of the activity – an indication of what you are trying to do or make.
- Materials – a list of materials (or ingredients/equipment etc.) needed to achieve the goal.
- Steps – the sequence of steps that need to be followed.

Note: These stages are often signalled by headings in the text.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • action processes (verb groups) specific to the field (eg art, cooking, science and technology) • generalised and increasingly technical participants • circumstances and dependent clauses to express details (eg place, extent, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • dependent clauses in complex sentences to express conditions, reasons, consequences, warnings etc. in more complex procedures • text connectives to indicate the sequence of steps (if not numbered)
Language for interaction	<ul style="list-style-type: none"> • commands expressed as imperative clauses
Language for creating cohesive texts	<ul style="list-style-type: none"> • action processes in theme position • circumstances and dependent clauses as marked themes in more complex procedures

Text 4 Procedure	
Goal (heading)	Making the cover of my portfolio Rosemary (age 8)
Materials	Materials needed Large sheet of art paper Blue edicol dye Oil pastel crayons Cardboard pieces Yellow, green, orange and red acrylic paint
Steps	Steps 1 Paint a blue background on a large sheet of art paper, using blue edicol dye. 2 Fold art paper in half. 3 Draw three waratahs using red oil pastel crayons on the right side of the art paper. 4 Dip different lengthed cardboard strips into paint to make the line patterns of the Banksia, the Bottlebrush, leaves and stems. 5 Dip the tip of your little finger into the yellow paint and print the Wattle. 6 Paste wood glue all over your artwork to make it shiny.

Procedural recount

Social purpose

Procedural recounts record the steps taken to carry out an investigation. Procedures are particularly important for recording practical learning experiences in Science and Technology such as experiments and data collection.

Structure

- Aim – provides a context by stating the purpose of the investigation; may also locate the investigation in time and place.
- Record of events – sequential record of the methods or activities used in the investigation.
- Results – what happened; a statement of the results, findings etc.
- Evaluation – sometimes included to evaluate aspects of the procedure or outcome.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • action processes (verb groups) in the past tense to refer to activities in the events stage; sensing processes (eg <i>we saw</i>) in the results stage; relating processes, often in the present tense, to introduce technical concepts (eg <i>means, is called</i>) • particular participants (noun groups or pronouns) to name people (<i>investigators</i>) and concrete but increasingly technical participants to name objects of investigation • circumstances and dependent clauses to express details (eg place, extent, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • logical connections of cause and effect (relating verb groups, connectives, dependent clauses) in results stage • text connectives to sequence events
Language for interaction	<ul style="list-style-type: none"> • statements expressed as declarative causes • absence or evaluative resources
Language for creating cohesive texts	<ul style="list-style-type: none"> • references to time in theme position • lexical cohesion (repetition, synonyms, class/sub class and part/whole relationships)

Text 5 Procedural recount

Experiment on the water cycle Year 4 (joint construction)

Aim	Today we did an experiment to demonstrate the energy of the sun and to construct a model of the water cycle.
Record of events	First we filled a third of a bucket with water that contained a cup of soil, a handful of salt and several leaves. We then put a mound of plasticine in the bottom of the bucket and stuck a plastic cup onto the mound with Bluetack. Next we placed plastic wrap over the bucket and taped it down to make it secure. We put three or four marbles directly over the cup so that the plastic sagged and left it in the sun for a few hours.
Results	When we came back we saw that the water evaporated to the clingwrap where it cooled and condensed. Then the droplets joined together and then it fell into the cup. This is called precipitation. The water was clean because the sun only pulls up water not salt. This means that we had made a model of the water cycle.

Factual recount

Social purpose

Factual recounts tell us 'what happened' by documenting a series of events. They may be used to record events and observations from field trips and excursions. They may also record and evaluate events in a person's life (autobiographical or biographical recount).

Structure

- Orientation – sets a context for understanding the events that follow; provides background information about who, where, when, etc.
- Record of events – recounted in chronological order.
- Re-orientation (for factual recount) – 'rounds off' the sequence of events usually by resetting events in time.
- Judgement/significance (for autobiographical and biographical recount) – evaluates the significance of the person.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • action processes (verb groups) in the past tense to refer to activities in the events stage • particular human and non-human participants (noun groups or pronouns) to name people, places and things • circumstances and dependent clauses to express details (eg time, place, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • complex and compound-complex sentences including dependent clauses of time • text connectives to sequence events
Language for interaction	<ul style="list-style-type: none"> • appreciation (reaction) to evaluate impact of events • judgement to evaluate behaviours of people
Language for creating cohesive texts	<ul style="list-style-type: none"> • references to time in theme position • lexical cohesion showing use of repetition, synonyms and collocation

Text 6 Factual recount

Our excursion Dimitri (age 9)

Orientation	On Friday, 4W went on an excursion to the art gallery to see an exhibition of Aboriginal painting.
Record of events	We left school at 9am and walked to Duiwich Hill station. It only took ten minutes. We went by train to St James and walked to the Botanical Gardens where we had morning tea. After that we went to the museum and a lady showed us the paintings. She told us stories about the painters and made them very interesting.
Reorientation	After lunch, which we ate in the Botanical Gardens, we came back to school.

Historical recount

Social purpose

Historical recounts document a significant series of events or period in history and evaluate the significance of events.

Structure

- Background – sets a context for understanding the events that follow; provides background information about who, where, when, including events leading up to the significant event.
- Record of events – recounted in chronological order and may include some account of causes and consequences of events.
- Evaluation – resets events in time and evaluates their significance.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • action processes (verb groups) in the past tense to refer to activities in the events stage • relating processes to refer to cause and effect in more mature recounts (ie historical accounts) • particular named and general human and non-human participants • abstract participants (eg -isms) to name historical periods, ideas, ideologies etc. • circumstances and dependent clauses to express details (eg place, extent, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • complex and compound-complex sentences including dependent clauses of time • some logical connections of cause and effect (relating verbs, connectives, dependent clauses)
Language for interaction	<ul style="list-style-type: none"> • judgement vocabulary to evaluate behaviours of people • appreciation vocabulary to evaluate significance of events or people
Language for creating cohesive texts	<ul style="list-style-type: none"> • references to time in theme position • lexical cohesion showing use of repetition, synonyms and collocation as well as class/sub-class and part/whole relationships

Text 7 Historical recount	
Federation Kaiwen (age 10)	
Background	More than one hundred years after Captain James Cook and many other explorers landed on the soil of Australia, there was Federation. Before Federation the states of Australia were separate colonies of England.
Record of events	During the 19th Century there was a lot of disagreement about becoming a nation. From 1850 to 1891, Sir Henry Parkes debated for federation in his newspaper, The Empire. In 1891 the first Australian convention happened and many people supported the idea, such as Edmund Barton. On the first of January, 1901, the British Government finally allowed all six states to join to become one nation.
Evaluation	Federation is a very important historical event for Australia because it meant that all the states were united.

Explanation

Social purpose

To explain scientifically how technological and natural phenomena come into being ie how or why things occur.

Sequential explanations are concerned with the sequence or phases of a process — *how* a process occurs (eg the life cycle of a butterfly).

Causal explanations are concerned with causes of events — *why* a process occurs (eg why tidal waves occur).

Structure

- Identification – identifies and gives general information about the phenomenon.
- Explanation sequence – a temporal sequence of the main phases of a process or a cause and effect sequence of events.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • action processes (verb groups) to express events; relating processes to identify phenomenon • relating processes to refer to cause and effect in causal explanations • simple present tense to indicate general nature of information • general, abstract, technical, non-human nouns • extended noun groups with factual adjectives and classifiers to describe phenomenon • circumstances and dependent clauses to express details (eg place, extent, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • complex and compound-complex sentences including dependent clauses of time • logical connections of cause and effect (relating verbs, connectives, dependent clauses) in explanation sequence stage • logical connections of time (conjunctions, connectives and adverbials) in sequential explanations
Language for interaction	<ul style="list-style-type: none"> • statements expressed as declarative clauses with few evaluative resources
Language for creating cohesive texts	<ul style="list-style-type: none"> • references to time in theme position in sequential explanations • references to cause and effect in theme position in causal explanations • passive voice to foreground the object undergoing the process • nominalisation to summarise events and name abstract phenomena

Text 8 Explanation (sequential)

Making paper from woodchips

Identification	Woodchipping is a process used to obtain pulp and paper products from forest trees.
Explanation sequence (temporal)	The woodchipping process begins when the trees are cut down in a selected area of forest called a coupe. After that the tops and branches are cut off. The logs are then dragged to a log landing where they are loaded onto a truck. Next the bark of the log is removed and then the logs are taken to the chipper. The chipper cuts the logs into small pieces called woodchips. After this, the woodchips are screened to remove dirt and other impurities. At this stage, the woodchips are either exported or made into pulp. The pulp is then bleached and the water content removed. Finally it is rolled out to make paper.

Text 9 Explanation (causal)

How does a dynamo work?

Identification	A dynamo is a machine which changes mechanical energy into electrical energy. It is also called a generator.
Explanation sequence (cause and effect)	When the axle of a dynamo is turned, it receives mechanical energy. The mechanical energy of the axle is transferred to a coil which then spins between the two poles of a magnet. Because a magnetic force acts on electrons in the wire of the coil, they begin to move. The movement of electrons causes electrical energy. The electrical energy powers a light bulb which then lights up.

Exposition (analytical)

Social purpose

Expositions are persuasive text types that argue a case for or against a particular point of view. Analytical expositions persuade the reader to *think* in a certain way by accepting a theory or position (eg *that smoking is bad for your health*).

A challenge is an extension of an analytical exposition which argues against a point of view. A challenge moves through the stages of: position challenged – rebuttals – antithesis.

Structure

- Background – provides a context for the argument by introducing the issue; particularly important in more developed expositions.
- Statement of position – what the writer is trying to convince the reader of (sometimes called a *thesis*); usually followed by a preview of the arguments being used to support this position.
- Series of arguments – arguments are ordered logically and typically include explanation sequences as evidence.
- Reinforcement of position – re-affirms the writer's point of view in the light of the arguments presented.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • range of process types (verb groups) relating to identify phenomena, present reasons and explain causes and consequences • action (typically in the present tense) to provide examples of causes and consequences • some sensing to make explicit personal opinions (typically in less mature exposition) • general, abstract, technical participants (expressed as extended noun groups) as evidence
Language for connecting ideas	<ul style="list-style-type: none"> • complex sentences and simple sentences (including embedded clauses) • logical connections of cause and effect (relating verbs, connectives, dependent clauses)
Language for interaction	<ul style="list-style-type: none"> • evaluative vocabulary, especially judgement and appreciation • rhetorical resources for acknowledging and rebutting alternative positions (eg concession, modality, attribution) • interpersonal metaphor used to express opinion in a less straightforward, implicit way (eg <i>it is clear that ...</i>)
Language for creating cohesive texts	<ul style="list-style-type: none"> • text and paragraph openers and some text connectives to signal where the text is headed • zig-zag theme patterns to connect and elaborate on ideas from previous sentences • passive voice to foreground the object undergoing the process • nominalisation to summarise events and name abstract phenomena

Text 11 Exposition (elaborated)	
Are books better than TV? Moustafa S	
Orientation	Long before the television was invented people use books for entertainment and education. Books were used to preserve the history of nations and peoples stories, poetry and literature.
Statement of Position	Many people would agree that books are better than television. Books provide more knowledge and information than TV, as it interacts with the reader better than TV and as well as exposing the responder to ideas, ways of life and foreign worlds beyond their imagination.
Argument 1	Since the beginning of time books were used to capture and preserve religion, art, literature and science, which was open to people's imaginations and interactive ideas. TV, on the other hand is controlled by a set of creative directors who control the facts and can alter into works of fiction. As a result viewers are deceived. Therefore, factual books can preserve facts such as religion, literature science or art, while novels open up a foreign world that interacts with the reader and entertains the reader with all the creativity inside the book.
Argument 2	The interaction that TV provides is a passive interaction, while books depend on the reader's imagination and creativity to try to picture the contents of the novel. Unlike watching what the TV has to present, by allowing the reader to picture the story, this provides more of an active interaction with the responder. Consequently this will lead to the expansion and development of a greater imagination, which will result in a creative person and a future leader.
Argument 3	Even though TV is valued by some people for its entertainment, it can also deceive the responder and prevent them from discovering new worlds or new, fascinating ideas. Books, such as novels allow the responder to enter a whole new world and experience unrealistic features, which may help with the growth of their imagination. Exposing the youth of today with novels will allow them to interpret the story through their imagination and creativity, which further improves their creative thinking and view of the world. Factual books will help expand the youth's knowledge and way of life, by teaching them the right path to take.
Reinforcement of position	In conclusion, there can be no doubt that books are better than TV, as it preserves most facts, actively interacts with the responder and exposes the responder with ideas, ways of life and presents a world beyond their imagination.

Text 10 Exposition (simple)	
Position	I think dogs make good pets.
Arguments	One reason dogs can make good pets is because they are very active and playful. They are cute and you can teach them tricks.
	Another reason dogs make good pets is because you can take them for walks and they could protect you.
Reinforcement of position	These are the main reasons why dogs make good pets but you have to look after them.

Exposition (hortatory)

Social purpose

Hortatory expositions persuade the reader to *act* in a certain way (eg *to build a playground in the local park*). These expositions are often used in the civic domain to get things done.

Structure

- Appeal for action – what the writer is trying to convince the audience to do
- Series of arguments – arguments are ordered logically, however there is variability in elaboration. Recounts of personal experience or testimony may be included as evidence.
- Reinforcement of appeal for action – re-affirms the writer's point of view in the light of the arguments presented.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • range of process types, including sensing processes to make explicit personal opinion • range of participant types (noun groups) including particular, named as well as general, abstract
Language for connecting ideas	<ul style="list-style-type: none"> • complex sentences and simple sentences (including embedded clauses) • logical connections of cause and effect (relating verbs, connectives, dependent clauses)
Language for interaction	<ul style="list-style-type: none"> • range of evaluative vocabulary with grading to express commitment and/or urgency • rhetorical resources used primarily to contract space for alternative perspectives (eg concession, proclaimers, rhetorical questions)
Language for creating cohesive texts	<ul style="list-style-type: none"> • use of textual themes (text connectives) to organise and link arguments • zig-zag theme patterns to connect and elaborate on ideas from previous sentences • themes foreground people affected by processes

Text 12 Exposition (hortatory, impromptu speech)

No Surrender Jenny B.

Appeal	There is absolutely no way we can surrender to global warming. We can't give up. It's a huge problem and if we don't stop it, it's going to have severe consequences – rising sea levels, sure to put countries like the Netherlands and even Tonga under water; an increase in natural disasters – hurricanes, floods, droughts. Recently there have been fires that have swept through Greece and California, causing horrific destruction.
Arguments (suggested actions)	We can't just surrender and we can't ignore the problem. We can all help to solve the problem.
	At home we can do something. Simple solutions. Turn off a light when you don't need it. Use a jacket instead of a heater. The election is next week. Vote for someone who you think won't surrender and will help to do something to stop global warming.
	As Australia, as this nation, we need to do something. Sign the Kyoto Protocol. Cut down on carbon emissions and stop using dirty brown coal. Invest in greener sources of energy, such as wind power and solar energy.
	As a world, as planet earth we need to do something. We can't surrender. We need to work together and help others to get the resources they need.
Reinforcement of appeal	In a crisis time like this, when global warming is such a huge problem, there is no way we can simply surrender.

Discussion

Social purpose

Discussions are used to look at an issue from a range of perspectives, before making a judgement or recommendation.

Structure

- Identification – provides a context for the discussion by introducing the issue and giving any relevant background information; may preview the different points of view in a general way.
- Arguments for and against – paragraphs used to present arguments for both sides.
- Conclusion/recommendation – sums up both sides and makes a recommendation favouring one side.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • range of process types (verb groups) in the present tense • relating to identify phenomena, present reasons and explain causes and consequences; • action to provide examples of causes and consequences • general, abstract, technical participants (expressed as extended noun groups) as evidence
Language for connecting ideas	<ul style="list-style-type: none"> • complex sentences and simple sentences (including embedded clauses) • logical connections of cause and effect (relating verbs, connectives, dependent clauses) • wide variety of text connectives to organise and link arguments logically
Language for interaction	<ul style="list-style-type: none"> • evaluative vocabulary, especially judgement and appreciation • rhetorical resources for acknowledging and rebutting alternative positions (eg concession, modality, attribution) • interpersonal metaphor used to express opinion in a less straightforward, implicit way (eg <i>it is clear that ...</i>)
Language for creating cohesive texts	<ul style="list-style-type: none"> • text and paragraph openers and some text connectives to signal where the text is headed • zig-zag theme patterns to connect and elaborate on ideas from previous sentences • passive voice to foreground the object undergoing the process • nominalisation to summarise events and name abstract phenomena • synonyms, antonyms and repetition to emphasise arguments

Text 13 Discussion

School uniforms

Identification of Issue	The issue of whether or not we should wear school uniforms is very important for us to consider. There are good reasons both for and against this.
Arguments for	Firstly, we need to consider the reasons why we should wear school uniforms. One reason is that school uniforms make life easier. They are also usually easy to clean and they save a lot of time and arguments in the morning because children know what to wear and where to find it. Another reason is that if you wear school uniform people don't know whether you come from a wealthy or poor family which can prevent teasing and discrimination in schools. They can also take away peer group pressure which can prevent stress and unhappiness at school.
Arguments against	There are also some reasons why children should not have to wear school uniforms. Firstly, wearing exactly the same thing as everybody else, day after day can be boring and uninspiring. Sometimes children like to express themselves by wearing different clothes. School uniforms don't stop peer pressure. Unfortunately it is there all the time and children need to learn how to deal with it. Secondly, children need to have experience making decisions which concern them. If they don't they will never learn to make decisions as adults. The third reason is that school is supposed to be for learning not about being all the same. Making a fuss about uniform just takes away attention from the important things about school.
Position/recommendation	In summary, although there are many advantages of wearing school uniforms, in the end the disadvantages outweigh these advantages. Therefore I think children should not be forced to wear school uniform.

Literary description

Social purpose

Literary descriptions describe the characteristic features of a particular person, place or object (often imaginative). They do not always stand alone, and are often embedded in literary texts such as narratives.

Structure

- Identification – introduces the subject of the description.
- Description – describes features or characteristics of the subject.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • relating processes (verb groups) to define and describe • action processes (verb groups) to describe activities and behaviours • simple present tense to indicate the general nature of the information • particular concrete participants • evaluative and factual adjectives to build expanded noun groups • circumstances expressed as adverbials to express details (eg place, time, manner)
Language for connecting ideas	<ul style="list-style-type: none"> • simple, compound and complex sentences to give information
Language for interaction	<ul style="list-style-type: none"> • affect, judgement and appreciation vocabulary to evaluate phenomena • grading vocabulary to intensify descriptions • figurative language such as simile, metaphor, personification, alliteration, atypical word combinations, 'invented' words
Language for creating cohesive texts	<ul style="list-style-type: none"> • repeated naming of topic in theme position • lexical cohesion achieved largely by synonyms, antonyms, collocation

Text 14 Description embedded in a narrative

The Beast Lily (age 9)

Description	The beast stared down at me. It was a horrific sight. It had a huge bulbous body with bloated pustules dripping green slimy liquid onto the floor. Its eight oversized legs ended with enormous shapeless feet which gripped the ground with wart like suckers. On its head were two lidless bulging red eyes and a gruesome piggy nose covered with slimy grey snot. More crater shaped pustules covered the surface of its head and the slime from these dripped into its grotesque mouth. What nightmare had I stumbled into?!
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Narrative

Social purpose

Narratives entertain and instruct through dealing with unusual and unexpected development of events. They often convey messages about how people are expected to behave. There is a range of story types related to narrative, including:

- moral tales and fables narratives including an explicit moral point of view in the coda
- anecdotes are stories used to share feelings about unresolved complicating events (orientation – remarkable event – reaction)
- exemplums are stories used to judge someone's character or behaviour (orientation – incident – interpretation).

Structure

- Orientation – describes a setting in time and place; introduces the main characters or narrator; orients the reader to what is to follow.
- Complication – a sequence of events that may begin in a usual fashion but then change to include events that are unusual or problematic; characters may express their reaction to or evaluation of these events.
- Resolution – deals with the attempts to solve or overcome the problem.
- Coda – optional stage giving an overall evaluation of the events; may state how the character/s have changed or what has been learned.

Note: The structure of a narrative is not *fixed*. However, students need to become familiar with this 'prototypical' description before they can begin to explore how these stages can be manipulated for rhetorical effect and how to position the reader (eg no orientation, a series of complications before any resolution, partial or unsatisfactory resolutions, shunting between events in past and present etc.).

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • relating processes (verb groups) to define and describe • action processes (verb groups) to describe activities and behaviours; characters often use saying and thinking verbs (ie direct or indirect speech/thought) • verb groups usually in past tense • particular concrete participants • detailed noun groups to describe features or characteristics, incorporating a range of adjectivals • circumstances expressed as adverbials to express details (eg place, time, manner, accompaniment)
Language for connecting ideas	<ul style="list-style-type: none"> • simple, compound and complex sentences to give information
Language for interaction	<ul style="list-style-type: none"> • affect, judgement and appreciation vocabulary to evaluate phenomena • grading resources to intensify descriptions and actions • figurative language such as simile, metaphor, personification, alliteration, atypical word combinations, 'invented' words
Language for creating cohesive texts	<ul style="list-style-type: none"> • varied themes, including marked themes (adverbials and dependent clauses) to set and reset events in time and place • lexical cohesion achieved largely by synonyms, antonyms, collocation

Text 15 Narrative

Katie's Show and Tell Harriet (age 8)

Orientation	One day Kate found a spider in her back yard and decided to take it in for Show and Tell. She loved spiders and knew which ones were dangerous.
Complication	When it was her turn to do show and tell, Kate got up excitedly and opened the box to show everybody the spider. Suddenly the spider jumped out the box onto the floor. Everybody in the class started to scream and run around the room madly. Kate thought they were stupid. It was only a spider. She got down and frantically started to look for it but everybody was in the way.
Embedded evaluation	'What if they trod on it?' she thought angrily.
Resolution	Finally the teacher got mad and yelled at the kids to stay still. Then Kate was able to find the poor thing under the teacher's desk. It was shivering with fright but still alive.
Coda	Kate decided not to bring anything interesting to school anymore.

Literary recount

Social purpose

Literary recounts retell a series of events for the purpose of entertaining. They involve personal or imagined experience.

Structure

- Orientation – sets a context for understanding the events that follow; provides background information about who, where, when, etc.
- Record of events – recounted in chronological order.
- Re-orientation – ‘rounds off’ the sequence of events usually by resetting events in time.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • relating processes (verb groups) to define and describe • action processes (verb groups) to describe activities and behaviours; characters often use saying and thinking verbs (ie direct or indirect speech/thought) • verb groups usually in past tense • particular concrete participants • detailed noun groups to describe features or characteristics, incorporating a range of adjectivals to build descriptions • circumstances expressed as adverbials to express details (eg place, time, manner, accompaniment)
Language for connecting ideas	<ul style="list-style-type: none"> • simple, compound and complex sentences to give information
Language for interaction	<ul style="list-style-type: none"> • affect, judgement and appreciation vocabulary to evaluate phenomena • grading vocabulary to intensify descriptions • figurative language such as simile, metaphor, personification, alliteration, atypical word combinations, ‘invented’ words
Language for creating cohesive texts	<ul style="list-style-type: none"> • adverbials and dependent clauses (often as theme) to set events in time and place • lexical cohesion achieved largely by synonyms, antonyms, collocation

Text 16 Literary recount

Letter from Alex

Orientation	Dear Sally How are you? Thankyou for the birthday money. For my birthday I got to choose what I wanted to do.
Record of events	In the morning I opened my presents. I got a fishing rod and we went fishing in the lake even through it's grounded. Dad told me that dough with cotton or-it was good for medium sized fish. He sure was right as we caught a big cat fish with streaks on it. In the evening I chose to go for pizza at the Croc Hotel. When we got there it had a skeleton hanging off the roof with the cotton over it for the web. That was for Halloween. After we finished our pizza, we ran around the hotel and even splashed around a bit in the pool. You're not supposed to but nobody caught us.
Reorientation	We had a great night and we didn't get home until about 11 o'clock. I'm looking forward to coming down as the mossies are as bad as. See you in a few weeks. Love Alex

Response

Social purpose

Response text types are used to summarise, analyse and respond to literary texts, artworks or performances. In the primary years, these typically take the form of a personal response or a review. In the secondary years response text types include:

- a character analysis – to analyse and evaluate a character in a culturally significant work (presentation – description – judgement)
- an interpretation – to interpret the theme or message of a culturally significant work (context – interpretation – judgement)
- a critical response – to analyse and challenge the message and values of a culturally significant work (evaluation – deconstruction – challenge to evaluation).

Structure

Personal response

- Context – gives background information.
- Opinion/reaction – looks at the qualities of the text, artwork or performance and expresses personal comments and opinion.

Review

- Context – background information such as author, illustrator, artist, type of work, brief synopsis etc.
- Text description – describes elements of the text, artwork or performance, such as the main characters and key incidents, stylistic features, staging.
- Judgement – evaluation of the work.

Text 17 Personal response

Factory at Horta De Ebro Jenny B.

Context	The name of the painting is <i>Factory at Horta De Ebro</i> . It was painted by Pablo Picasso.
Opinion/reaction	I liked the painting but I think it was too gloomy and it made me feel sad and I wanted to cry. I like his other paintings a bit better than this one.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • relating verbs and action verbs in context and text description stages; sensing verbs and relating verbs in judgement stage • action processes (verbs) to describe activities and behaviours; characters often use saying and thinking verbs (ie direct or indirect speech/thought) • simple past tense to retell events in the plot; simple present tense to indicate the general nature of the evaluation • particular concrete participants • detailed noun groups to describe features or characteristics, incorporating a range of adjectivals
Language for connecting ideas	<ul style="list-style-type: none"> • simple, compound and complex sentences to give information
Language for interaction	<ul style="list-style-type: none"> • appreciation vocabulary to evaluate aspects of text, artwork or performance • grading vocabulary to intensify descriptions in review
Language for creating cohesive texts	<ul style="list-style-type: none"> • lexical cohesion achieved largely by synonyms, antonyms, collocation

Text 18 Review

Finding Nemo Year 5 (joint construction)

Context	<i>Finding Nemo</i> is a children's fantasy movie produced in the popular animated style of the <i>Toy Story</i> and <i>Monsters Inc</i> movies. The movie is set in the sea and is the story of a quest to find a lost fish, Nemo.
Text description	The main characters are three fish, a young clown fish called Nemo, his father, Marlin and a blue fish with a very short memory called Dory. On Nemo's first day at school he gets caught by a pair of scuba divers. His father goes to find him and on his way meets Dory. Together they set out on a mission to find Nemo and encounter many sea creatures including Bruce, Anchor and Crush. But danger awaits them!
Judgement	<i>Finding Nemo</i> was an enjoyable, heartwarming movie Although it was funny it also had a valuable message. That was that it is cruel to take animals out of their natural habitat. This theme is important for people of all ages to think about. The voices were great and the special effects made the fish and birds seem very realistic too. We highly recommend <i>Finding Nemo</i> to all ages.

News story

Social purpose

A news story is used to chronicle a 'newsworthy' event. News stories are not recounts because the events in the story are not typically sequenced in chronological order. The most disruptive event is presented first in the lead and headline, and more details about this event are presented in the lead development.

Structure

The typical structure of a news story is:

- headline
- lead
- lead development
- wrap-up.

Key grammatical features	
Language for expressing ideas	<ul style="list-style-type: none"> • action processes (verb groups) to describe activities and behaviours • saying verbs (ie direct or indirect speech/thought) • verb groups in past tense to retell events • particular concrete participants • detailed noun groups to describe features or characteristics, incorporating a range of adjectivals • emphasis on providing facts and figures such as time, date, size, age, location • circumstances expressed as adverbials to express details (eg place, time, manner, accompaniment)
Language for connecting ideas	<ul style="list-style-type: none"> • compound, complex and some simple sentences to give information
Language for interaction	<ul style="list-style-type: none"> • indirect affect, judgement and appreciation vocabulary to evaluate phenomena • grading vocabulary to intensify descriptions • figurative language such as simile, metaphor, personification, alliteration, atypical word combinations, 'invented' words etc, to attract the reader's attention, especially in headlines and captions
Language for creating cohesive texts	<ul style="list-style-type: none"> • marked themes (adverbials and dependent clauses) to set and reset events in time and place • use of pronouns for reference • lexical cohesion achieved largely by synonyms, antonyms, collocation

Text 19 News story	
Hold up	
Lead	On Saturday 24th May at 11.45 pm, three men wearing balaclavas broke into a service station on the corner of West Road and Marsh Street.
Lead development	<p>The men were carrying sawn off shotguns. They were of stocky build and one walked with a limp.</p> <p>A service station attendant attempted to call for help, but the men gagged him to a post. They then proceeded to raid the till and made off with a large amount of cash.</p> <p>The attendant managed to free himself and called the police. Soon after, a squad car cornered the thieves in a blind alley three blocks from the service station. Here one of the men was apprehended, but two managed to escape on foot.</p>
Wrap-up	The slower man with the limp was caught and taken to Reilly Street Police Station. The remaining member of the gang is still at large.

Appendix 2

Overview of text types across the curriculum

Text type family	Text types	Purpose	Curriculum area
Storytelling	Literary description	to describe the characteristic features of an often imagined person, place or object	English, Creative Arts
	Recount personal recount literary recount	to recount a sequence of events (without complication) and to share a personal response to those events	
	Narrative	to narrate a sequence of unusual or unexpected complicating events, and their resolution, and to evaluate the events and their outcome (sub-types include: exemplum, anecdote and moral tale or fable)	
	News story	to chronicle a 'newsworthy' event	English, Science, History, Design and Technology, Geography, Creative Arts, Health and PE
Responding	Personal response	to describe and respond personally to a culturally significant work or performance	English, Creative Arts, Health and PE
	Review	to analyse and evaluate a culturally significant work or performance	English, Creative Arts, Design and Technology
	Character analysis	to analyse and evaluate a character in a culturally significant work	
	Interpretation	to interpret the theme or message of a culturally significant work	
	Critical response	to analyse and challenge the message and values of a culturally significant work	
Procedural	Procedure	to instruct someone how to do something through a sequence of steps, for example, a recipe or experiment	Classroom management, Mathematics, Science, Creative Arts, Design and Technology, Health and PE
	Protocol	to list of conditions under which something is to be done, for example, rules, warnings and laws	
	Procedural recount/design brief	to record the steps taken to carry out a procedure, including the aim, method, outcome and evaluation of the procedure	

Chronicling	Factual recount	to document a sequence of events to record what happened and to evaluate their significance, for example, a field trip, excursion, sporting event or classroom activity	Science, Mathematics, Geography, History, Creative Arts, Health and PE
	Biographical recount	to recount the significant events and stages of a person's life before making a judgement	
	Autobiographical recount	to recount the significant events of one's own life	
	Historical recount	to recount events from the past at particular stages in history before making a judgement or drawing a conclusion	
	Historical account	to account for and explain historical events at particular stages in history before making a judgement or drawing a conclusion	
Reporting	Factual description	to describe the characteristic features of particular people, places or objects	Science, Geography, History, Design and Technology, Creative Arts, Health and PE
	Descriptive report	to classify, describe and provide generalised information about a phenomenon, whether natural, synthetic or social	
	Classifying report	describe the types of a class of things	
Explaining	Sequential explanation	to explain in a sequence the phases of a process to reveal how the process occurs, for example, the life cycle of a butterfly	Science, Mathematics, Geography, History, Design and Technology, Health and PE
	Causal explanation	to explain in a sequence the phases of a process	
		to reveal why the process occurs, including cause and effect	
	Factorial explanation	to explain the multiple causes of one outcome	
Consequential explanation	to explain the multiple outcomes or effects of one phenomenon		
Persuading	Exposition (analytical)	to argue for a particular point of view on an issue, (persuading <i>that</i>)	English, History, Geography, Design and Technology, Science, Health and PE
	Exposition (hortatory)	to argue that a particular action should be taken (persuading <i>to</i>)	
	Discussion	to discuss two or more points of view or a range of perspectives on an issue, before making a judgement or recommendation	
	Challenge	to argue <i>against</i> a point of view	

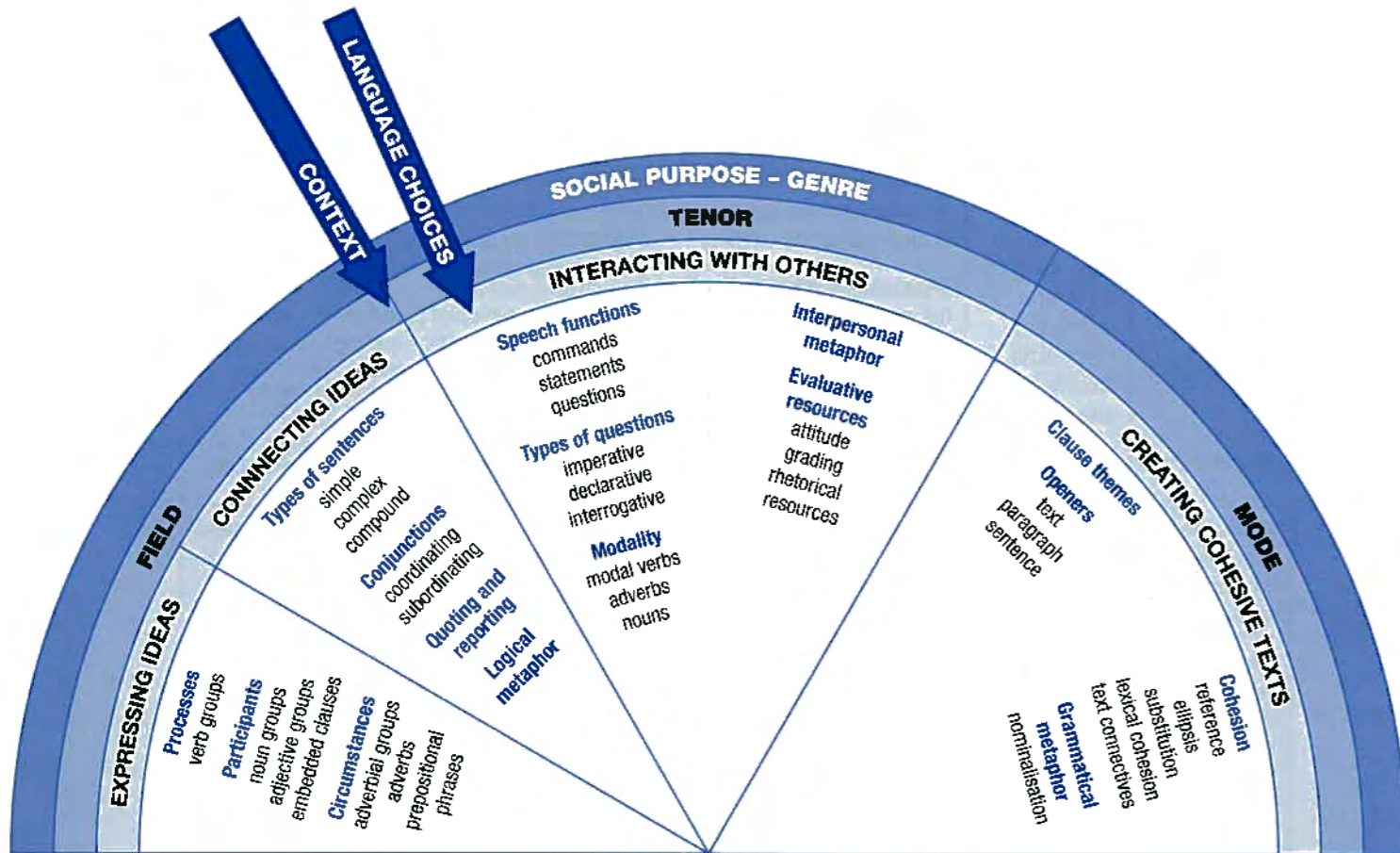
Appendix 3

Using a 3x3 perspective to explore analytical persuasion

In this book we have considered language in terms of three types of meaning, or metafunctions and in terms of the three organisational layers. This 3x3 perspective is illustrated in the table below, which suggest questions for exploring the language of an analytical persuasive text.

Metafunction	Whole text	Paragraph level	Clause and sentence level
Language for expressing and connecting ideas <i>Experiential and logical meanings related to field</i>	Stages of the text represent ideas using the level of technicality required for the subject area	Topics are defined and classified to meet subject demands Information is linked logically (eg in terms of time, cause, consequence, elaboration, comparison) Tables, diagrams, lists, formulae, examples and quotes are integrated logically with verbal text	Noun groups include classifying adjectives and embedded clauses to describe and classify specialised terms Verb groups represent processes of defining, classifying, cause/effect, quoting and reporting Well-formed adverbials are used to specify circumstances Vocabulary is discipline specific at appropriate level of technicality
Language for interacting with others <i>Interpersonal meanings related to tenor</i>	The text engages and convinces the audience by amplifying, justifying, reinforcing and acknowledging experts	Subject matter is evaluated using objective grading resources and attitude values (eg relevance, validity and significance) Points are supported with authoritative evidence Reader guided toward preferred position through expanding and contracting space for external sources	Subjects and verbs agree in number and person Adverbs, adjectives and lexical items used to evaluate objectively Modal verbs, adverbs and interpersonal metaphors used to negotiate opinions and recommendations objectively Quoting and reporting of sources using verb groups, phrases and nominalisation Pronouns build a formal, impersonal relationship with the audience
Language for creating cohesive texts <i>Textual meanings related to mode</i>	The content is previewed in the introduction and reviewed in the conclusion to signal the organisation of the text	Information flows logically from sentence to sentence across the paragraphs Participants are tracked through the text using cohesive resources (eg reference, substitution and repetition) Information in openers is presented in denser, more abstract terms using grammatical metaphor	Choices of clause theme reflect the topic focus of the sentence Nominalisation used to recast processes, qualities and logical relations Active or passive voice used to adjust information focus Abstract nouns used to package and track ideas Articles and pronouns used to keep track of participants Spelling, punctuation, paragraphing and layout used to organise the text effectively

(following Derewianka, page 6)



Chapter 1

Chapter 2

Exercise 1.1 page 4

- 1 interpersonal
- 2 logical
- 3 textual
- 4 experiential

Exercise 1.2 page 5

2	Group	Now she is working at an iron-ore mine in Western Australia.
	Word	Now she is working at an iron-ore mine in Western Australia.

3a	Group	She takes rock samples from various sites.
	Word	She takes rock samples from various sites.

3b	Group	and tests them in a laboratory.
	Word	and tests them in a laboratory.

4a	Group	The job is challenging.
	Word	The job is challenging.

4b	Group	but Sally enjoys working in the great outdoors.
	Word	but Sally enjoys working in the great outdoors.

Exercise 1.3 page 7

- 1 ending of a traditional fairytale, storytelling, teaching children cultural values
- 2 instructing ie a more expert person showing someone else how to do something, cooking/in a kitchen
- 3 explanation by a scientist/expert, factual information about soil erosion

Exercise 1.4 page 8

- 2 *field* cooking (everyday)
tenor mother – child (unequal, high solidarity, frequent contact)
mode spoken (language as action, interactive, spontaneous)
- 3 *field* soil erosion (technical, complex connections)
tenor expert – learner (unequal power, infrequent contact)
mode written (language as reflection, monologic final draft)

Exercise 2.1 page 13

- 1 narrative
- 2 literary
- 3 the two boys, the dog
- 4 swimming, clinging on
- 5 in the dam (where?), towards the oar (to where?), with the dog (accompanying what?), with difficulty (how?)

Exercise 2.2 page 15

- 1 information report
- 2 scientific/technical
- 3 the bicycle and its parts
- 4 parts of a whole
- 5 on the front of the bicycle (where?), next to the bell (where?), under the seat (where?) etc.

Exercise 2.3 page 16

- 1 cutting cedar in NSW
- 2b circumstance – participant – process – participant – circumstance
- 2c circumstance – participant – process – participant
- 2d circumstance – participant – process

Exercise 2.4 page 18

- 1 the effects of logging on the environment
- 2b participant – process – participant
- 2c participant – process – participant – circumstance
- 2d participant – process – participant
- 2e participant – process – participant – circumstance

Exercise 2.5 page 20

relating was, had, were, seemed, became
action grew, lurched, spurted, turned, ran

Exercise 2.6 page 21

action wanted to help, was designed by, helps, donate, sort out, sell, give away, visit
saying talk about, discuss, named
sensing loved, believes in
relating was, has, is

Exercise 2.7 page 23

Text 2.5 relating Text 2.6 saying Text 2.7 action
Text 2.8 sensing

Exercise 2.8 page 24

Text 2.9 1 relating 2 saying 3 sensing
4 action 5 relating 6 action 7 saying 8 action
9 saying 10 action 11 action 12 relating

Text 2.10 1 relating 2 action 3 relating 4 action
5 action 6 relating 7 action 8 action 9 action
10 action 11 relating 12 relating

Exercise 2.9 page 26

1 have been saved 2 must have been 3 can have
4 did not see 5 was panicking 6 have wondered
7 helped to erect 8 will need to be held

Exercise 2.10 page 27

1 are (auxiliary) dancing (action process)
2 are (relating) 3 be (auxiliary) protected (action process)
4 have (auxiliary) been (relating)
5 is (relating)

Exercise 2.11 page 28

1 The slightest noise will scare away the fish. (frighten)
2 Lizards live on small insects. (eat)
3 We should not put off the decision any longer. (delay)
4 The council might be going to knock down the building. (demolish)
5 She woke up early the next morning (awoke)
6 I can't come up with a solution. (devise)

Exercise 2.12 page 29

Nyuntu Ninti 1 simple present 2 past continuous
3 past continuous 4 simple present 5 simple present
6 present perfect

Get Connected 7 simple present 8 simple present
9 future (passive)

Nyuntu Ninti This extract describes how the present relates to the past and so includes a balance of past, present and perfect tense verbs.

Get Connected This extract is an information report that includes a prediction. This text, therefore, uses mostly present tense verbs to describe the way things are, with a future tense form to predict the future.

Exercise 2.13 page 31

1 The old woman started to tell a story to the three little girls. (beginning of event)
2 Rick is coming to stay again. (information about time of event)

3 He wanted to touch those eggs. (adding feeling/sensing meaning)
4 Rick can help feed the rest. (more precise meaning about how the process is done)
5 I liked to see processions on the road. (adding feeling/sensing meaning)
6 On the night of the full moon people began arriving from near and far. (beginning of event)
7 Every day Ayu practised dancing. (more precise meaning about how the process was done)

Exercise 2.14 page 32

1 Cats clean themselves by licking their fur.
2 Helped by the fire-fighters, we reach the exit in time.
3 The shoppers ran around the building to find an exit.
4 Fleeing from the fire, I tripped over a rock.

Exercise 2.15 page 33

1 The reporter asked Mr Norman some very important questions.
2 The movement of electrons causes electrical energy.
3 Mr Tinker appeared to be very polite.
4 Blend the milk, bananas and honey.
5 Sarah watched the strange child with the haunting blue eyes.
6 The peregrine falcon and southern sea eagle are birds of prey.
7 He began to chase the children that had kicked over the rubbish bins.
8 Loss of habitat has led to the extinction of many species of animals.
9 The funny little man sneezed.
10 He gave the bottle to the girl.

Exercise 2.16 page 34

Text 2.11 In literal everyday quadrant, but closer to the everyday. In personal recounts we re-tell something that has happened to us to share our personal everyday experiences with others, just as they happened in real life.

Text 2.12 In everyday metaphorical quadrant, but closer to the metaphorical. The poem is a literary text that uses metaphor to shift the experience of surfing from the realm of the everyday to a heightened, transcendent reality.

Text 2.13 In literal, technical quadrant, but closer to the technical. Technical terms are used in scientific reports to represent aspects of reality in scientific terms.

Exercise 2.17 page 36

Text 2.14 1 thing (person) being described
2 do-er 3 thing (person) being described
4 do-er 5 do-er 6 do-er

Burmese refugees are described in a positive way and they are represented as the do-ers of actions, ie as people who take control of their own lives.

Text 2.15 7 done-to 8 done-to
9 done-to 10 done-to 11 done-to

Burmese refugees are represented as those to whom the actions are being done, even as 'victims', not able to take control their own lives.

Exercise 2.18 page 39

answers are suggestions only the small wooden boat, three nervous sheep, their silly black and white dog, two adventurous young boys

Exercise 2.19 page 40

1	an	innovative	mobile	phone
	pointer	evaluative describer	classifier	main noun

2	renewable	raw	materials
	classifier	classifier	main noun

3	The	bearded	wrinkly	old	man
	pointer	factual describer	factual describer	factual describer	main noun

4	The	ancient	wooden	box
	pointer	evaluative describer	classifier	main noun

5	two	beautiful	carved	bows
	quantifier	evaluative describer	classifier	main noun

6	large	heavily-built	amphibians
	factual describer	factual describer	main noun

7	dry	warty	skin	and	leathery	webbed	hind	feet
	factual describer	factual describer	main noun		factual describer	classifier	classifier	main noun

Exercise 2.21 page 43

	Pointer	Quantifier	Describer	Classifier	Main noun	Phrase as qualifier	Embedded clause as qualifier
1					Animals		that use camouflage
2a	This			magnified	view	of the underside of the leaf	
2b			small		holes		called stomata
3					evidence	of discrimination	
4					Those		who are bilingual
5	The		delicious		smell	of frying spices	
6a	The			stock	routes		which were used by the early drovers
6b	a				feature	of the Australian outback	

Exercise 2.20 page 42

1 Animals [[that use camouflage]] blend in with their background.
2 This magnified view of the underside of the leaf shows small holes [[called stomata]].
3 Evidence of discrimination can be seen in many ways.
4 Those [[who are bilingual]] will experience many advantages.
5 The delicious smell of frying spices wafted in our window.
6 The stock routes [[which were used by the early drovers]] continue to be a feature of the Australian outback.

see below for Exercise 2.21

Exercise 2.22 page 44

Text 2.19

Inviting smells from the markets waft through the air. Freshly baked bread, sweet golden pineapples and sickly incense from the nearby temple. The old women crowd around baskets of glistening fish [that smell like the ocean]. Passers-by stop to admire the vibrant costumes of the village dancers.

Arianne use the resources of the noun group to paint a vivid description of the village markets for the reader by using describers and qualifiers that appeal to the senses of sight, sound and smell.

Text 2.20

The Mallee region is a globally significant hotspot for plant and reptile biodiversity. Vast tracts of the Mallee remain a unique haven for threatened woodland birds and mammals, cockatoo and the endangered Mallee fowl. However large stretches have suffered from continuous overgrazing and have lost the magnificent understorey of shrubs and wildflowers.

Text 2.20 presents a great deal of specialised, factual information about the Mallee region by packaging it into the expanded noun groups used as participants linked by relating processes.

Text 2.21

Sheets of mist layered the damp, leaf covered forest floor. The first rays of light would be appearing now but the cotton-like clouds blocked out the sun. Adisa wandered through the bare, ghostly trees. Bargar had sent her to find some dry firewood. She had her sword with her, as Bargar had told them. Suddenly the rustle of branches broke the silence. Adisa swung around in the direction of the noise. According to the descriptions she had heard, standing right there in front of her was the snarling, drooling, terrifying sight of a Fathurd.

She immediately drew her sword and took a few steps backwards. The Fathurd jumped at her. She quickly leapt out of the way and swung her sword at the beast. It was too quick. The Fathurd struck at her and the heavy movement threw her to the ground. There was a gaping wound across her chest where the razor-sharp claws had scratched her.

Noun groups in this text include proper names and pronouns for the fantasy characters as well as noun groups with meanings that build the setting (a fantasy story world) and evoke sensory images (*damp, rustle, cotton-like, dry, razor-sharp*). Noun groups are also used to build suspense by painting a picture of the creature (*snarling, drooling, terrifying*) and the harm it does (*a gaping wound*).

Exercise 2.23 page 46

- 1 According to scientists (angle), palm oil plantations will continue to cause devastation.
- 2 During the first part of the century (time) they used timber for housing (cause).
- 3 The royal spoonbill sieved the mud quickly and thoroughly (manner).
- 4 The diver took photos with his underwater camera (accompaniment).
- 5 As an expert in the field (role), Professor Sim put forward some very sound arguments.
- 6 Shortly after dawn (time), under a brilliant clear blue sky (place), the chanting began.
- 7 Eight of the essential amino acids must be supplied by the diet (manner).
- 8 Energy is released back into the atmosphere as a result of decomposition (cause).
- 9 Despite the government's promises (contingency), the devastation of old growth forests continues.
- 10 Tim began to collect articles about the plight of the refugees (matter).

Exercise 2.24 page 48

Text 2.22

adverb coarsely, carefully, slightly
prepositional phrase in a heatproof bowl, with boiling water, for 5 minutes, with scissors, in a large bowl, in a frying pan, with spatula, on both sides, with remaining oil and noodle mixture, at a time, with extra sweet chilli sauce

The circumstances in this procedural text remind the reader of specific details (where, how, how much, with what etc) that are important at particular steps. In procedural texts circumstances allow the writer to be both precise and concise.

Exercise 2.25 page 49

Text 2.23

Before the arrival of European settlers, Aboriginal and Torres Strait Islander peoples inhabited most areas of the Australian continent. The first recorded European contact with Australia was in March 1606, when Dutch explorer Willem Janszoon (1571 – 1638) charted the west coast of Cape York Peninsula in Queensland. Later that year, the Spanish explorer Luis Vaez de Torres sailed through the strait separating Australia and Papua New Guinea. Over the next two centuries, European explorers and traders continued to chart the coastline of Australia, then known as New Holland. In 1688, William Dampier became the first British explorer to land on the Australian northwest coast.

In Text 2.23 the first circumstance is used to locate events in historical periods, or segments of time. Subsequent circumstances provide precise details about the time specific events happened and also locate events in a particular geographic location.

Exercise 2.26 page 50

Text 2.24

On silent wings (manner), the frogmouth flies, watching for a flicker of movement, listening for the faintest sound.

At that moment (time) a Bark Moth flutters towards a tree (place) ... Nearby (place), a Bush Cricket hops from leaf to leaf (place). The frogmouth follows, but in a flash (manner), the Bush Cricket has vanished. Just then a Retiarus Spider swings down across the breeze (manner) ... Out from the leaves (place) a stripy Tree Frog long-jumps into view (place). All of a sudden (manner) the stripy frog is nowhere to be found. Close by (place) Leaf-tail Gecko scuttles up a granite rock (place). In the twinkling of an eye (manner) there is no trace of it at all.

Like an arrow (manner) a Stick Insect shoots to a branch above. In the very next moment (time) the Stick Insect has gone. Finally an Emperor Gum Moth drifts down through the She-oak twigs (place). This time there is no escape. And it seems the hunt is won.

But overhead (place), a Powerful Owl is watching.

Circumstances of place relate to the theme of camouflage. Circumstances of time and manner contribute to the sense of the 'hunt'.

Exercise 2.27 page 51

- 1 Turn off a light when you don't need it. (dependent clause – time)
- 2 Use a jacket instead of a heater. (circumstance – contingency)
- 3 Heat your house with solar energy. (circumstance – manner)
- 4 Use solar energy to provide electricity. (dependent clause – cause)
- 5 By going to bed earlier, you will save power. (dependent clause – cause)
- 6 Go to school by public transport. (circumstance – manner)

Chapter 3

Exercise 3.1 page 56

1b 2f 3a 4c 5d 6h 7e 8g

Exercise 3.2 page 58

- 1 cause 2 time 3 addition 4 recasting
5a addition 5b addition 5c cause

Exercise 3.3 page 60

- 1 It is a principle [(that) underpins Aboriginal life]. (clause embedded as a qualifier of *principle*)
- 2 [[Dancing under the perfect moon]] was Ayu's first performance for the prince of the village. (clause embedded as a participant)
- 3 'Legong' is a traditional Balinese dance [(which) embodies the beauty of the Indonesian island and the grace of its people]. (clause embedded as a qualifier of *dance*)

Exercise 3.4 page 62

answers are suggestions only
(verb groups are shown in bold)

- 1 We had started our meal ||(but)(contrast) we didn't finish.
- 2 I got up from the table ||(and)(addition) looked out of the window.
- 3 The rain was pelting down ||(and)(addition) it started to get heavier and heavier ||(so)(cause) we raced to put the car in the garage.
- 4 The water around the garage was soon up to our waists ||(so)(cause) we abandoned the car ||(and)(addition) ran upstairs in an attempt [(to save our most treasured possessions)].
- 5 We didn't know [(what to do)] ||(and)(addition) we didn't know [(where to go)].
- 6 The floodwaters retreated after a day or two ||(yet)(concession) we are still coping with the consequences of that flood.

Exercise 3.5 page 63

answers are suggestions only
(verb groups are shown in bold)

- 1 (As)(time) we ran to put the car in the garage (D), || the water was pelting down heavier than ever (M).
- 2 (Because)(cause) the water around the garage was up to our waists (D), || we abandoned the car (M), ||(before)(sequence) we ran to save our most treasured possessions (D).
- 3 (Although)(concession) the floodwaters continued to rise (D), || at first the silence was eerie (M).
- 4 (If)(condition) we stayed there (D), || we would drown (M).
- 5 (After)(sequence) the floodwater became a raging torrent (D), || cars were washed down the street (M).
- 6 We evacuated to our neighbours' place for two days (M), ||(until)(time) the floodwater receded (D).
- 7 (After)(sequence) we thanked our neighbours (D), || we walked back to our devastated house (M), || (as)(time) the sodden ground squelched under our feet (D).
- 8 (Although)(concession) the floodwaters retreated after a day or two (D), || we are still coping with the consequences of that flood (M).

Exercise 3.18 page 81

answers are suggestions only

1a The Bamboo Cell Phone is an innovative mobile phone [[that considers modern recycling methods]] making it extremely eco-friendly.

1b Gert-Jan van Breugel, a designer from the Netherlands

These features, definition and apposition, are used to build the field, or topic, of the information report.

2 simple sentences**complex sentence**

The simple sentences are more effective topic sentences because they orient readers to the topic of the paragraph so they are more prepared for the description that follows.

Chapter 4

Exercise 4.1 page 83

- The two people (Bob and Melanie) are interacting with each other and the viewer.
- The people are looking directly at the viewer, demanding our attention, perhaps inviting us to share their journey.
- We are at eye level, indicating a relatively equal relationship between viewer and viewed.
- Close up shot with not much background brings viewer into a close relationship.
- Realistic photo presents people as individuals with emotions we can relate to; the people are touching and smiling, showing positive emotion (happiness, love, harmony).
- The closeness of the indigenous man and white woman symbolises reconciliation.

Exercise 4.2 page 85

- People are interacting but not obviously with each other or the viewer.
- The people are not looking directly at the viewer. The viewer is an observer, distanced from personal involvement with the people.
- The viewer is on the same level so not in a more powerful position.
- The shot is relatively close up so that we can see the message on the placards clearly but shot at an oblique angle. Perhaps the march is unsettling the status quo?
- People's faces are very important in portraying emotion. Not seeing faces means the viewer is not invited to engage with them emotionally.
- The placards are symbolic elements, representing social activism.

Exercise 4.3 page 87

1 offer, to offer to do something **2** statement, to give information **3** command, to get something done directly **4** statement, to give information **5** question, to ask for/demand information **6** statement, to give information

Exercise 4.4 page 88

Text 4.2 **1** procedure **2** to give instructions **3** commands **4** commands clearly establish distant, 'expert', authoritative status between writer and reader so little work required to negotiate tenor

Text 4.2 **1** exposition **2** to argue a case **3** statements and rhetorical questions **4** statements establish authoritative status, first rhetorical question invites reader to engage with topic, second builds solidarity and is persuasive by making the writer's view seem commonsense

Exercise 4.5 page 89

1 statement/declarative clause **2** question-closed/yes/no interrogative clause **3** command/imperative clause **4** offer/'let' clause

Exercise 4.6 page 91

1 imperative **2** interrogative **2** declarative **2** declarative

Exercise 4.7 page 91

- This is typical because the teacher is in control of interaction, involved in teaching content and regulating behaviour. She initiates discussion and elicits information (that she presumably already knows) from students and moves on to ask for information she doesn't know.
- The teacher uses direct commands to get students to do things and uses open and closed questions to elicit information.
- The teacher calls students by first names, however, they call her 'Miss'. The teacher can talk to the students without putting her hand up.
- The teacher has more status but there is relatively high solidarity. Students seem comfortable with teacher, eg Penny interrupts and is not deterred from adding to discussion after the teacher has indirectly reprimanded her. Penny speaks of personal topics and uses everyday colloquial language (eg *grounded*).

Exercise 4.8 page 93

- The writer is giving advice to other young people on how to take action.
- The writer assumes authority but also works to create solidarity with the audience.

- Lewis uses a variety of clauses. At the beginning he uses statements to give information and make a case for the action he proposes. Later he uses direct (imperative) and indirect (declarative) commands to make suggestions. He also uses open questions (interrogative) to engage the audience and get them thinking.
- Personal pronouns *we*, *our* and *you* establish an 'in-group' of young activists.

Exercise 4.9 page 95

answers may vary slightly

strong ← must, had to, will, need, should, can, could, might, may → **weak**

Exercise 4.10 page 95

- may wish to invite (probability) **2** could play a part (probability) **3** need to consider (obligation)
- need to be held (obligation) **5** might be (probability)
- should go (obligation) **7** could prepare (probability)
- could be used (probability)

Exercise 4.11 page 96

Text 4.7 *modal verbs (auxiliaries)* may, cannot, might, may, could, may, might *modal adverbials* possibly *modal adverbials* possible (x2) *modal clauses and phrases (interpersonal metaphors)* Studies suggest (that), it is also likely (that)

Text 4.8 *modal verbs (auxiliaries)* had to, could not, would, have to, need to, must *modal nouns* an obligation *modal clauses and phrases (interpersonal metaphors)* I believe (that), it is essential (that)

Note that *I believe* is a subjective interpersonal metaphor.

Exercise 4.12 page 98

Text 4.7 **1** probability **2** medium to lower **3** modality tempers 'expert' status and expands space for alternative viewpoints **4** modality adds precision and authority to explanation because the writer appears to have considered all data

Text 4.8 **1** obligation and some probability **2** higher **3** high modality indicates commitment to information and does not allow much space for disagreement **4** modality helps the text persuade by positioning the reader to see the action as needed

Exercise 4.13 page 100

- to interpret and evaluate a literary text
- equal status, fellow Harry Potter enthusiasts, strong solidarity around shared interest
- she liked**
paragraph 2 characterisation
paragraph 3 themes, JK's style of describing

4 Jenny's feelings, judgements and opinions occur throughout the text

- paragraph 1* made me sad, I loved it, it was tragic, cried and cried *paragraph 2* it was a bit on the intense side, you get to see them growing up, I actually think they aren't black and white, JK managed to keep me guessing, the way Snape's true character was revealed was brilliant *paragraph 3* (there are) quite complex and relevant themes, (JK) describes the characters really vividly, *paragraph 4* I'll miss looking forward, Wouldn't it be amazing, I'm sure I'll enjoy reading
- strong feelings* really sad, loved, tragic, cried and cried, amazing *strong judgements* great (of JK) *strong opinions* brilliant, really vividly, a lot of violence
 - (Jamie and Adam were) disappointed, (some academics say) the characters are one-dimensional, (some people on this forum have said) Harry Potter is too simplistic
 - rhetorical questions, wordings such as *I know*, *actually*, *I for one* and conjunctions of contrast (eg *but*)

Exercise 4.14 page 102

- Jamie and Adam were disappointed (pink) with the movie (-ve affect)
- but I loved it (pink) (+ve affect)
- The action sequences are really gruesome (green) (-ve appreciation)
- And of course it was tragic (pink) when X died (-ve affect)
- But even though it (the movie) was a bit on the intense (green) side (-ve appreciation)
- Ron finally learns to trust (pink) (+ve affect)*
- Neville becomes a real hero (blue) (+ve judgement)
- I heard some academics say that the characters are one-dimensional (green) (-ve appreciation)
- I know some people on this forum have said that Harry Potter is too simplistic (green) (-ve appreciation)
- I thought the way Snape's true character was revealed was brilliant (green) (+ve appreciation)
- There are quite complex (green) and relevant (green) themes (+ve appreciation)
- like how ordinary (blue) people can become powerful (blue) (+ve appreciation)
- On the whole I think JK is a great writer (blue) (+ve judgement)
- Wouldn't it be amazing (green) to have a new series built around their kids? (+ve appreciation)
- I'm sure though I will enjoy (pink) re-reading the books (+ve affect)

* The words 'learns to trust' could be analysed as judgement. Also note that although 'the characters' are appraised as 'one-dimensional', it is the portrayal of the characters – the writing – rather than their personality or moral behaviour which is appraised.

Exercise 4.15 page 105

- 1 repetition, -ve affect 2 punctuation (scare quotes), -ve judgement 3 metaphor, +ve judgement
4 intensification, +ve judgement 5 references to shared values, -ve appreciation 6 references to shared values, +ve affect 7 metaphor, -ve appreciation

Exercise 4.16 page 107

graded core words loved, gruesome, tragic, brilliant, great, amazing

intensifiers really (sad), really (gruesome), a bit on the (intense) side, finally (learns), a real (hero), quite (complex). Note 'quite' can act to tone down the intensity,

other rhetorical resources on the whole, I'm sure (I'll enjoy)

Exercise 4.17 page 107

lope, flit, amble, jog, trot ← **run** → sprint, dash, hurtle, charge
stifled, muffled ← **loud** → ear-splitting, raucous, thunderous, piercing, deafening
melancholy, gloominess ← **sadness** → tragedy, distress, misery, grief
dribble, trickle, drip ← **flow** → ooze, gush, spurt, pour
whisper, murmur, mutter, utter ← **said** → shouted, screamed, yelled
crisply, sharply, testily, indignantly, crossly ← **angrily** → furiously, irately, savagely, heatedly

Exercise 4.18 page 109

- 1 to retell a series of events for the purposes of entertaining
2 *affect* (pink) – hated, fear, frightened, terror, anxious, delightedly, excited, happy, relaxed, confident, calmly, nervous, distracted, laughed, relief, joyously

Note that the words *grinning* and *studiously* imply affect, as do the grading resources listed below.

graders including intensifiers momentarily, a little, with full force, ever tighter

graded core meanings dreaded, cried, fumbled, glance

metaphors churned like butter, with a bolt

other resources eg punctuation and exclamations 'Oh how she hated!, Whoopee!

- 3 -ve and +ve affect, dealing with a range of emotions to do with fear security and happiness
4 The emotions and grading take us on an emotional rollercoaster; they help to build empathy for Amy and her father and 'stitch' us to the events so that we want a good outcome.

- 5 Amy afraid – terrified – relieved/happy
Father not explicitly told – nervous – a embarrassed/relieved/happy
Gilly and Andrew not explicitly told – excited/happy – not explicitly told
Mother not explicitly told – relaxed/confident – not explicitly told

Exercise 4.19 page 110

- 1 to retell significant events in a person's life (biographical recount)
2 **Pemulwuy**
judgement (social esteem) (+ve) – explicit (brave, famous, effective); implicit (so strong that he managed to escape from his chains; led the Eora people; his ability made many British settlers afraid)
judgement (social sanction) (+ve) – explicit (important, historical); implicit (against the invaders, against the British who had invaded and occupied sacred land; encouraged his people to defend their land)

British

judgement (social sanction) (-ve) – explicit (invaders) and implicit (invaded and occupied sacred land)

British soldiers

judgement (social sanction) (-ve) – explicit (afraid) and implicit (they believed he was magic)

- 3 Contrasting positive and negative values allows the authors to build up a positive evaluation of Pemulwuy and a negative picture of the British and the situation.

Exercise 4.20 page 112

- 1 description – factual with literary elements
2 *explicit* +ve appreciation – wonderful, peaceful, beautiful, rare, delicate, special; +ve affect – love
implicit +ve appreciation – far away from the noisy, busy city; tropical plants which have bright colourful flowers in the summer and vivid green leaves all year round; We love to run through the paths and hide from each other in the ferns.
3 Expressions of appreciation (reaction) describe the emotional impact of the garden. The final use of affect (love) personalises the description making explicit the emotions.

Exercise 4:21 page 113

adjectival happy, sad, afraid, bored, impressed
verbs frighten, enrage, engage, hug
adverbial nervously, reassuringly, in despair, joyously, with relief
noun group fear, laughter, boredom, attentiveness

Exercise 4.22 page 114

- 1 *Although* **contracting** – countering (concessive conjunction) – the concessive clause presents a view which is rebutted in the following clause
2 *reported* **expanding** – attribution (reporting verb) – acknowledges opinion of the source.
3 *not* **contracting** (-ve) – denies/rebuts a view which has been introduced
4 *still* **contracting** (modal adjunct) – overtly intrudes the author's comment
5 *found* **contracting** (endorsing verb) – allows little room to doubt the information is correct
6 *It is absolutely clear to me* **contracting** (comment clause) – allows little room to doubt

Exercise 4.23 page 116

- 1 **sad** (pink) (-ve affect) 2 **whole** (grading adjectival)
3 **Does that mean I have to grow up?** (expanding question) 4 **disappointed** (pink) (-ve affect) 5 **but** (contracting/contrastive conjunction) 6 **loved** (pink) (+ve affect) (grading) 7 **Sure** (contracting/modal adjunct) 8 a lot of **violence** (green) (-ve appreciation) (grading/ intensifier) 9 **really gruesome** (green) (-ve appreciation (grading x2/intensifier + graded core meaning) 10 with **all the fighting** (green) and **lots of blood and gore** (green) (-ve implicit appreciation) (grading/quantifiers) 11 **of course** (contracting/comment adverbial) 12 **tragic** (pink) (-ve affect) (grading/infused core meaning) 13 **even though** (contracting/concessive conjunction) 14 **I cried and cried** (pink) (-ve affect) (grading/repetition)

- a explicit graded affect and appreciation with contracting resources
b Jenny builds solidarity through exposing her feelings directly and contracting resources invite her audience into the community of fans.
c Although Jenny has strong opinions about the topic, she engages with different opinions, showing awareness of other views. She allows these voices into the text but she positions us to agree with her view through positive evaluations and contracting resources.

Exercise 4.24 page 118

- 1 *thinks* expanding – attribution (reporting verb)
2 *necessary* expanding – modality (modal adjective), grading 3 *while* contracting – countering (concessive conjunction) 4 *believe* expanding – attribution (sensing verb) 5 *must* expanding – modality (modal verb of obligation), grading 6 *valuable* attitude (+ve appreciation) 7 *it is clear that* expanding – modality certainty (modal clause), grading 8 *not simple* attitude (+ve appreciation) 9 *very important* attitude (+ve appreciation), grading (intensifier)

- 10 *however* contracting – countering (contrastive conjunction) 11 *priceless* attitude (+ve appreciation), grading (graded core meaning) 12 *could* expanding – modality certainty (modal verb) 13 *gradually* grading (adverbial) 14 *could* expanding – modality certainty (modal verb) 15 *sustainable* (+ve appreciation)

- a positive appreciation with expanding resources most common
b The effect is to create a more objective and 'open' discussion, building a relationship which is not of close solidarity.
c Unlike Text 4.12, this text is written to display knowledge of a topic area to an expert teacher/ marker. The author adopts a distant expert status and does not seek to build solidarity.

Exercise 4.25 page 120

shot close; back view of participants makes it impossible to see the expressions and therefore to know the attitudes of the people ie decreases viewer's emotional engagement
angle of vision eye level but oblique – eye-level angle positions us as equal to the people shown; viewer is not positioned as more powerful but the oblique angle could be interpreted as presenting an unsettled situation – perhaps the protest is unsettling the status quo!
proximity and involvement of people in image little contact or involvement evident amongst people foregrounded; people in photo are in close proximity but not touching – looking and walking ahead ie all engaged with the 'issue'
style realistic; shows people as individuals whose situation we can identify with ie some solidarity

Chapter 5

Exercise 5.1 page 125

- 1 The main participants and processes are placed on the bottom right hand side of the image. The elements of the setting (circumstances), the dam and the paddocks of the farm, are spread across the page; the farm buildings are to the left.
2 There is no frame at all.
3 The main characters, the boys, are overlapping, with the dog touching.
4 The main elements of the image are left whole, but the farm buildings are cut off at the edge of the image.
5 The main characters stand out the most, because they are bigger, drawn more sharply and filled in with heavier and more intense colour. They are also in the foreground.

Exercise 5.2 page 126

- 1 The bicycle (the topic) is placed in the centre of the image.
- 2 There is no setting. This is a generalised image, representing the parts of all bicycles, so the image is not placed in a specific setting.
- 3 The image is framed with white space.
- 4 The image of the bicycle is whole, with each part integrated in the whole inside the frame.
- 5 The image of the bicycle stands out on the page in terms of size, weight, sharpness, colour, intensity and foregrounding.

Exercise 5.3 page 127

- 1 an exposition with purpose to persuade the reader by stating a position and supporting that with a series of arguments
- 2 by using the words *many reasons*, setting up an expectation that these 'reasons' will be outlined
- 3 in the first sentence of each paragraph
- 4 by naming each of the reasons for banning bikes in national parks

Exercise 5.4 page 130

suggestion for text opener Some of the causes of extinction are loss of native habitat, the impact of introduced animal species and hunting.

paragraph openers Loss of habitat has already led to the extinction of many species of animals; Introduced animals are those that are brought to an area where they do not naturally live; Many animals are hunted by people.

The order of the points in the text opener should be the same as the order in which they are developed in the body of the text. Each point is introduced using a paragraph opener. To ensure coherence, the body should not introduce any points that have not first been introduced in the text opener.

Exercise 5.5 page 131

text opener Poetry can be written in a closed verse form or in an open form. Closed verse form poetry has a fixed structure that follows a strict pattern, for example, a set number of lines or a set rhyming pattern. Closed form poems often consist of a single stanza only. Three well-known closed verse forms are the acrostic, the haiku and the limerick. (Additional information about closed verse poetry has been included to provide some background information).

Exercise 5.6 page 132

- 1 to suggest activities for tourists in Kangaroo Valley
- 2 meanings about actions
- 3 answer is suggestion only

There are many places to explore in magnificent Kangaroo Valley. Beehive Point is surrounded by small caves and rocky outcrops and the rapids along the Kangaroo River are popular with kayakers. Below Minni Ha Ha Falls there are crystal clear rock pools to swim in and Beendeela pondage is the perfect location for a picnic.

- 4 Instead of suggesting activities in Kangaroo Valley (Text 5.4), Text 5.5 names places to visit in Kangaroo Valley.

Exercise 5.7 page 134

- 1 experiential (participant) 2 experiential (process)
- 3 interpersonal (comment adverbial) + experiential (participant) 4 experiential (circumstance) + experiential (participant) 5 textual (text connective) + experiential (participant) 6 interpersonal (comment adverbial) + experiential (participant)
- 7 experiential (circumstance) + experiential (participant) 8 experiential (participant) 9 textual (conjunction) + experiential (participant)

Exercise 5.8 page 136

On silent wings, the frogmouth flies, it watching for a flicker of movement, it listening for the faintest sound.

At that moment a Bark Moth flutters towards a tree it ... Nearby, a Bush Cricket hops from leaf to leaf. The frogmouth follows, it but in a flash, the Bush Cricket has vanished. Just then a Retiarus Spider swings down across the breeze it ... Out from the leaves a stripy Tree Frog long-jumps into view. All of a sudden the stripy frog is no where to be found.

The marked themes help give the reader a sense of the intensity of the 'hunt'. The owl is looking out for prey, and the marked themes highlight the quick movements of the insects and animals as they hurry out of sight.

Exercise 5.9 page 138**Text 5.9**

themes During her teens + she; and in 1955 + she; In 1952 + Dawn; After the Tokyo Olympics in 1954 + Dawn; Following this + she; Dawn Fraser

- 1 In recounts such as this, marked themes and dependent clauses are frequently chosen in the Record of events stage to set up a chronological pattern and to lead the reader through the 'timeline' of events that is the backbone of this type of text. The other experiential themes follow a linear pattern which make repeated reference to Dawn Fraser.

Text 5.10

themes Goannas; Their pointed snouts and long tongues; The powerful limbs and sharp claws of the goanna; Numerous teeth with serrated edges like steak knives

- 2 In information reports, participants are typically used as clause themes to help keep the orienting focus on the topic, usually a general class (eg 'goannas') and sub-topics related to the class (eg the 'parts' of a goanna). These choices create a linear theme pattern, maintaining the topic's prominence in the text and pointing towards the 'New' information about the topic accumulating in the rest of each clause as the text unfolds.

Text 5.11

position Our government; If + more Australians; we; and + we; In other words

argument 1 Firstly + it; and; As a result + we; and

argument 2 Secondly + you; Consequently

argument 3 Finally + being bilingual; The ability to speak a second language; as + Australia

reinforcement of thesis Many children in Australia; These children; in order to maintain; and + therefore; In addition + the study of languages in Australian schools; so + Australians

- 3 In expositions such as Text 5.11, textual themes (eg text connectives) give prominence to the logic of the writer's arguments, while interpersonal themes (eg comment adverbials) draw attention to personal opinion. Zigzag theme patterns are often used within the argument stages of expositions to explain how or why phenomena occur. Zigzag theme patterns can also be used to allow the writer to foreground reasons or to signal the next phase in the argument.

4 answers are suggestions only

argument 1 One benefit of learning a second language is that it helps with problem-solving and cognitive skills.

argument 2 A second benefit is that learning a second language helps develop an appreciation of other countries and their history and traditions.

Exercise 5.10 page 140**Text 5.12**

Once upon a time, in the middle of a dark forest; She; One day, Jane's father; By nightfall, her father; Jane and her brother; After two long hours, they

Text 5.13

Then the truck; He; she; she; and; She; The language; The man; then Jamal; They; (Was) this

for comment see discussion following Exercise 5.10 on pages 140 – 141

Exercise 5.11 page 141

no answer provided

Exercise 5.12 page 142

- 1 passive Large areas of rainforest were cleared by settlers for industrial use.
- 2 active Climate change affects poor countries.
- 3 passive Wood is cut down by farmers for trees.

Exercise 5.13 page 143

Text 5.14 uses concrete nouns and verbs in a way that closely aligns with the way participants and processes are organised in reality. Text 5.15, in contrast, uses specialised abstract nouns (nominalisations) to express processes and verbs to express conjunctions. As a result, Text 5.15 is more distant from reality to reflect on and evaluate that reality. Text 5.15 would be more highly 'valued' as students move through school.

Exercise 5.14 page 145

- 1 a distinctive combination of life forms
- 2 The distribution of habitats such as coral reefs, an important consideration
- 3 secondary consumers
- 4 These studies, an understanding of population growth
- 5 non-violent creative confrontation
- 6 The burning of fossil fuels
- 7 evaporation

Exercise 5.15 page 146

answers are suggestions only

- 1 a variety of important environmental influences
- 2 another viable economic solution
- 3 the incredibly thoughtless destruction [of old growth forests]
- 4 a management decision [[that proved to be disastrous]]

Exercise 5.16 page 147

answers are suggestions only

- 1 Recent global debates have raised the possibility of an increase in the hole in the ozone layer.
- 2 An increase in urbanisation may result in higher levels of pollution and inadequate housing.

Exercise 5.17 page 148

M: Susie, here's your apple.

S: Yuk! That piece has got a brown spot on it. I want a different one!

M: Susie, it's fine ... stop fussing.

S: It's not fair. James hasn't got any brown ones. His are nice.

M: Well, put it there and eat the others.

S: Don't want them either! Can I have one of those instead?

Exercise 5.18 page 149

The oesophagus lies beneath the trachea inside the chest. It runs behind the lungs and heart. This is the view down the inside of the oesophagus. Beneath its mucus-covered lining there are muscles that run down the length of the oesophagus and in a circular pattern around it. These muscles take over from the throat muscles after food is swallowed. They work together to squeeze the softened food down towards the stomach.

Exercise 5.19 page 151

Deep in the still dark cold shadows the last Theefyspray looked out from her lonely lair. There was not one other like her now. (There was) Not (a Theefyspray) in the heavens. Or the hills. Or the deeps of the hushed green sea.

Substitution (*other*) is used to highlight the uniqueness of the Theefyspray. Ellipsis (*There was, a Theefyspray*) instigates a pattern of punctuation which accentuates the places in which she is unique.

Exercise 5.20 page 152

synonyms junk food/unhealthy food, packets/wrappers
antonyms unhealthy food/healthy foods
repetition junk food
collocation school canteen/rubbish/playground/
 students
class/sub-class junk food – chocolate bars/ice-creams/
 coke/sweets; chemicals – food colouring
whole/part school – canteen/playground; junk food –
 sugar/fat/food colouring/chemicals

Exercise 5.21 page 154

Figure 2.1 The main characters (boys, dog) involved in the problem (upturned boat) are placed in the bottom right hand side of the image. The setting (paddocks, dam) spreads across the page. The idyllic rural scene (top) and normally peaceful farm day (left) contrasts with the problem (bottom/right). Because there is no frame, the farm appears to spread far and wide beyond the page. The main characters (boys) overlap, with the dog almost touching one boy, thus, involving them all in the problem. The sheep, in contrast, watch from a distance. The farm buildings and the dam are cut off, suggesting they are much larger than the image can manage. The dam is the largest, most salient element of the setting but its washed-out colour makes it the background for the sharper lines and the darker more intense colouring of the main characters (boys, dog), making the tableau of main characters, and their problem, the most salient part of the image.

Figure 2.2 The arrangement of the elements enables the reader to 'read' how they are related. The participant representing the topic (bicycles) is placed in the centre of the image surrounded by a frame of

white space. The bicycle stands out against the white background because it is bigger, heavier and more intense in colour. It is the focus of the image and the starting point for the viewer's reading path.

Chapter 6

Exercise 6.1 page 165

see Exercise 6.6

Exercise 6.2 page 166**Text 6.5**

dense noun groups an external heat source, fire behaviour, the moisture content of the fuel, Very fine fuels like grasses, an important consideration
classifying adjectives external heat, moisture, fire, wind
generalised nouns Fires, moisture
discipline specific vocabulary The windspeed, the fire front
causal relating verb affects

contribution to field and purpose Creates specialised generalised scientific field to achieve purpose of explaining why phenomenon occurs.

Text 6.6

dense noun groups the spectacular sight of the fire, some news that was frightening, a horrifying thought, The local fire brigade, the fierce heat, this dreadful natural disaster
range of verb types were told; was raging, battled, began to wonder, survive
descriptive adjectivals spectacular, horrifying, fierce, dreadful
range of adverbials/dependent clauses to describe circumstances After watching the spectacular sight of the fire, rapidly, towards our homes

contribution to field and purpose

Creates external world of events and internal world of participants' reactions to achieve goal of literary recount.

Exercise 6.3 page 169**Text 6.8**

coordinating so we wouldn't be crushed, but I was stuck stranded
subordinating When we noticed that a big wave was coming,
 a non-finite clause trying to swim to shore

Text 6.9

coordinating and turned to face her watchful audience, and you have also answered it, and they realised that she was right
subordinating Once she reached the throne where the Queen sat

non-finite clause bowed to the Queen
story character's speech quoted 'You have discovered the problem for yourselves, and you have also answered it,' she called out in a clear, ringing voice.
story characters' thoughts reported and they realized that she was right

Texts 6. 8 and 6.9**contribution to field and purpose**

Clauses sequencing the unfolding events of the story are combined into compound and complex sentences, thus distinguishing between events represented as essential to the story and those that add more information about the location of these events in time. The central character's quoted speech marks the resolution of the narrative.

Text 6.10

embedded clause (qualifier in noun group) who believe that the radiation emitted by mobile phones, that would emit radiation
subordinating As no solid evidence has been found to prove that mobile phones are a health risk, Even if mobile phones do emit harmful radiation, While there are many concerns, until something concrete can be proven
non-finite clause to protect the public
text connective On the other hand, In conclusion, however
reporting thought I think the mobile phone is a harmless communication too
elaborating like computers and televisions

contribution to field and purpose

Clauses are combined into complex sentences to sequence a contrasting argument (*on the other hand*), to connect ideas in terms of cause (*as, in order to*) condition (*even if*), and concession (*while, until*) to build persuasive evidence, and to identify a final judgement (*in conclusion*).

Exercise 6.4 page 173**Text 6.12**

personal pronouns not used
institutionalised evaluative vocabulary political, preserving, protection, important
formal graduating expressions a small proportion
formal academic terms reasons
concessive clause Although supporters of logging claim that conservationists represent only a small proportion of the population
generalised authoritative source a recent opinion poll commissioned by the National Conservation Foundation

contribution to tenor and purpose

Develops expert status and objective and impersonal evaluative stance to persuade that position is valid.

Text 6.13

negative judgement 'heroes', not always so heroic, moody, angry, nasty, how badly he was treated by

James, stupid, afraid, no hope of change, obsessed with money
positive judgement sympathetic
negative appreciation oversimplified, stereotypical, caricatures, stereotypical, not presented as real personalities
positive appreciation complex, makes us feel some sympathy, complex, a good story
modal adverbials often, at times, only, still, always
indirect modality (interpersonal metaphor) There is no doubt that ...
concession or contrast However, despite these attempts, However

contribution to tenor and purpose

Develops expert status. Multiple perspectives included but persuades by rebutting other perspectives and positioning audience to writer's point of view.

Exercise 6.5 page 176**Text 6.15**

paragraph opens The main argument ... is that ... the economy of many small towns, On the other hand, rainforests ... plant and wildlife species
text connective On the other hand
noun groups packaged around a nominalisation The main argument for why logging should continue, the economy of many small towns, significant social upheaval for the workers, the diversity of Australian plant and wildlife species, The delicate rainforest ecosystem
dependent clause (theme) to foreground reasoning If logging is stopped
cause expressed in verb groups (relating processes) and preposition lead to, result in, because of

contribution to mode and purpose

Planned and organised 'written' and reflective mode, organised to make points for and against position.

Text 6.16

circumstance (noun group) as theme to set the scene One dark gloomy night
dependent clause (theme) to foreground time As we looked out the window
circumstances signal the complication suddenly, without any warning
dependent non-finite clause beginning with a sensing (feeling) process as theme of clause complex to foreground emotion Feeling terrified
circumstance as theme to foreground time Almost immediately, now
main characters tracked by the pronoun 'we' recurring as clause theme we (x5)
pronoun 'this' referring back to previous sentence (text reference) This was all we needed.

contribution to mode and purpose

Organised and crafted around unfolding events and characters' reactions to events.

Exercise 6.6 page 178

also Exercise 6.1

	Text 6.1 Personal response	Text 6.2 Review	Text 6.3 Critical response
Language for expressing ideas: function and form	<ul style="list-style-type: none"> particular named participants (noun groups with simple describers, adjectival groups) sensing and simple relating processes (simple past tense verb groups) 	<ul style="list-style-type: none"> particular, technical and abstract participants (expanded noun groups) range of relating processes (present tense verb groups) 	<ul style="list-style-type: none"> particular, generalised and abstract participants (expanded noun groups) including classifiers and qualifiers range of processes, including abstract action eg <i>show</i> (present tense verb groups, multi-word verb groups)
Language for connecting ideas	<ul style="list-style-type: none"> logical relationships of addition – with some causal hard to retrieve (simple and compound sentences) 	<ul style="list-style-type: none"> logical relationships which extend and elaborate eg cause and contrast (complex and complex/compound sentences) 	<ul style="list-style-type: none"> logical relationships which extend and elaborate eg cause and contrast (complex and complex/compound sentences plus simple sentences with embedded clauses)
What field is created?	<ul style="list-style-type: none"> simple, everyday, familiar world of individual reading experience 	<ul style="list-style-type: none"> specialised field of literary techniques 	<ul style="list-style-type: none"> specialised field of literary techniques and criticism
Language for interacting with others	<ul style="list-style-type: none"> statements (declarative) personal pronouns attitudes expressed as affect: explicit (adjective and verb forms) simple graders (adverbs) no modality or other rhetorical resources 	<ul style="list-style-type: none"> statements (declarative) range of attitudes including appreciation grading used to enrich evaluations some modality of certainty to expand space expressed indirectly eg <i>seems</i> other rhetorical devices to contract space eg contrast 	<ul style="list-style-type: none"> statements (declarative) attitudes of judgement and appreciation; explicit and implicit (across all grammatical forms) range of grading resources some modality of certainty and frequency, metaphors of modality eg <i>there is no doubt that, seem to be</i> other rhetorical devices to expand and contract eg concession
What tenor is created?	<ul style="list-style-type: none"> personal and subjective, viewed from one perspective assuming like-minded equal status relationship 	<ul style="list-style-type: none"> mostly impersonal and objectified viewed from one perspective expert status but some solidarity in sharing more subjective evaluations 	<ul style="list-style-type: none"> impersonal and objectified expert status multiple perspectives included but audience positioned to writer's point of view
Language for creating cohesive texts	<ul style="list-style-type: none"> information not grouped themes vary with no clear patterning 	<ul style="list-style-type: none"> information bundled into 'aspects' for interpretation and evaluation 	<ul style="list-style-type: none"> information bundled into 'aspects' for interpretation and evaluation (abstraction – nominalisation) aspects further bundled into 'expected' viewpoints followed by alternative viewpoints
What mode is created?	<ul style="list-style-type: none"> spontaneous unplanned 'spoken-like' mode 	<ul style="list-style-type: none"> planned and organised 'written-like' abstract language as reflection 	<ul style="list-style-type: none"> planned and organised 'written-like' abstract language as reflection

Exercise 6.7 page 182

no answer provided

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